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# MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N.Y.

3 JUN 5
Copy 1967

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RANDOM HARVEST
CABIN IN THE SKY
THE HUMAN COMEDY
SLIGHTLY DANGEROUS
BATAAN
PRESENTING LILY MARS
DU BARRY WAS A LADY

# METRO-GOLDWYN-MAYER HITS... THEY MULTIPLY!




*"Shangri-La" War Stamp*
*Drive in July. Join up!*

Warners'
ACTION IN THE NORTH ATLANTIC

Warners'
MISSION TO MOSCOW

Warners'
EDGE OF DARKNESS

Warners'
AIR FORCE

Warners'
CASABLANCA

Warners'
YANKEE DOODLE DANDY

Warners'
THE HARD WAY

Warners'
NOW, VOYAGER

Warners'
GENTLEMAN JIM

Warners'
GEO. WASHINGTON SLEPT HERE

Warners'
ACROSS THE PACIFIC

Warners'
DESPERATE JOURNEY

*Now!* Warners'
BACKGROUND TO DANGER

a LOVE Picture!



Next Warners have the most unusual Love story in years and years!

Jack L. Warner, *Executive Producer*

*Join July WAR STAMP Drive!*



AN IMPORTANT CAST IN THE MOST VALUABLE ROMANTIC PROPERTY SCREENED THIS SEASON!

CHARLES **BOYER** ★ JOAN **FONTAINE**

*Another Academy Award role for Joan*

AND A SENSATIONAL PERFORMANCE BY THE SENSATIONAL

# ALEXIS SMITH



# The Constant Nymph

THE MOST EXCITING "OTHER WOMAN" YOU'VE EVER SEEN!

Book success; play success; soon big, big, big screen success!

and CHARLES COBURN PETER LORRE • BRENDA MARSHALL DAME MAY WHITTY • Directed by EDMUND GOULDING

Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean
Music by Erich Wolfgang Korngold

*....And I thought I gave the Roxy its all-time record!*

*But look at what that gal has done!*






# "CONEY ISLAND"

## SHATTERS CHRISTMAS WEEK RECORD OF "BLACK SWAN" AT N.Y. ROXY! SMASHES INTO SENSATIONAL 3rd WEEK!

***AND HELD OVER!*** *In Cincinnati! Denver! San Francisco! Baltimore! Kansas City! Atlanta! Tremendous in its dual run in St. Louis! And in 4 theatres in Los Angeles!*

20th

BETTY GRABLE • GEORGE MONTGOMERY • CESAR ROMERO in "CONEY ISLAND"
with Charles Winninger • Phil Silvers • Matt Briggs • Paul Hurst • Frank Orth
Directed by Walter Lang • Produced by William Perlberg • Original Screen Play by George Seaton

*IN TECHNICOLOR*

CENTURY-FOX

JOIN "SHANGRI-LA" WAR STAMP DRIVE-IN JULY!

# MOTION PICTURE HERALD

*COLVIN BROWN, Publisher*

*MARTIN QUIGLEY*
*President and Editor-in-Chief*

*TERRY RAMSAYE, Editor*

Vol. 152, No. 1

July 3, 1943

## "IMPACT"

MR. ELMER DAVIS is quoted as testifying before the House Appropriations Committee that: "*Our experience with the industry (motion picture) has been that it knows how to make motion pictures, but it does not always understand the impact of those pictures.*"

It may be observed to Mr. Davis, and to whomever else is concerned, that the motion picture industry learned how to make motion pictures by reason of its continuing experience with impact. Impact is what the motion picture amusement industry is about. That is what it makes and sells. "Impact" is audience reaction, and that is what the industry is all about.

The motion picture industry knows about impact. It is not to be guided, with any service of any purpose, by the crystal gazers of the Washington bureaus.

If Mr. Davis has been correctly represented, he has been asking that the motion picture and its theatre screen be an instrument of manipulation of the public mind, a tool of studied design.

The appointment of Mr. Davis to the high post of chieftainship of the Office of War Information was greeted in this land of ours as a signal recognition of the rights of the American people in the facts. He bore high repute as an objectively minded and uncommonly competent purveyor of the facts, on printed page and by radio.

"Impact" is another matter, and another job. Information is one thing, impact and propaganda is something else again. Information laden with message is not always information.

If the motion picture industry is supplied with adequate information, it can take care of "impact".

△ △ △

## FRIENDLY PRESS

THE newspapers of the land continue in a generally friendly attitude toward the motion picture, made more and more apparent in these war days. Much of this improvement in status with the press grows out of the many war activities which find their expression or focus in the motion picture theatres. The immediate result, regardless of the facts of ownership, is to give the theatre the atmosphere of a local institution.

Rather at random in a flow of newspaper expressions about the pictures one finds, typically, the *Sheboygan* (Michigan) *Tribune*, discussing "Film Folk Morals" and remarking: "But in the *Tribune's* opinion Hollywood is not as bad as it is painted. Folks prominent in the screen world are targets for people of low morals who try to convince that film heroes and heroines are as bad as they are . . . but there is no reason for blanket condemnation. . . . "

Also, here comes *The Beacon-Newburgh* (New York) *News* valiantly contending, in behalf of both the theatre and its customers, that the motion picture is an essential of the national life, even in wartime. It says:

"After all that motion pictures have done and are doing in the war, they little deserve the hard indirect rebuff they have sustained from the government under its ban on all except the most essential driving.

"In our smaller cities up to 35 per cent of the patronage of theatres comes from suburban, village and rural areas. Under prohibition of use of private cars for 'pleasure' and entertainment, literally thousands of persons who formerly regularly attended movies are unable to get to town for the purpose. . . .

"That motion pictures contribute to public morale is unquestioned. These come as near being essential as anything in the line of information, entertainment and relaxation possibly could be.

"In the course of a week the average theatre contributes a vast amount of screen time to war and government projects. But apparently the more it does in the war, the less consideration it is accorded by Federal authorities. . . . "

△ △ △

## SHOW and BATTLE

AN inkling of the importance of the motion picture to the American soldier on the war fronts is conveyed in a letter from Private Herman Addison, Jr., formerly with the Schine circuit in Glens Falls, New York, and now somewhere in North Africa.

"Saw a picture the other evening for the first time in several months. It was presented on a portable outfit out here in a field.

"For a background we had a raid on a town not far away, and the sky was full of tracers, flares and flashes. Yet the men paid far more attention to the screen than they did to the life-and-death show in the sky. And it was just that, too, because the tally the next morning showed five German planes knocked down.

"Can you guess what the picture was? It was 'The Devil and Miss Jones'—not exactly a new release and one that most of the men I talked to had seen before."

Private Addison says he and his outfit would like to see some new pictures—and, he says, many more of them.

△ △ △

HORTICULTURAL REPORT . . . Right across Rockefeller Gulch from here, and on top of the Center Theatre, is the Garden of All Nations. The Japanese department has been dismantled and, neglected, runs to weeds. It is out of sight and out of mind, for all save such high-seated observers as your editor. Within the QP offices window gardening proceeds apace, as it were. Mr. Lou Chapman, advertising production, has a citrus orchard of one tree. Time will tell if it's grapefruit, lime, lemon or orange. Miss Rose Wilder, secretary to Mr. Colvin Brown, is encouraging a dubious Dendrobium. Miss Marietta V. Barrett, secretary to Mr. Martin Quigley, is reviving a neglected Sanseveria. Miss Gertrude Merriam, associate editor of the Round Table, has a three-foot speciman of Avacado, raised from seed. It has been potted since Christmas when somebody poured a highball on it. —*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Zanuck in Charge

DARRYL F. ZANUCK returns to the Twentieth Century-Fox studio in Hollywood July 6th to take charge of production and "devote himself to producing pictures of national and international significance, the first of which will be 'The Story of Woodrow Wilson,'" Joseph M. Schenck, executive production chief of the company, announced Wednesday.

Mr. Zanuck told the press following the announcement, "I feel greatly honored in being entrusted with 'Wilson'. Pictures of this type are tremendously important today and for the post-war world. I am convinced they have not only vital meaning but at the same time contain dramatic elements that make for entertainment. I wish to thank all who carried on so magnificently in my absence for their loyalty and efficiency which helped to maintain the success and prestige of Twentieth Century-Fox product."

He retired from active service as a colonel in the Signal Corps two weeks ago. Mr. Zanuck was commissioned a lieutenant colonel early in 1941 to take charge of production of training films. Later he went overseas to supervise camera crews on the battlefronts. He was in charge of the four-reel picture, "At the Front," which recorded the early stages of the American campaign in Tunisia.

William Goetz formed International Pictures, Inc., on Wednesday, entering business on his own, with Leo Spitz as board chairman. They will open an office in Beverly Hills next Tuesday, with Mr. Goetz on deck, marking his immediate retirement from Twentieth Century-Fox.

## Steady Work

STUDIO managers are having a hard time hanging on to their laborers and skilled workers. Daily the competition for workers grows more intense. Typical of the inducements offered to even an artisan of pick and shovel was a help wanted notice for grave diggers at Los Angeles' most fashionable cemetery. "Steady work, no layoff . . . a permanent job, not dependent on the war," Forest Lawn Memorial Park advertised.

## Brush vs. Camera

CONGRESSMEN on the House Appropriations Committee prefer the motion picture camera to the painter or sketch artist for coverage of the war, it appeared last week at hearings on the Army supply bill. The Army, with approval of Generals MacArthur and Eisenhower, according to the *New York Daily News,* asked for $130,000 with which to send prominent artists to battlefields. One committee member asked why bother, inasmuch as the Signal Corps was already charged with recording military history on film. The committee was also unimpressed with the fact that all other major armies have their official painters and that American artists have been sent to record every war. John Trumbull and Winslow Homer were among them.

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## Pegler Edited

RED KANN, while reading the *Los Angeles Times* the other day, came upon a piece by Westbrook Pegler which discussed various elements of war relief fund assessments among the trade unions and included a number of critical observations about the Hollywood Victory Committee. That will be found discussed in Mr. Kann's "On the March" in this issue.

Meanwhile, examination of the files of the *New York World Telegram,* which also presents Mr. Pegler's syndicated "Fair Enough" column, reveals no such expression. In the issue of June 21st he has a piece on the labor union matters aforementioned, but there is no word or shred of reference to the Hollywood Victory Committee.

Apparently somebody edited the New York version, while Los Angeles readers got the original, complete.

## New Service

RIVERSIDE, California, theatres have their "sleepers." But they are not pictures. They are soldiers, who have crowded into the area on weekends, and have found no place to lay their heads at night. The local Lions Club is collecting pillows for them.

## Just a Trim

MASTER barbers throughout the country are preparing a campaign to boost the price of a haircut to $1.25, according to R. A. Hennessy, editor of the *Barber's Journal,* business magazine of the clip and shave trade. Price of a shave is going up, too.

Not long ago the barber and beauty shop publications were brimful of gratitude to Paramount's Miss Veronica Lake who trimmed back her long, eye-covering tresses in response to a War Production Board plea that long hair endangered women war workers. A hair cutting boom ensued.

Now, perhaps, Alan Ladd, or some other star of suitable popular calibre, should be induced to let his hair grow. It could be of public service to the patrons of the tonsorial art, who already have quite enough rising cost of living with which to contend.

## Giveaway

SOMEWHERE in sweltering New Guinea, Private Lewis Janoff lazily turned the pages of *Life* Magazine. He stopped at a picture of the intrepid St. Louis woman who several months ago sat in the Fox theatre there, alone, at midnight, and saw "Frankenstein Meets the Wolf Man." She had won thereby a War Bond.

Private Janoff hunted pen and paper and wrote to Harry C. Arthur, Jr., general manager of the Fanchon and Marco circuit, which operates the Fox.

If Mr. Arthur will sit in a New Guinea slit trench alone, at midnight, during an enemy air raid Private Janoff will award him a War Bond. Mr. Arthur did not say when he would go.

## WALT DISNEY



**THE HERALD points with pride and patriotism to its sparkling Fourth of July cover from the hand of Mr. Walt Disney, distinguished contributor to the art of the motion picture and today ardently devoted to the service of the nation's cause. Today more than seventy-five per cent of the capacity of his organization and facilities is devoted to Government pictures.**

**Mr. Disney, you will be a-remembering, came into fame with his "Mickey Mouse," to be named among the great figures of the screen for all time. His "Snow White and the Seven Dwarfs," first feature length cartoon, done in Technicolor, won a new order of triumph. Again came remarkable achievement in "Fantasia," a vast adventure in sheer imagination. Meanwhile there have been any number of amazingly entertaining shorts, like "Three Little Pigs," for example. That one became an international fever for a spell. For all that, Mr. Disney has been decorated frequently with varied Oscars and honorary degrees.**

**And, now, just ahead on July 17th, is the opening of his "Victory Through Air Power," another new and different expression of the Disney genius.**

# *Senate Vote Slashes OWI Film Bureau to $50,000*

Elimination of all production by the domestic motion picture bureau of the Office of War Information and its reduction to a $50,000 a year liaison office was voted by the Senate Wednesday night when it accepted an Appropriations Committee amendment to the War Agencies appropriations bill giving the OWI $3,561,499 for domestic operations. Of this, only $50,000 was earmarked for the film bureau, headed by Lowell Mellett.

During the day the Senate rejected by a vote of 40 to 34 an amendment offered by Senator Joseph C. O'Mahoney, of Wyoming, which would have allowed $5,500,000 for domestic OWI operations, including $250,000 for motion pictures. The O'Mahoney amendment was voted down after the Wyoming Senator read a letter from Elmer Davis, in which the OWI head declared that the $50,000 allowance would be "utterly insufficient".

The $50,000, it was explained by members of the Appropriations Committee, would permit the motion picture bureau to maintain its liaison with Hollywood. Senator Millard R. Tydings, of Maryland, said the screen would not be deprived of war pictures in any event, since the Army and Navy, as well as the motion picture industry, would continue to produce such films.

Included in the fund for domestic operations was $500,000 for liquidation of activities which will have to be abandoned and for the completion of motion pictures and other work now in progress. Mr. Davis had asked $800,000 for this purpose, estimating the cost of completing pictures at about $300,000.

The bill as passed earlier by the House of Representatives carried no funds whatever for domestic operations, although the House Appropriations Committee had recommended $5,500,000.

The amended bill was to go to a joint Congressional conference Wednesday night for final action.

## *Grand Opening*

RECORDS for speedy theatre construction appear to have been smashed by the American Red Cross recently in the wilderness of India's northeast frontier.

When Melvin L. Chase, Red Cross field representative, reached an army camp on the frontier he found the soldiers pining for films. The majority had not seen a film for five months. Racing against the onset of the rainy season, Mr. Chase rounded up native workers and set to work. He radioed headquarters, asking for weekly deliveries of 16mm programs.

The structure was completed in three weeks. Next day the rains came. The theatre, the only one within a 1,000 square mile area, has a concrete floor, bamboo frame, heavy mat walls and waterproof thatch roof. As a reward to native workers Mr. Chase reserved a special section.

Mr. Chase reported to Red Cross headquarters in Washington that the house was packed for the grand opening with "My Gal Sal." There were no glamor girls, but the premiere did boast searchlights (blacked out until enemy aircraft appeared) and brief presentation and acceptance speeches by Mr. Chase and Colonel Homer L. Sanders. The only untoward incident was a stampede to the exits by the native workers. The "ghosts who talked" from the screen were too much for them.

## *Definition*

WHEN the Selective Service System, in memorandum 181 to local boards, used the word "theatrical" it meant training studios and schools. It did not mean the film industry, although some local and appeal boards, and one state headquarters thought it did, and that film industry workers were therefore in the "non-deferable" class. The definition was obtained from Selective Service Washington headquarters last week, by the War Activities Committee theatres division.

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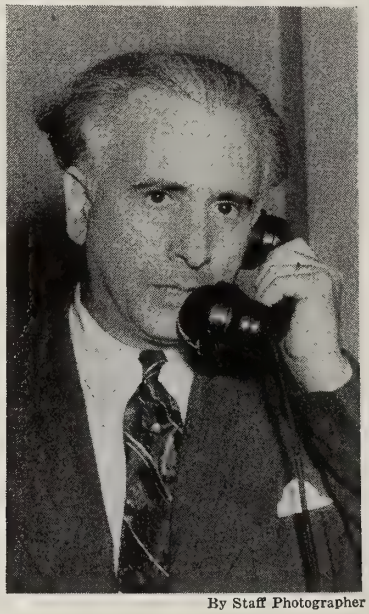
# THIS WEEK the Camera observes:



PARAMOUNT, reopening the Herald's unofficial contest for holiday art, was first to the desk with Claudette Colbert and the Stars and Stripes for Fourth of July week. Miss Colbert is the first star of her magnitude to win the sweepstakes.



PARAMOUNT'S "DIXIE" trade showing in New York brought the above from exhibition: F. L. Fowler, Wilmer and Vincent; Bertha Farkas, Kimball Theatre, Yonkers; Leon Lane and David Blythe, Strand, Astoria; J. D. Eagan, Wilmer and Vincent; Maurice Miller, Hecht circuit; Arthur Wakoff, Walter Reade circuit; Larry Morris, B. S. Moss Theatres.



By Staff Photographer

VISITOR to New York and a proponent of a Brazilian "Hollywood" to be built in Rio de Janeiro is Dr. Israel Souto, director of the motion picture division of Brazil's propaganda department. He is visiting New York and Hollywood.



Fay Photo Service

AT A BOSTON screening of "Mission to Moscow" are Mullin and Pinanski executive personnel, with writer and correspondent Walter Duranty, who spoke at the accompanying luncheon. Above are seen: Edward Cantor, head booker; Ben Rosenberg, manager of the Metropolitan; Harry Browning, advertising-publicity director; Mr. Duranty, Paul Levi, Abner Pinanski, Fred Vital, Jack Saef.



MEETING, at the Los Angeles Variety Club dinner dance in the Cocoanut Grove. Charles Koerner, RKO studio chief, greets contract players Nancy Gates and Kent Smith. At lower right is Mrs. Mendel Silberberg, wife of the film attorney.



THE WORLD PREMIERE of Warners' "This Is the Army" will be the evening of July 28th, at the Hollywood theatre, New York. Above is a sample of what the first night patrons will see. It's hoped the film will bring $5,000,000 for the Army Emergency Relief Fund.



By Metropolitan

FIRST in his company to buy a "Shangri-La" War Stamp was N. Peter Rathvon, RKO president, who purchases it, above, at the New York office from page girl Helen McMahon. RKO subscribed 100 per cent.

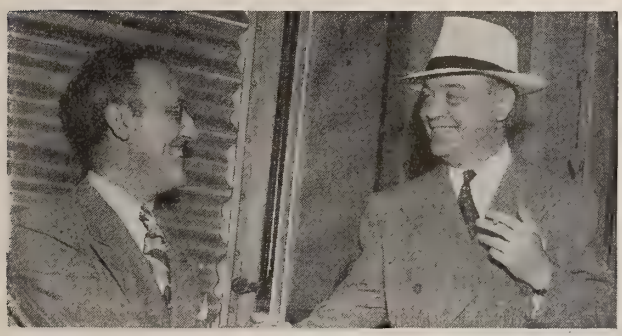


By Metropolitan

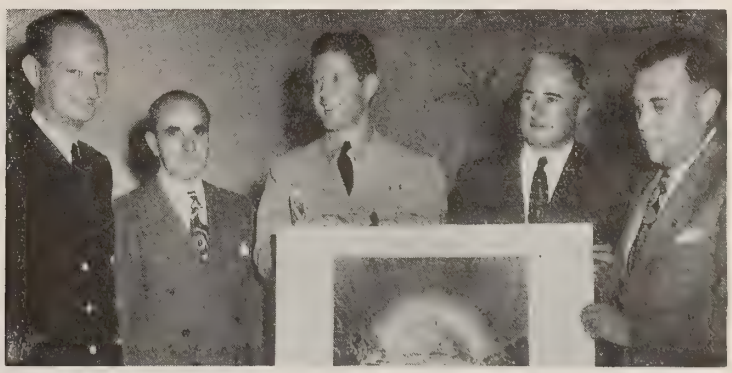
MARCH OF DIMES CHECK. Representing part of New York's theatre collections, $140,426 was presented by WAC representatives last week to the city's Mayor, Fiorello H. LaGuardia, who handed it to Marjorie Lawrence, paralysis-crippled opera star, for the National Foundation. Above, Sam Rinzler, Harry Brandt, Charles Moskowitz, Miss Lawrence, Commissioner Walker Wear, the Mayor, Fred Schwartz.



CLAY V. HAKE, new Pittsburgh manager for Twentieth Century-Fox, was installed in his new office last week by A. W. Smith, Jr., eastern sales manager, and introduced to Pittsburgh's film row at a cocktail party at the Variety Club. Left to right: Ira H. Cohn, former Pittsburgh manager and now home office representative; Mr. Smith, Mr. Hake, and C. A. Hill, assistant to Mr. Smith.



GREETINGS to B. G. De Sylva, right, in Chicago, from Harold Stevens, Paramount branch manager there. Mr. De Sylva, the company's general production manager, stopped in last week on his way to Toronto to aid the Canadian Royal Navy show.



PLANNERS of the Hollywood Bowl Bond show Wednesday evening are Lieutenant Jules Seltzer, U.S.N., 1937 Quigley Grand Awards winner; Henry Ginsberg, Lieutenant Rudy Vallee, U.S.C.G.; Albert Scott and Elwood Robinson of Treasury War Savings Staff.



ON THE "CRAZY HOUSE" set at Universal, Colonel Arthur Freudenfeld, Cincinnati and Toledo, Ohio, exhibitor, poses between Olsen and Johnson in front of the machine gun. Watching the "contract signing" are Mrs. Freudenfeld and her sister, Miss Hanson.



PUBLICITY EXPANSION by Artkino, Russian film distributor, is reflected in the appointment, this week, of Elias Lapinere, formerly of Warners and MGM in Europe. He will supervise Artkino's national, Canadian, and Latin-American advertising.



EXPLOITATION of Paramount's feature, "So Proudly We Hail," was discussed and planned thoroughly in New York and Hollywood meetings attended by the company's best publicity brains, and those from large circuits which will play the picture. Above, in Hollywood:

George Brown, studio publicity director; Ralph Ravenscroft, Paramount; Robert Selig, Fox Intermountain circuit; Claude Morris, Fox Midwest circuit; Dean Hyskell, Fox West Coast circuit; Leonard Neubaur, Sam Vorzimer, Alec Moss, Lou Harris, Paramount; Helen Garrity, Fox Intermountain; Earl Hunt, Fox Evergreen; Willis Kinnear, Paramount; Dave Cockrill, Denham Theatre, Denver; Far Reeder, Fox West Coast; Vic Gauntlett, Fox Evergreen; Scoop Conlon, publicist; Blake McVeigh and Teet Carle, Paramount.

AT RIGHT, at the New York meeting:

Leon Netter, Paramount circuit; William Hollander, Balaban and Katz circuit, Chicago; Mrs. Alice Gorham, United Detroit Theatres; Maurice Rubens, Great States Theatres, Chicago; Louis Finske, Comerford Theatres, Scranton; Sam Dembow, Paramount circuit. In rear are Hal Danson and Al Wilkie, Paramount home office.



By Staff Photographer



FROM BRAZIL to "Coney Island." The Brazilian newspapermen and friends, left, were guests at a Twentieth Century-Fox New York home office screening, and are on a tour sponsored by the National Press Club and the CIAA. They are Wilson Lins, Dr. Belisario de Souza, Rodolfo Da Motta Lima, V. P. Gatti (New York consul), Ernesto Simoes Filho, Dr. Andre Goncalves Carrazzoni, Walter Paepcke (president of the Container Corporation of America), Joaquim Ottoni Da Silverira Camargo, Dr. Casper Libero, and Edgar Do Godoi Da Mata Machado.

# 'FEWER AND BIGGER' POLICY BRINGS MORE SELLING

## *Raise Appropriations for Next Season; Radio To Be More Important*

The evolution of motion picture production and distribution toward a formula of concentration, accelerated in the last year by the pressures of war, will progress even faster in the season now beginning. Examination of the advertising and exploitation campaigns planned by major distributors reveals another phase in the evolutionary pattern of fewer pictures, bigger pictures and controlled and intensified selling, addressed at longer runs.

The release schedules for this year and the product announcements for next season already have made clear the trend toward fewer and bigger.

Now the next step, intensive attention by the distributors to telling the box office customers about the picture, is to be taken.

It is to be observed that much of that telling will be done over the heads of exhibitors, through media addressed to the ultimate consumer.

### *Competition on "A" Product Keener*

With production schedules reduced this year compared to the 1941-42 season and with the forthcoming programs representing a slight cut from the 1942-43 schedules, competition at the box office has been and will continue to be keener for "A" product of all the companies, it was pointed out by one home office advertising manager. Despite the all-time high in theatre attendance, he said that theatre-goers "are still shopping around for the big pictures." Production values in the "A" product, therefore, will have to be advertised and promoted to the public and to exhibitors, he said, more intensively.

### *Increase Newspaper and Magazine Appropriation*

It is understood that companies have increased their newspaper and magazine appropriations for next season wherever possible. Radio, which has been looming larger in the advertising of motion pictures this year, will become more important in campaigns next season. At least two major companies, according to report, are contemplating the launching of national network programs. Billboard advertising will be increased, but only in downtown districts of the key cities. Suburban billboard ads, naturally, are out for the duration.

Two distributors currently are thinking about beginning national radio network shows next season. Warner Bros., it is reported, is contemplating an institutional type of show which could be utilized for spot announcements concerning current product of the company. Universal, on the other hand, is thinking of national radio to promote studio personalities such as Donald O'Connor. According to reports, Universal is seeking an entertainment air program which it could assemble from its studio talent. It does not want to buy a show from an advertising agency. Only the right program, properly produced and directed under Universal auspices, would lead the company into buying air time nationally, it was indicated.

Thus far, MGM is the only film company which maintains a network show. It features Victor Borge, in the spot formerly held by Colonel Stoopnagle, on the Blue Network. MGM also sponsors a 15-minute program in Detroit over WWJ, on Tuesdays, Thursdays and Saturdays. A similar 15-minute spot formerly broadcast from Chicago was dropped by the company recently.

Practically every major distributor shares in the Interstate Circuit "Show Time" program sponsored in Texas weekly. Robert J. O'Donnell, Interstate executive, who launched the circuit show on the air more than a year ago, came to New York last autumn to outline to film company advertising executives the scope and objectives of "Show Time." Following his presentation, Columbia, Paramount, RKO, Universal, Twentieth Century-Fox and Warner Bros. joined in financial participation of the program. MOTION PICTURE HERALD last year reported in detail operation of the circuit's show.

### *Space Reserved in Weekly and Monthly Publications*

Meanwhile, RKO, which scored success in the regional radio campaign it used for "Hitler's Children" this season, plans to continue similar campaigns for 1943-44 features, wherever the picture will lend itself to that particular type of program, according to S. Barret McCormick, director of advertising and publicity for the company.

Despite the restricted use of national magazine advertising lineage this year, due to the paper shortage, film companies have managed to reserve space in weekly and monthly publications at least through the first half of the new season, which would insure national attention for the first important releases of 1943-44.

Setting the pace for new season advertising and promotion campaigns, most distributors have ear-marked large budgets for their summer releases. Universal, for example, plans to spend about $100,000 on each of its seven summer releases, according to Maurice Bergman, eastern advertising and publicity manager. The total budget for these features would amount to approximately $600,000 or $650,000, he said. Universal will spend as much or more for each big picture of its 1943-44 schedule on newspaper, magazine, radio and billboard advertising. The company has set a tentative budget of $200,000 for the Charles Boyer-Julien Duvivier production, "For All We Know," which probably will lead in Universal's new season schedule.

### *Big Campaigns Will Back Columbia Films*

In keeping with the trend of higher advertising budgets, Columbia plans "to back every high calibre picture with an important campaign," David A. Lipton, director of advertising, publicity and exploitation, said. "Sahara," starring Humphrey Bogart, and "Cover Girl," starring Rita Hayworth, are two of the "A" pictures which will receive special attention. "The Land Is Bright," the Sam Wood production, and another special feature, both of which will be sold as individual units, will be given top-budget advertising appropriations.

Columbia, in all probability, will put on radio spot announcement campaigns, similar to the one launched for "The More the Merrier," for most of its important 1943-44 releases.

Although it is still too early to talk about specific advertising plans for the new season, Mort Blumenstock, advertising and publicity manager in the east for Warner Bros., indicated that the company would spend more money on the big pictures of its 1943-44 program than it did on top-budgeted features this year. Warners probably will release fewer films next season than any other company and in all likelihood will appropriate larger sums to advertise the big features, including "Adventures of Mark Twain," the Jesse L. Lasky production starring Fredric March; "Arsenic and Old Lace," which was completed nearly a year ago and stars Cary Grant, and "Thank Your Lucky Stars."

### *Large Budgets for Summer Releases*

Two important Warner summer releases, "The Constant Nymph" and "This Is the Army," will receive large advertising appropriations. Not all of the forthcoming "A" pictures, however, will get this extra attention. It is felt that some films, by reason of their star and production values, will require a minimum of promotion.

"Victory Through Air Power," "Stage Door Canteen," and "Johnny Come Lately," three United Artists' summer releases, will be given extra advertising attention. Next season, the company probably will set high budgets for the two David O. Selznick productions, "Since You Went Away," starring Shirley Temple, and "For Us the Living." At least one of the five Jules Levey productions for UA, "The Hairy Ape," a screen version of Eugene O'Neil's famous play, will be an important new season feature requiring top-budget advertising.

Three Twentieth Century-Fox films among others scheduled for 1943-44, "The Song of Bernadette," "Claudia" and "Jane Eyre" will be released with ambitious advertising campaigns, embracing national weekly and magazine, radio and newspaper advertising.

Paramount's "For Whom the Bell Tolls," which opens July 14th in New York at the Rivoli, after three years in production, will be the company's outstanding 1943-44 release, although definite general release dates have not yet been set. It is reported that the advertising budget for the screen version of Ernest Hemingway's novel will total more than $300,000 in the pre-release campaign. Only one picture this year reached that high figure, Warner Bros. "Mission to Moscow."

### *Goldwyn Film To Get RKO Attention*

"Lady in the Dark," "Let's Face It," "Story of Dr. Wassell," Cecil B. DeMille's production, and "Frenchman's Creek," will receive top appropriations. National magazine advertising also figures prominently for 1943-44, especially on "For Whom the Bell Tolls."

Paramount held two meetings this week, one in New York and one in Los Angeles, to formulate selling and advertising plans for "So Proudly We Hail," which will open in August at the Radio City Music Hall, New York.

MGM probably will single out "A Guy Named Joe," starring Spencer Tracy; "Cry Havoc," with Margaret Sullavan, Joan Blondell and Fay Bainter, and "Madame Curie," the Greer Garson-Walter Pidgeon starring vehicle among other features, for special campaigns next season.

RKO's 1943-'44 schedule, which probably will be announced at the company's forthcoming convention in July, will include such "A" product as the Samuel Goldwyn production, "North Star," which will head the program in production values and advertising budget attention. "My Lucky," starring Cary Grant and "The Sky's the Limit," starring Fred Astaire and Joan Leslie are two important RKO summer releases.

# ON THE MARCH

by RED KANN

HOLLYWOOD

THE frequently confused and often vicious Westbrook Pegler is loose again. This time, he reaches the embarrassing distinction of kicking out completely from his own underside the peg on which he is supposed to stand.

In his syndicated column, as it appeared in the Los Angeles *Times*, he registers objection over war relief fund assessments levied on members of the International Ladies Garment Workers' Union on the ground the union has no right to enforce such contributions. Acknowledging that the money is split among the USO, Army and Navy Relief and other American charities, Pegler protests because part goes to China and Russia and to "underground movements fighting to free their homelands." Exacting money from "ostensibly free Americans" for people of other nations is anti-something, he maintains. It also happens to be anti-United Nations. And if anti-United Nations, it ends up by being pro-Axis.

Evidently, Pegler does not credit what he reads in the newspapers about the underground movements. He describes them as "mysterious" which ought to be apparent enough and "cannot be accountable." They may be both, but they certainly are fighting the enemy. That is more than enough reason to support them.

This preliminary, completely unrelated to motion pictures, is required because it is from this base that fair-enough Pegler hops on the Hollywood Victory Committee. In his eyes, it is "distinctly left wing and a noisy supporter of the Four Freedoms" and a "threat of similar type (as the garment workers' union) although not exactly the same." He tells of a mass meeting attended by "a number of the most powerful producers and other executives" as well as actors who were submitted to his idea of a threat in that attendance was announcedly checked at the door and the absentees noted. To him, this was a form of blacklist to be employed, maybe, against those who refused to take part.

To him, the Hollywood Victory Committee is part of an industry loudly "in favor of the New Deal and a fourth term," but blessed with extinction power, by intimidation, for the one who "actively or passively opposes the political ideas or heroes of the bosses and their sycophants in 'the committee.'"

For most of the way hereafter, this will be a factual recital of the Hollywood Victory Committee, what it is and how it got that way. Factual, that is with an occasional insertion of comment.

## Pearl Harbor, Before and After

THIS committee is an outgrowth of the Hollywood Coordinating Committee for Stage, Screen and Radio which was a pre-Pearl Harbor organization formed to entertain service men. In October, 1941, the Army and Navy called a meeting in Washington to consider how to meet increasing requirements of the armed forces then growing rapidly under the Selective Service Act. Y. Frank Freeman, that violent Red!, attended and promised Hollywood's aid. So did Laurence Beilenson, attorney for the Screen Actors Guild and now serving his country as a major.

Organization followed, under steam generated chiefly by these two and Fred Beetson, executive secretary of the violently red Association of Motion Picture Producers; John Lee, Kenneth Thomson and Charles K. Feldman. Later when USO-Camp Shows, Inc., was organized in New York, members of the Hollywood committee were invited to join. Thomson, Lee, Beilenson and Edward Arnold went east, helped set up the new offshoot and installed Abe Lastfogel as head.

Came Pearl Harbor, war and the quick realization that the demands and the needs of both the Hollywood committee and USO-Camp Shows, Inc., would multiply many times; that scope and membership at this end must be increased. Three days after Japan's perfidy in Hawaii, the then existing committee invited representatives of organizations which cross-sectionalized Hollywood to determine the how and the wherefore. Out of that meeting, the Hollywood Victory Committee was formed.

Its purpose was clear at the time. It is clear now, but not to Pegler, who does not, or will not, understand. Mobilize Hollywood for war activity, was the objective. Very early came the realization a clearing house was essential. It was patent that calls on Hollywood talent would exceed supply and, if unchecked, cut sharper and sharper inroads into production schedules. A new—and super—market had been thrown wide open by actual war and the mounting entertainment needs of the expanded military forces. Therefore, the clearing house, which is merely another name for the Hollywood Victory Committee, was created to line up talent, to channel its activities, to budget its gratuitous services.

Moreover, this "distinctly left wing" group, to revert to a Peglerism, was made up of 163 members. They represent every organization in the entertainment industries which has a wartime contribution to offer the committee. Glance down the roster for an evaluaton of size and sweep:

The Guilds, of course, are in—Screen Actors, Screen Writers, Screen Directors, Screen Publicists. So, too, are the Theatre Authority, the American Federation of Radio Artists, Actors Equity, Artists' Managers Guild, Independent Publicists Association, Radio Writers Guild, American Guild of Variety Artists, Ascap, the Southern California Broadcasters Association, the Independent Motion Picture Producers Association.

In there swinging is the Association of Motion Picture Producers with its member companies like M-G-M, which has its Louis B. Mayer, Warner its Harry and Jack, Twentieth Century-Fox its Joseph M. Schenck and Darryl F. Zanuck, RKO its Charles W. Koerner, Universal its Nate Blumberg, Columbia its Harry Cohn. Violent Reds, every one!

In there swinging as well is the Society of Independent Motion Picture Producers with its violently red Samuel Goldwyn, Walt Disney, Walter Wanger, James Cagney. Pitching, too, are those "distinctly left wing" broadcasting systems: NBC, CBS and Mutual. All banded together by Pegler's manifesto.

## The Statistics of Honor

GLANCE at performance. Figures are supposed to talk. Let's get into them to discover how the HVC, that Pegler threat, works:

To date, 1,985 Hollywood personalities have traveled over 2,000,000 miles to make 12,762 appearances in 5,006 events. They have appeared at 3,441 events for government agencies, 847 for the War Department, 352 for the Navy, 121 for charity and relief. They tally 99 service camp tours, covering about 300 military posts. They have averaged about 50 camps each month in the Southern California-Northern Arizona area alone. They have made six national tours for the Red Cross, the Treasury Department, for Army and Navy Relief.

Thirty-six personalities have braved 15 overseas tours, their travels taking them to Alaska, the Aleutians, the South Pacific, England, Ireland, North Africa and the Caribbean.

Over 1,000 personalities out of films, radio and stage have done radio broadcasts, made transcriptions for overseas entertainment and for government agencies. Hollywood personalities lend their regular talents to seven transcriptions beamed only over the waters: "Command Performance," "Mail Call," "Yarns for the Yanks," "Great Music," "Personal Album," "Melody Roundup" and "Jubilee," an all-colored variety show. Others have made additional air appearances for the Treasury, Navy, OWI and the Coordinator of Inter-American Affairs.

No charge for these. It is a service to a cause.

In many instances, players travel at their own expense. Many have gone off on camp tours when they could have remained comfortably in Hollywood making a picture—and making money.

Overseas, some have faced danger. The boat on which Joan Blondell traveled to Newfoundland was torpedoed on its return trip. The plane carrying Martha Raye over Africa drew enemy fire, she was blown out of bed during an air raid, spent three days in a slit trench.

The Screen Actors Guild and the Artists' Managers Guild now co-jointly have signed 741 Class A film players to pledges under which they will give a minimum of six weeks a year to that Hollywood Victory Committee which Pegler seeks to smear.

It is Hollywood's and show business's war.

It is a people's war.

Can Pegler say it is his?




Metro-Goldwyn-Mayer's Technicolorful Musical Comedy "DU BARRY WAS A LADY" inspires artist Shermund of Esquire Magazine to paint this impression of the Du Barry Girl.

We don't expect you to read a single word of this advertisement with all the dazzling darlings of "Du Barry Was A Lady" running over the page like mad. It's too much to ask of anyone to concentrate on Technicolor and who wrote it and things like that except that Red Skelton is so funny and Lucille Ball



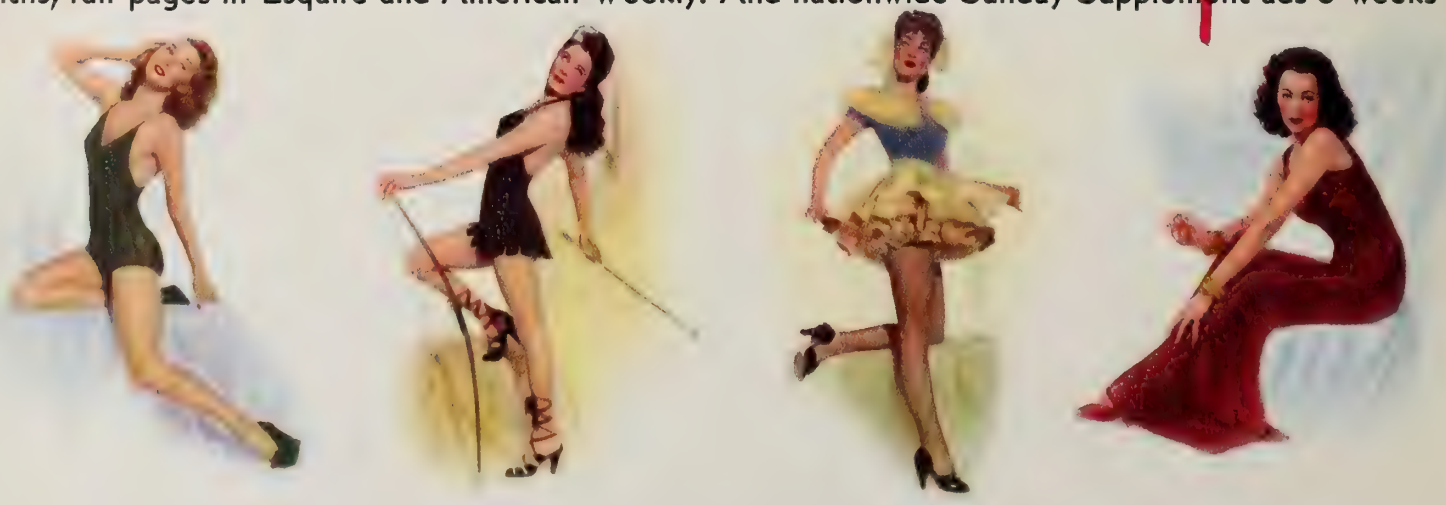
# Du Barry

so gorgeous and Gene Kelly such a volcanic dancer that you'd never forgive us if we neglected to tell you about them—not to mention deadpan Virginia O'Brien and comic 'Rags' Ragland and the cafe society hit Zero Mostel plus guess who and his band...of course it's popular Tommy Dorsey playing torchy tunes



# Was A Lady

by Cole Porter and others. All in all, now that you're reading this ad...or have you stopped...it's the biggest eyeful of money show in years and promoted in big magazine campaigns, newspaper teaser ads for months, full pages in Esquire and American Weekly. And nationwide Sunday Supplement ads 3 weeks



in a row synchronized with July release. Screenplay by Irving Brecher, adapted by Nancy Hamilton, additional dialogue by Wilkie Mahoney, directed by Roy del Ruth, produced by Arthur Freed. And remember "Du Barry Was A Lady" is just one of M-G-M's 4th great Group, "Seven From Heaven."

# CIRCUIT HEADS & WAC SEE MANPOWER CRISIS PAST

## *Trade Functions Smoothly; Problem Is Met Despite Shifting of Personnel*

Manpower, viewed a few months ago as the most serious obstacle to the continued exhibition and distribution of motion pictures in wartime, is proving less acute a problem than was anticipated.

No theatres have closed for lack of personnel. The processes of distribution continue with comparative efficiency, despite occasional delays. There has been less relative interruption in the screen's services of entertainment and information than has taken place in many other lines of business, including such vital fields as food distribution, transportation and the manufacture of consumer goods, industry leaders concerned with manpower problems report.

There is little danger that theatres will be forced out of business by manpower shortages, according to the concensus of circuit and distribution executives and members of the War Activities Committee at New York.

Manpower problems, they admit, have kept many exhibitors and executives awake at night. Not a few managers have had to sweep out their theatres, sell tickets or otherwise double for departed workers.

### *Problem Is Not Acute, Executives Say*

Nevertheless, the problem is not acute, they said. Circuits, home offices and independent theatre men expressed confidence that they could adjust to all predictable drains on their staffs. The motion picture industry will continue to supply a full quota of workers to the armed forces and essential war industry without interrupting its own wartime services, they said.

Adjustments to wartime staff changes and the maintenance of high quality motion picture service require careful study by every exhibitor, WAC advisers said. Operators must expect continuing replacements and changes, and be prepared to carry them out.

"Ingenuity and a lot of everyday common sense" is needed to solve particular theatre manpower problems, according to a WAC theatres division leader. Both independents, and circuits, must plan for their future needs, he said.

Replacements for drafted workers, or transfers to war plants, have been recruited by theatres from women, older men and those with dependents. Extra duties, and the shifting of remaining staffs have covered many vacancies. This must be continued, executives said.

### *No Need to Prepare Manning Tables*

There is no need for theatres to prepare complicated Manning Tables or Replacement Schedules to submit to the War Manpower Commission and Selective Service officials, in the opinion of executives of the major affiliated circuits.

None of the major affiliated circuits have prepared Manning Tables or Replacement Schedules in the pattern of the WMC's manpower plan. Neither have the operating heads of the distributing companies filed these lists for home office or exchange staffs. A few companies, led by MGM, RKO and Paramount, have prepared preliminary analyses of their staffs in the WMC pattern. But these are for their own guidance, spokesmen said, and not for filing with the WMC in an attempt to gain official designation of replacement times.

The manning table plan and replacement schedules of the War Manpower Commission are aimed primarily at aiding the large employer to appraise his labor supply problems and gauge the extent and rate of training programs required to secure replacements, according to spokesmen at the WMC offices in New York. They serve as official guides for deferment by draft boards only in the case of some 35 industries designated as essential to the war effort.

Other employers, as long as they are not in the non-essential group of services and businesses, may also prepare manning and replacement studies if they desire, the WMC spokesman said. They may ask permission of the WMC regional office to submit them as guides to draft boards. This is not generally granted unless the business is engaged directly in war manufacture or essential civilian service.

### *Urged to Stand by Local Draft Board Decisions*

In the New York area no theatres or motion picture distributors have filed, or asked to file, these tables, according to Bernard Sless, regional manning tables chief. He expressed doubt that there would be any advantage in their doing so.

Exhibitor leaders and circuit officials expressed some doubt as to the desirability of circuits or independent operators filing manning tables. To do so, they said, would set definite time limits within which replacement personnel would have to be trained. Six months is the maximum training period allowed under the present regulations, and in many instances the replacement schedules must be retroactive, the WMC presuming that industries filing them have permanent training programs in operation.

They urged exhibitors to stand by local draft board decisions in specific cases, appealing only where there is an obvious injustice or misinterpretation of rules.

In cases where theatre operations are dependent on a particular worker, manpower advisers pointed out, that it is possible to ask draft boards for a temporary deferment on the grounds that the particular worker is essential to the business. In many cases occupational deferments up to six months are granted to permit training of a replacement or the shifting of the job's responsibilities. This makes it unnecessary to file manning and replacement schedules for the entire staff.

It is still the policy of all major circuits, distributors, and the War Activities Committee not to ask for draft deferments for any individual workers. Spokesmen for the affiliated circuits, home offices and WAC all said that there were no plans to change this policy.

### *No Compulsion for Workers To Change Positions*

"Use the well known ingenuity of your industry," was the advice of Paul McNutt, War Manpower Director, to industry representatives, one circuit executive recalled. He said that this had been the guiding policy for his organization and predicted that the entire film industry would stand by the policy of adjusting itself to any demands on its manpower.

S. H. Fabian, chairman of the theatres division of the WAC, said that there was no change in the committee's belief that every theatre employee capable of bearing arms should go into service when called.

He reminded theatre men that the exhibition and distribution of motion pictures, while not designated as essential, has also been declared not a non-essential occupation. Unless drafted, there is no compulsion for theatre workers to shift to jobs in war plants or other industries, he said.

The WAC was instrumental recently in obtaining directives from national and state manpower officials directing draft boards in New Haven and elsewhere to rescind letters to film workers which had ordered them to transfer to war jobs. John F. Robinson, Connecticut selective service director, last week said that the problem had been cleared up and that state boards were acting in conformity with national regulations.

### *Newsreel Deferments Up To Local Boards*

At New York last week newsreel companies were advised by Colonel Arthur McDermott, New York City selective service director, that deferment of key cameramen and editors would remain in the autonomous jurisdiction of local draft boards. The reels are not eligible to file manning tables or replacement schedules under the WMC plan, he said. In New York City the plan is limited to companies with 100 or more employes.

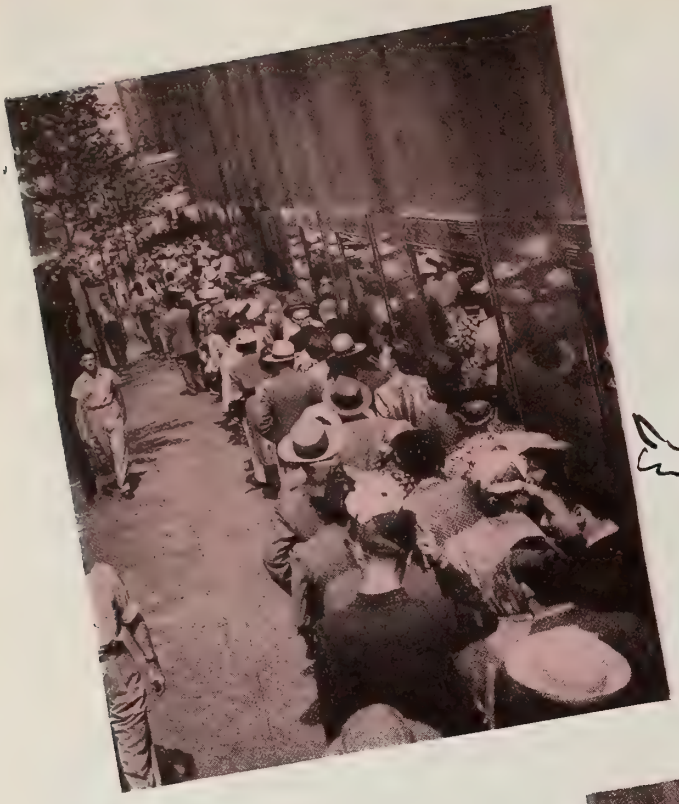
Designation by the War Manpower Commission of the San Francisco area as a "critical labor shortage" district, with a resultant compulsory 48-hour week, has brought hopes to exhibitors in the region that the critical theatre manpower problem may be eased. Theatremen are hopeful the 48-hour week may create a somewhat larger labor supply from which they can draw, and that the extra money employees will receive on the 48-hour basis may halt some of the turnover in personnel.

The Canadian Government last week included 16 to 18 and 40 to 65-year-old workers in the Dominion's compulsory wartime labor regulations. The action by Humphrey Mitchell, mobilization director, subjects young ushers and other theatre and exchange employees to transfer to farm or war factory work. Previously the war labor draft covered men from 19 to 40 years of age.

## STATE RELAXES BOOTH CODE

**Changes in regulations governing projectionists and apprentices were granted by the Pennsylvania Department of Labor and Industry Tuesday to help meet the growing shortage of booth manpower, particularly in small towns. Objections of the IATSE and local operators' unions were overruled.**

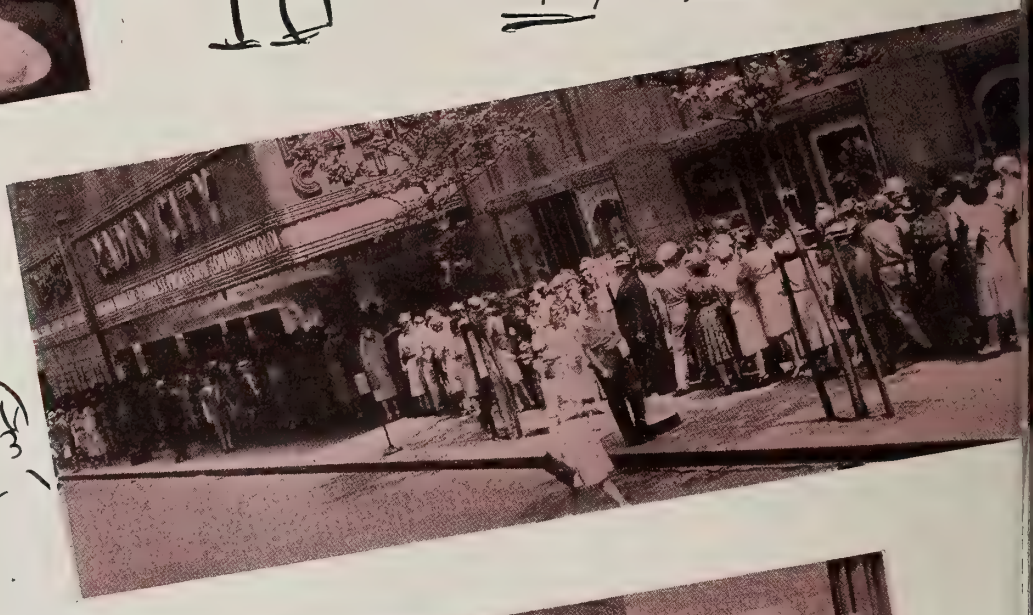
**Apprentices now may obtain projectionist licenses after serving 300 hours in the booth in not less than three months. The age limit for apprentices was also lowered to 17 from 18. Previously, six months' apprenticeship was required. The regulations do not apply in Philadelphia, Pittsburgh and Scranton, which have municipal codes.**



"Is this the opening day of M-G-M's MRS. MINIVER at the Music Hall?"

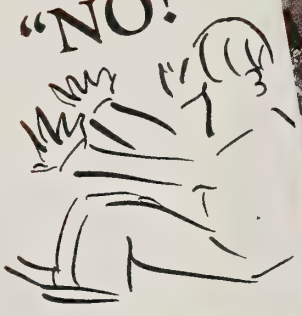




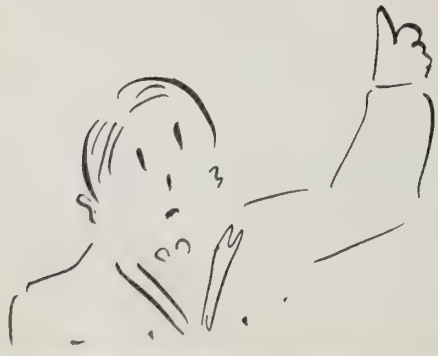



"Is it the Music Hall opening for M-G-M's KEEPER OF THE FLAME?"

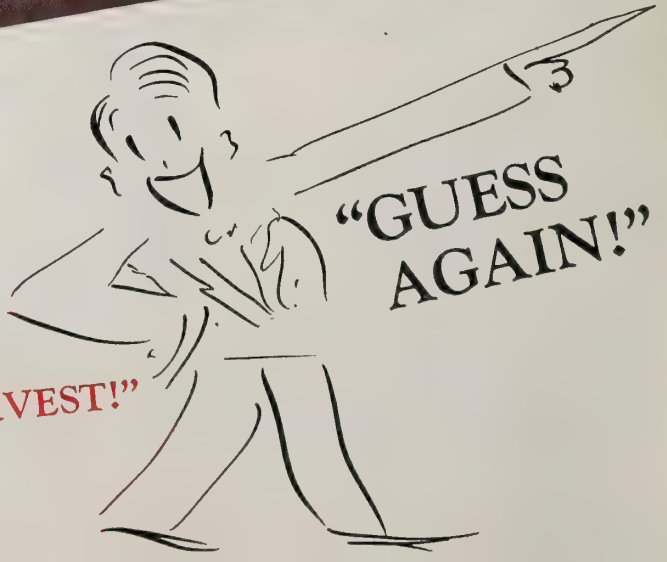






"Then I guess those block-circling Music Hall crowds are for M-G-M's RANDOM HARVEST!"






# "Is it the opening of M-G-M's YOUNGEST PROFESSION?"

# YES!

## AND FIRST 4 DAYS ARE SENSATIONAL

Imagine! It's within only a few dollars of record-breaking "MRS. MINIVER," and "RANDOM HARVEST" and tops "KEEPER OF THE FLAME"!




*"Shangri-La" War Stamp Drive in July. Join Up!*

# BROA

ASTOR

LOEW'S CRITERION

RADIO CITY MUSIC HALL

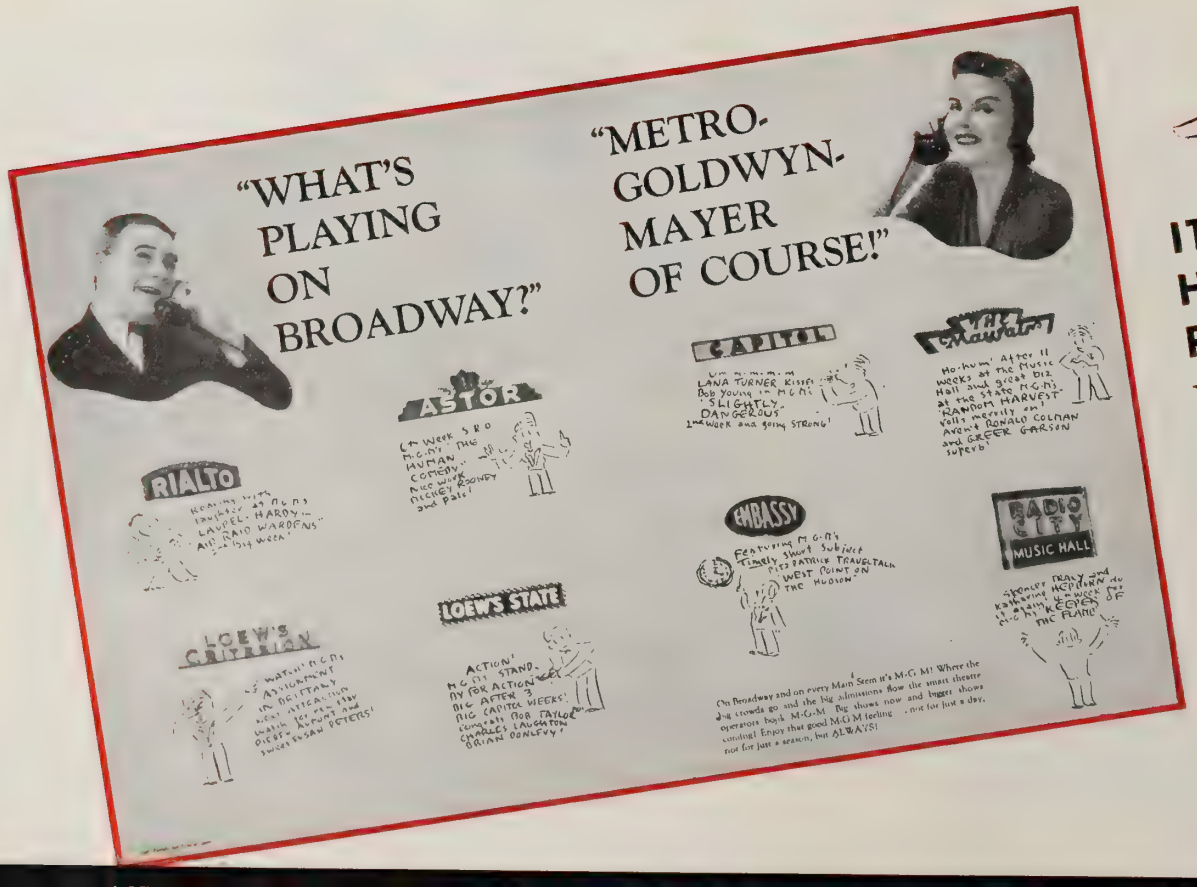
THE Mayfair

World Premiere
M-G-M's
**"BEST FOOT FORWARD"**
*(Follows 17 Big Weeks of "The Human Comedy")*

5th Week!
M-G-M's
**"CABIN IN THE SKY"**

World Premiere
M-G-M's
**"YOUNGEST PROFESSION"**

Return B'way Showing
M-G-M's
**"THREE HEARTS FOR JULIA"**




**IT HAPPENS REGULARLY!**

Remember this trade ad of a few weeks ago? Here we go again, boys!

*"Shangri-La" War Stamp Drive in July. Join up!*

"And it's the same on every Broadway of the nation!"



# DWAY

CAPITOL

EMBASSY

LOEW'S STATE

Just Completed 3 Big Weeks! M-G-M's **"BATAAN"**

Featuring M-G-M's **FITZPATRICK TRAVELTALK** "Modern Mexico City"

First N. Y. Showing M-G-M's **"PILOT #5"**

**M-G-M's LEO HELD OVER 19th YEAR BY FRIENDLY CUSTOMERS**

# is M-G-M WAY!

# War Themes Cutting British Gross: Rose

## *Paramount Head in Britain Says Many Such Films Not Based on Fact*

British theatre business in the past 60 days has dropped, and David Rose, Paramount managing director in the British Isles, thinks it may be because there have been too many films with war themes.

Mr. Rose, who arrived in New York this week from London by Clipper for home office conferences, said that a large percentage of war features "are not based on fact" and that the British public is too close to the war to forgive exaggeration.

He said that British studios are producing as many war pictures as the American, but insisted that "as a whole" they are based "more on facts than Hollywood's."

### *War Pictures One of Several Reasons*

"Even the very good ones are suffering," he said; "and that is because the public is tired.

"However," he added, "I do not say that war films are the only reason for the attendance decrease; I say that I personally believe it is one of the reasons. Another reason is the increased daylight—people are taking advantage of it, and many are attending to their farms more than before."

Of the protest by the British Cinematograph Exhibitors Association (exhibitors) to the Motion Picture Producers and Distributors of America last week, against alleged "grading" of pictures by the major distributors, Mr. Rose denied there was concerted action, and said there is no grading to his "knowledge."

### *Paramount To Sell Big Films On Percentage*

But he added: "My company expects to sell its big pictures on a percentage basis. We have been doing that for the past six or eight months. MGM, for instance, has always done it. I think it's only fair all the way around."

He also asserted that British film companies had been selling their pictures on a percentage basis.

The Russians have been distributing pictures in Great Britain, through the established companies, and Paramount is distributing "The Story of Stalingrad," which in release in this country will be called "The City That Stopped Hitler," and is being edited now in Hollywood, Mr. Rose noted.

However, Russian films, in spite of such arrangements in Britain, and in spite of "great sentiment for Russia" among the British, are "doing only just fair," Mr. Rose commented.

Of film price ceilings, such as proposed in this country, Mr. Rose expressed ignorance of such an arrangement, discussed or planned, in Great Britain; and he observed: "I don't see how it could be done."

Ceilings, in his estimation, would mean the grading of pictures, because it would be unfair to ask the same price for a "B" picture, and, for instance, "For Whom the Bell Tolls."



Photo by Staff Photographer

*DAVID ROSE*

Paramount in Great Britain is waiting for talent and studio space before resuming production, Mr. Rose said. Its personnel is now working with Paul Soskin, producer, on the script of "Signed with Their Honor," which, when studio space is obtained, probably will be the first to go into work.

The script of "The Admirable Crichton" is completed, but the company is waiting until it can obtain the services of Laurence Olivier.

"Hatter's Castle," from the A. J. Cronin book, is still being released in Great Britain. It was made and distributed there last year.

Of the studio space situation, Mr. Rose noted that the Government had preempted much space; and, in fact, were using the Pinewood studio for storage and for the Crown Film Unit pictures.

Mr. Rose praised the rise of J. Arthur Rank in production and exhibition, calling Mr. Rank "a great asset" to motion pictures, and observing that he already had invested between £1,500,000 and £2,000,000 in production.

## Gill Joins 20th-Fox

Clifford Gill has been added to the exploitation staff of Twentieth Century-Fox in San Francisco. Fred Norman, Stockton exhibitor, has joined the United Artists' exchange in the same city. James Myers, Republic salesman, and Ray Kaliski and Ronald McDonnell, Paramount, all in the San Francisco area, have resigned to enter war work.

## Major Pare Lorentz Weds

Miss Elizabeth Meyer, daughter of Mr. and Mrs. Eugene Meyer of Mount Kisco, whose father is publisher of the Washington *Post*, was married this week to Major Pare Lorentz of the Army Air Forces, at the home of the bride's parents. Major Lorentz formerly was a producer of documentary films.

# *Press Demand For Rental Ceiling Law*

Despite the imminent adjournment of Congress for the summer and reported Washington opposition, a ceiling on film rentals will still be sought by a group of independent New England exhibitors. Their counsel, George R. Farnum, on Monday said that his clients were determined to press for legal control of film prices. The drive was begun last week.

Mr. Farnum said that his group was aware that motion pictures are currently excluded from the Price Administration Act but said that he believed it possible to amend the measure so as to permit ceilings. He denied that it would restrict constitutional guarantees of free expression.

The Boston lawyer and former U. S. attorney is now studying film controls under Canada's price ceiling plan. He is also examining the application to films of OPA regulations in other fields.

"These independent exhibitors believe that the proper thing to do is to seek legislation establishing a ceiling on present exorbitant film rentals. If successful here I believe that adoption of the plan may spread throughout the country," he said.

It was reported that several New England congressmen had signified their willingness to sponsor the legislation.

At New York Monday the Unaffiliated Exhibitors, Inc., announced that they had postponed until July 5th the committee visit to Washington. It will seek controls of film prices and urge renewal of the Government's anti-trust suit against the major distributors.

## Australia Studies Rental Controls

Film rentals are entitled to no exception from Australian price ceilings, although distributors have been permitted to file petitions for increases, it was learned by foreign departments from the American Minister at Canberra. The Australian price commissioner was reported to favor rigid controls for film prices, in the pattern of the Canadian regulations which set prices at 1941 levels.

American distributors, led by Paramount and Twentieth Century-Fox, are reported from Australia to be preparing arguments in behalf of ceiling exemptions. The price commissioner has granted permission for them to file evidence of increased production costs or improved quality in current product as justification for increased prices.

The distributors also have argued that the price controls deprive distributor and producer of a fair share of high theatre receipts.

## Hold "Bomber's Moon" Showings

Trade showings of Twentieth Century-Fox's "Bomber's Moon" will be held at all company branch offices except St. Louis and Portland, Ore., on July 7th, it was announced this week. The St. Louis showing on that day will be at the Srenco screening room and in Portland at the Star Film Exchange.

## Shift Warner Manager

Henry Krumm, Warner branch manager in Memphis, has been promoted to manager of the Atlanta exchange. Ed Williamson has succeeded Mr. Krumm.

## Monogram July Releases Set

Monogram will release "Spy Train," July 9th; "The Stranger from Pecos" July 16th; "Wings Over the Pacific," July 23rd; "Ghosts on the Loose," July 30th.

# BRITISH SHOWMEN PROTEST TOO MANY WAR FILMS

## *Resolution of C. E. A. Asks End of War Pictures Also from Hollywood*

by AUBREY FLANAGAN
*in London*

With rather longer experience of wartime conditions and wartime audiences than their American equivalents, British exhibitors are not one whit less vocal these days upon the commercial value of war films. Long discontent at the spate of war subjects, a subject constantly on record on the British Studios page, has crystallized recently into a formal and corporative protest.

This month the Cinematograph Exhibitors Association, on the invocation of one of its livelier branches, after a spirited discussion, passed a resolution stating that in the opinion of the Association too many war films were being produced on both sides of the Atlantic, and that it should be stopped.

**Out of the 62 films registered in the last quota year no less than 41 were were war subjects—30 of them in the first feature class. Add to that high proportionate total, the spate of war films now washing into the shores of filmgoing Britain, and the net result is not necessarily box office. That at least is the experience of British exhibitors, that, and the aggravating proviso that most of these British war films must be taken as quota films under the Films Act.**

There is evidence from all points of the trade compass that the British public is increasingly sceptical about war subjects, per se, goes shopping in fact at other stores than those which boost the bomber and the underground worker, the occupied territory drama and the comedy of service life.

The box office success of purely escapist pictures, musicals, comedies and South Sea Island magic, is not lost on the British exhibitor, although it seems slow to penetrate the minds of British producers. Advocates of the anti-war movement in entertainment, at the CEA General Council, appealed strongly that the war be left to the newsreels and the documentarians, who have covered it with realism and efficiency.

### *Seen Defeating End Of Propaganda*

From the propaganda viewpoint fears are expressed that this constant concentration on war subjects is defeating the end of propaganda, because people are staying away from the films. Into the bargain, so fast is the moving pattern of war, that the vast majority of war films are out of date ere they reach the screen, succeeding, in the view of the picture house proprietors, in arousing only painful memories.

It was a significant factor in this significant discussion that there were no dissentients, that exhibitors suggested discussion was superfluous and the case proven without plea.

The difficulty which faces the British exhibitor in meeting his Quota commitments is reflected in the 1,800-odd defaulters for the past exhibitors' quota year, which ended on September 30th last. It has been physically impossible for them to carry out their legal obligations, for the elementary mathematical reason that the films have not been available. Some 62 films are obviously not enough to service 4,300-odd picture houses.

Already hints have been forthcoming that even the Board of Trade takes a tolerant view of the situation, and is likely not to prosecute offenders who are the victims of circumstances outside their control. Even the reduction this year of the statutory minimum to 15 per cent is hardly likely to meet the problem. On the other hand, producers with films scheduled and resources available, contend that the release of more studio space would permit sufficient production to straighten out the tangle.

### *London Group First to Propose Committee*

These and other problems are never far from the minds of the more farseeing and enlightened exhibitors within the CEA orbit. A new movement has been promulgated with the promotion of the idea of a policy committee within the Association, the duties of which should be keeping in review the progress of the industry and associated agencies and any matters affecting the cinema business and its promotion.

The idea behind the committee, which is now being studied by the local branches, but which seems destined for materialization, is fruit of the brain of the former CEA president, Charles Metcalfe. It is supported, was in fact first mooted, by the London group. The committee would consider and promote action on matters not the direct concern of the exhibitor but in which he is or would be likely to be involved, such matters as the rationing or release of studio space, the relation of high budget pictures to more, if inexpensive pictures, the alleged renters policy of holding up British films and giving them a distant release, the re-absorption of postwar manpower, and television.

It is, in fact, a protection and planning committee Mr. Metcalfe has in mind, although he calls it a "policy and liaison committee." Just exactly how it ultimately will shape and precisely what will be its functions are in the lap of the provincial gods and they, very soon, should have made up their minds.

### BRITISH ACCOUNTS ON CURRENT BASIS

**American distributing companies have had approximately $20,000,000 placed to their credit by London during the past few weeks, representing the remainder of their British balances released under the agreement reached last May for the removal of restrictions on the remittance of film revenue. All companies except United Artists, whose individual producer accounts are more complex, have had their final balances transferred, placing them on a current basis for the first time since the start of the war in 1939.**

## Detroit Theatres Back On Normal Schedule

Operation of Detroit theatres was normal last week following the disruption of schedules caused by the race riots in that city. Other localities affected during the emergency were Wayne, Oakland and Macomb Counties. Governor Harry F. Kelly's 9:15 P.M. curfew brought an estimated loss of $600,000 to theatres.

The cessation of hostilities early last week eased the curfew for theatres and permitted them to remain open until 11 P.M. However, during the three days of rioting, attendance in many theatres did not warrant opening.

## Upholds Century Circuit In Union Dispute

Judge John H. McCooey, Jr., this week in Kings County Supreme Court, New York, denied a motion by the Empire State Motion Picture Operators' Union to dismiss a complaint brought against it by Century Circuit. The plaintiff previously had obtained an injunction restraining the union from dissolution and subsequent merger with operators' Local 306.

Judge McCooey ruled the injunction valid in face of the union's contention that the complaint did not state sufficient facts to constitute a cause of action in view of the anti-injunction laws covering labor disputes.

## Bergman New Chairman of Industry Service Bureau

Maurice Bergman, advertising and publicity head in the east for Universal, last week was elected chairman of the Industry Service Bureau, succeeding Mort Blumenstock, Warners' eastern advertising and publicity director. Mr. Bergman will serve for six months. Other chairmen of the division have been S. Barret McCormick of RKO and Robert M. Gillham of Paramount. Executive secretary of the organization is Glendon Allvine.

## Roberts in New Sales Post For March of Time

George A. Roberts, formerly in charge of sales of Movietone News for Twentieth Century-Fox, has been appointed supervisor of sales and contracts for the March of Time series, newly-created post in the company. He had served as salesman, manager of several exchanges, district manager and special home office representative during his association with the company.

## Bader Weds Sylvia London

David A. Bader, recently promoted to trade press contact in the 20th Century-Fox home office, was married to Sylvia London, secretary to Alan Corelli, director of Theatre Authority, at the Actor's Temple last Friday.

# *MacLeish Picks 104 Films for U. S. Library*

The Library of Congress has acquired 104 films and clippings from pictures as the nucleus of a collection of "pictures having documentary significance or significance as records of time" Archibald MacLeish, librarian, announced on Wednesday. They were selected from Hollywood features, short subjects, newsreels and documentaries released during the year ended April 30, 1943.

Twenty-three entertainment features are included in the Library's selection. It also is preserving 17 industry produced and distributed short subjects and 41 clips from the newsreels. Films from the Australian News Bureau and the National Tuberculosis Association also were selected.

The pictures were chosen from a list recommended by a reviewing committee of the Museum of Modern Art Film Library. Under an agreement with the industry, used prints of requested pictures are deposited with the Library of Congress as copyright copies.

A release from Louise G. Caton, secretary of the Library of Congress, described the collection as an experiment. It is financed by a three-year grant from the Rockefeller Foundation. The Museum of Modern Art is acting as temporary custodian of the selected films because of a lack of storage facilities at the Library of Congress in Washington.

The following entertainment pictures of more than four reels, released between May 1, 1942, and April 30, 1943, were elected:

ATLANTIC CONVOY—Columbia
THE POSTMAN DIDN'T RING—20th-Fox
MRS. MINIVER—MGM
THE PIED PIPER—20th-Fox
THE WAR AGAINST MRS. HADLEY—MGM
WAKE ISLAND—Paramount
MOSCOW STRIKES BACK—Artkino-Republic
IN WHICH WE SERVE—United Artists
JOURNEY FOR MARGARET—MGM
SHADOW OF A DOUBT—Universal
CASABLANCA—Warner Bros.
RIDIN' DOWN THE CANYON—Republic
SALUDOS AMIGOS—Disney-RKO
YANKEE DOODLE DANDY—Warner Bros.
WE ARE THE MARINES—March of Time
CITY OF COURAGE—RKO
PRIDE OF THE YANKEES—RKO
HITLER'S CHILDREN—RKO
AIR FORCE—Warner Bros.
AT THE FRONT—Warner Bros.
THE MOON IS DOWN—20th-Fox
THIS LAND IS MINE—RKO
CABIN IN THE SKY—MGM

In addition the Library selected 14 March of Time subjects, four United Artist "World in Action" releases, and three RKO, four MGM, short subjects and two each from Warners, Paramount and Twentieth Century-Fox.

Paramount led in the number of newsreel clips with 11 selections. The Library preserved 10 Fox Movietone, eight Pathe, seven News of the Day, and five Universal newsreel sequences.

The Library's purpose is to limit the collection to "films as records" and does not seek to pick the year's best pictures in any sense, Mr. MacLeish's release said.

"Those films which will provide future students with the most truthful and revealing information the cinema can provide as to the life and interests of the men and women of the period" are selected. Social as well as political history is included in the collection, the Library said.

## Late Showings in Milwaukee

Downtown Milwaukee houses are employing a midnight show policy for the benefit of late shift war workers.

## CALLS FILMS VITAL TO ARMY MORALE



VISITING Hollywood studios on a swing around the nation's military centers, R. B. Murray, director of the U. S. Army Motion Picture Service and "largest single exhibitor of films in America", told studio heads, "I cannot begin to stress how important motion pictures are to the armed forces, right here at home, as well as in the combat zones. There can be no slightest question about the Army's tremendous reliance upon pictures. They form the background of the Army's entire recreational service. And in outposts such as Alaska and the Aleutians, which are serviced from our Seattle office, they are an absolute God-send."

Mr. Murray said the Army's motion picture circuit had expanded from 90 theatres in 1920 to 1,032 at this time, with 125 more to be opened in the next three months. The Service books 6,834 shows weekly, playing all theatres within 30 days of national release.

Mr. Murray is seen above, at right, with Y. Frank Freeman, Association of Motion Picture Producers president and Paramount vice-president in charge of production.

## Reserves Decision in Chicago Gangster Case

Federal Judge Murray Hulbert on Wednesday in New York Federal Court reserved decision on a motion by counsel for six alleged Chicago gangsters, for the quashing of indictments against them. The men are charged with extortion of more than $1,000,000 from motion picture companies and the International Alliance of Theatrical Stage Employees, in conspiracy with George Browne and Willie Bioff, former officials of the union, now in jail.

James Murray, defense attorney, told Judge Hulbert the indictments cited no overt acts by the defendants, and he charged that Browne and Bioff were attempting to smear others so that their sentences might be lightened.

Mr. Murray told the judge he might not be ready by September 8th, trial date, and was advised to confer with Boris Kostelanetz, special Assistant United States Attorney.

# *Appeal Board Hears Gary Dismissal Plea*

The right of an arbitrator to dismiss a clearance case without hearing detailed evidence was challenged by the Gary Theatre Corporation, Gary, Ind., Monday at New York in a five-hour oral argument before the Appeal Board of the motion picture arbitration system. The case is Chicago's 18th.

Attorneys for Paramount, Twentieth Century-Fox, MGM, RKO and Warners and the intervening Balaban and Katz and affiliated circuits argued in support of Benjamin Wham, arbitrator. Mr. Wham dismissed the case in March after briefs had been filed. He held that the Gary was without grounds, prima facie, for complaint. He cited the dismissal of an anti-trust suit by the Gary interests, saying that the Federal Court had disallowed the same issues.

The Appeal Board reserved decision on both the clearance and run portions of the complaint.

John F. Caskey, attorney for Twentieth Century-Fox in his presentation of the distributors' case praised the manner in which the majority of complaints have been handled by arbitrators.

Rhinehook Theatres, Inc., which won clearance cuts for its Star theatre, Rhinebeck, N. Y., and the Lyceum in Red Hook in the 39th and 40th New York complaints, has appealed. It was reported by distributor attorneys that a settlement had been reached subsequent to the appeal, and that a stipulation was being prepared asking the Appeal Board to enter a consent award.

### *Boston*

A clearance complaint against the five consenting distributors was filed at Boston Monday by the Ioka theatre, Exeter, N. H. It is operated by James A. Donovan, Grace P. Mulcahy, and Fred L. Markey, trustees for the estate of Ralph Pratt. They ask elimination or reduction to one day of the 14-day margins held by the Colonial and Olympia theatres in Portsmouth. They are Paramount affiliates. It is the tribunal's 21st case.

### *Buffalo*

Fulton Enterprises, Inc., of Oneida, N. Y., filed a clearance complaint last week in behalf of its State theatre, at Fulton, N. Y., against Loew's, RKO, Warners and Twentieth Century-Fox. It is the 23rd arbitration complaint at the Buffalo tribunal. It asked elimination or reduction to one day of the 14-day margins held by the Schine circuit's Strand and Capitol in Oswego, and the Avon in Fulton over the State.

## DuMont Plans Washington Television Station

Allen B. DuMont Laboratories, Inc., television affiliate of Paramount Pictures, has asked the Federal Communications Commission to reinstate their application for a commercial television station in Washington, D. C. The station would operate on Channel One, 50 to 56 megacycles.

Construction of a DuMont station in Washington was halted two years ago by equipment shortages. The company is operating W2XWV at New York on Sundays and Wednesdays with experimental programs.

## Greenthal Captain

Monroe Greenthal, former advertising and publicity director of United Artists, and for the last year with the War Production Board salvage division, has been commissioned a captain in the Army Special Service Branch.

reath-taking!

truly wonderful!

ll never forget it!

Excellent!

hould get Academy Award!

can't miss!

ubitsch "wallop"

gem!

loved it!

★ ★ Actual audience comments the sneak preview held at the ademy in Inglewood, California

20th CENTURY-FOX

presents

# A PREVIEW GLIMPSE OF THE GREATEST OF ALL *Lubitsch* ACHIEVEMENTS!



THERE HAS NEVER BEEN A GREATE

...WE OF 20th PRESENT IT TO YO



# ERNST LUBITSCH'S

PRODUCTION



# HEAVE
# Can
## in Techn

with

GENE TIERNEY

DON AMECHE

CHARLES COBURN

MARJORIE MAIN • LAIRD CREGAR

ALLYN JOSLYN • EUGENE PA

LOUIS CALHERN • HELE

MICHAEL AMES • Produce
Raphael

# BOXOFFICE ENTERTAINMENT!

# AND YOUR AUDIENCES WITH PRIDE!



# WAIT

## 'til it's in color!








ING BYINGTON
T • SIGNE HASSO
NOLDS • AUBREY MATHER

d by Ernst Lubitsch • Screen Play by Samson
pon the Play "Birthday" by Lazlo Bus-Fekete

SELL $1 WORTH OF WAR STAMPS TO
EVERY MAN, WOMAN AND CHILD IN JULY!

PRINTED IN U. S. A.

# HEAVEN CAN WAIT

. . . and 20th is ready with the kind of showmanship campaign that makes the biggest ones bigger! A pre-sold hit in the hit tradition of

HELLO, FRISCO, HELLO

CRASH DIVE

STORMY WEATHER

CONEY ISLAND

*from* 20th

CENTURY-FOX

"THE CENTER OF ATTRACTIONS"

# U. S. FINDS MONOPOLY IN AD FILM INDUSTRY

## *Trade Commission Orders Distributors to Cancel Exhibitor Contracts*

The Federal Trade Commission Wednesday found evidence of monopolistic conspiracy in the advertising film business, an industry already acutely restricted by the war, in an order directed to five distributors, two booking agencies, three officials and the Association of Advertising Film Companies.

The order, which followed investigation of industry practices, called on those named as respondents:

**To cease and desist from making contracts with exhibitors for the exclusive privilege of exhibiting national advertising films in their theatres;**

**To cease the practice of classification by the booking agencies of the size and weekly attendance of theatres for the purpose of determining display rates or charges to advertisers;**

**To cease the practice of booking agency rate cards for computing the amount of compensation due any theatre.**

Named in the order were:

Motion Picture Advertising Service Company, Inc., New Orleans, and C. J. Mabry, vice-president.

United Film Ad Service, Kansas City, Mo.

Ray-Bell Films, Inc., St. Paul, Minn.

Alexander Film Company, Colorado Springs, Colo.

A. V. Cauger Service, Inc., Independence, Mo.

Screen Broadcast Corporation, New York, and Albert E. Fair, president.

General Screen Advertising, Inc., Chicago, and J. D. Alexander, chairman of the board, and also president of Alexander Film Company.

### *Operations on Ad Films Drastically Cut*

Operations of producers and distributors of advertising films, including those companies named by the Federal Trade Commission in its original citation last March for violations of Section V of the Federal Trade Commission Act, have been drastically cut since the war because the film division of the War Production Board ruled out advertising pictures when giving priorities for raw stock to established motion picture companies. The WPB order provided that no raw stock would be allotted to commercial producers unless the individual companies could show that the stock was to be used for a picture which would further the war effort. This ruling automatically closed the advertising film business for the duration.

For the past year, the large companies in this category distributed mostly those films which were made and on the shelf before the WPB order went into effect. Production was completely stopped. In recent weeks, however, it has been reported that at least one producer of advertising pictures has launched an attempt to get priority for raw stock from the WPB for minute films, to be sponsored by national advertisers, which would promote some phase of the war effort.

The commission charged that the distributors named in the complaint controlled about 90 per cent of the business done in their industry. It estimated that of the 16,000-odd theatres in the United States, about 8,000, located in small cities and towns, were under contract with the distributors to exhibit film advertising products under either national advertising or cooperative programs. Fixed rates paid to exhibitors for running the pictures ranged from $1 to $3 per film.

### *Found "Agreements" Made in 1933*

The commission, following an investigation, found that the respondents, since 1933, and particularly since 1937, had entered into agreements among themselves and with other film distributors as to screening rates, commissions and other terms in connection with the interstate distribution of films containing advertisements solicited from national advertisers. Pursuant to such agreements, the commission held, the distributors entered into individual contracts with exhibitors for the exclusive privilege of exhibiting advertising films in their theatres for a specified period, usually five years, and organized General Screen Advertising, Inc., as their only booking agency and only channel for solicitation of natinal advertising contracts from manufacturers throughout the entire country, except that two of the distributors also used the other booking agency, Screen Broadcast Corporation, as their exclusive national sales representative in part of the country.

The commission also found that the distributors, direct or through their booking agencies, and pursuant to their agreements, had fixed the display rates to be charged manufacturers, the rates, commissions, and other compensation to be paid the booking agencies, and the terms and conditions under which the films are to be shown in the various theatres with which they have contracts.

### *Orders Companies to Cease Rate Fixing*

The order requires the respondents to cease and desist from engaging in any understandings or agreements to perform any of the following practices:

1. Fixing or maintaining screening or display rates to be charged national advertisers, or rates, commissions or other compensation to be paid booking agencies.

2. Entering into contracts with motion picture exhibitors for the exclusive privilege of exhibiting national advertisng films in their theatres.

3. Entering into, continuing or carrying out any agreements with the respondent booking agencies whereby the distributors agree not to accept national film advertising from any other source than such booking agencies in any designated territory, or whereby either of the booking agencies agrees to sell film advertising to national advertisers for screening in theatres under contract with the distributors according to screening or display rates cooperatively fixed and listed with such booking agencies by the respective distributors.

4. Furnishing to either of the booking agencies a list of theatres under contract with the distributors for classification by the agencies according to their size, circulation or weekly attendance, for the purpose or with the effect of determining display rates or charges to advertisers.

5. Declining to accept or release any film for a national advertising account unless it is booked through one of the booking agencies.

6. Observing any rate card issued by a booking agency for computing the screening or display rate or the amount of compensation due each distributor or theatre.

7. Adopting standard rates of compensation for use in dealing with national advertisers in connection with cooperative advertising programs.

8. Adopting or observing, in dealing with advertisers or theatres, rate books or similar devices issued by the trade association or by any booking agency.

### *Hold Practices Tend to Prevent Competition*

In its original citation of charges last March, the commission said: "The acts and practices of the respondents as herein alleged are all to the prejudice of competitors of respondent distributors and of the public; have a dangerous tendency to hinder and prevent, and have actually hindered and prevented, competition in the sale, leasing, rental and distribution of commercial motion picture films in commerce within the intent and meaning of the Federal Trade Commission Act; have unreasonably restrained such commerce in commercial motion picture films and have a dangerous tendency to create in respondents a monopoly in the sale, leasing, rental and distribution of said films, and constitute unfair methods of competition in commerce within the intent and meaning of Section V of the Federal Trade Commission Act."

The complaint also charged that under an agreement entered into in 1939 between Screen Broadcast Corporation and Motion Picture Advertising Service Company and United Film Ad Service, Inc., the former was exclusive national sales representative for the latter two and had the sole right to sell national film advertising to all national advertisers in the northeastern territory. General Screen Advertising, Inc., it said, had a somewhat similar arrangement with all the respondent distributors, under an agreement made in 1940, covering the rest of the United States.

## Close Chicago Office

The Alexander Preview Company closed its Chicago office in July 1st, the company announced. It will handle the distribution of trailers hereafter from the home office at Colorado Springs.

# Warners Hold First Regional Meeting

## *Eastern Sales Staff Attends New York Session, with Two Others to Follow*

Problems imposed by wartime restrictions on raw stock, transportation, fuel and other production and distribution problems occupied the attention of Warners' managing and sales personnel, at a two-day regional sales meeting Thursday and Friday at the Waldorf-Astoria Hotel, New York.

The meeting, first of three, was presided over by Benjamin Kalmenson, general sales manager. Other meetings are to be held in Chicago, July 8th through 10th; and San Francisco, July 15th through 17th.

In addition to home office and studio executives, the eastern sessions were attended by district managers, branch managers and salesmen of the New York Metropolitan, eastern, mid-Atlantic and central territories, embracing the New York, Albany, Buffalo, New Haven, Boston, Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati and Indianapolis exchanges.

### *Home Office Executives Present at Meeting*

Home office executives participating will include, in addition to Mr. Kalmenson, Major Albert Warner, Joseph Bernhard, Sam Schneider, Mort Blumenstock, Arthur Sachson, Roy Haines, Jules Lapidus, A. W. Schwalberg, Norman H. Moray, I. F. (Mike) Dolid, Edward E. Hinchy, Howard Levinson, Jacob Wilk, Albert S. Howson, Mitchell Rawson, Martin Jurow, Robert Schless, Joseph S. Hummel, Gil Golden, Bernard R. Goodman, Charles Baily, A. C. Brauninger, H. M. Doherty and Stanley Hatch.

Charles Einfeld, director of advertising and publicity, came east from his Burbank studio headquarters to take part in the sessions.

Field groups attending the New York meeting will include:

District Managers: Henry A. Seed, Metropolitan; Norman Ayers, Eastern; Robert Smeltzer, Mid-Atlantic; Charles Rich, Central.

Branch Managers: Clarence Eiseman, New York; Paul S. Krumenacker, Albany; George W. Horan, Boston; Max Roth, Buffalo; Carl Goe, New Haven; William G. Mansell, Philadelphia; Charles Beilan, Cleveland; Fred W. Beiersdorf, Washington; James S. Abrose, Chicago; C. W. McKean, Indianapolis; F. D. Moore, Pittsburgh.

Salesmen attending were:

New York, L. Jacobi, G. Solomon, Lee Mayer, George Waldman, J. Vergesslich, H. P. Decker, I. Rothenberg; Albany, George Goldberg, R. S. Smith; Boston, Sol Edwards, H. G. Segal, A. Daytz, A. B. Cronin, J. Moore, E. Leavitt; Buffalo, John A. Strauss. L. Astrachan, J. Zurich; New Haven, Al Herman; Philadelphia, T. N. Noble, B. Bache, O. B. Guilfoil, R. S. Eichengreen; Washington, Gordon F. Contee, G. P. Price, Sterling Wilson, J. A. Walker; Cincinnati, R. Burns, W. L. Kerr, R. Salyer, Max Birnbaum, J. P. Eifert; Cleveland, Joe Kaliski, E. Catlin, Jack Kalmenson; Indianapolis, Wm. Wallace, G. J. Black, R. S. Sharader; Pittsburgh, J. M. Wechsler, N. Marcus, H. G. Minsky, Chas. L. Dortic.

While Mr. Kalmenson is expected to announce that the 1943-44 release schedule will be kept on the same flexible basis as the past two seasons, so that it may be adapted to any new market conditions arising from time to time, details of substantial backlog of pictures along with productions under way and new plans will be given to the sales group.

Among the already finished pictures being carried over into next season are "Arsenic and Old Lace," "Thank Your Lucky Stars," "Watch on the Rhine," "Old Acquaintance," "The Desert Song," "Adventures of Mark Twain," "Princess O'Rourke," "Saratoga Trunk," and others.

Now shooting are: "Shine On, Harvest Moon," "In Our Time," "Northern Pursuit," "Passage to Marseille," "Destination Tokyo" and "Conflict." Pictures scheduled to start soon include "Rhapsody in Blue," "Battle Cry," "The Young and the Brave," "Gay Nineties," "The Horn Blows at Midnight," "Uncertain Glory" and "Mr. Skeffington."

New season's program also will be augmented by some special releases to be announced by Kalmenson at the sales meeting. Short subject lineup will be the same size as last season, with several timely new series in the group.

# *First PRC Sales Regional Held*

Producers Releasing Corporation was to hold the first of a series of regional sales meetings Thursday and Friday, at the Hotel Park Central, New York City.

The sales forces of the eastern exchanges were to attend, and to be addressed by home office executives, headed by Arthur Greenblatt, general sales manager, and O. Henry Briggs, president.

Also expected from the New York office were John S. Young, Armand Schenck, Karl Herzog Joseph O'Sullivan, S. S. Kestenbaum, Joseph Lamm, Fred Rohrs, Roberto Socas, Harold Flavin, and John Michelson.

Representatives from Albany and Buffalo, Boston, Cleveland and Cincinnati, Detroit, Philadelphia, Pittsburgh, New Haven, and Washington, were in attendance.

The company earlier in the week announced that its accounts had increased 80 per cent over a year ago.

## Paramount Canadian Staff Meets in Toronto

Paramount's product for distribution in Canada during 1943-44 was outlined at the annual Canadian sales meeting held at the King Edward Hotel, Toronto, last Friday and Saturday.

Neil Agnew, vice-president in charge of distribution, discussed features; Oscar A. Morgan, general sales manager of short subjects and Paramount News, outlined that product; and Robert M. Gillham, advertising and publicity director, discussed advertising plans for the season.

Mr. Morgan told the meeting that Paramount "has decided to go in very much for color," and that about 75 per cent of the new season's shorts product would be in color.

Gordon Lightstone, general manager for Canada, who presided, discussed company policy and other topics. Predominance of Canadian news shots in the Paramount News released in Canada received special mention at the meeting. Attending the meeting were branch managers Russell Simpson, Vancouver; Pat Hogan, St. John; William Kelley, Calgary, and Tom Dowbiggin, Montreal; Dave Brickman, Winnipeg; Jack Hunter, Toronto. Leo Haag, Harold Pfaff, Ambrose Theurer, Robert Murphy and Win Barron also attended.

## Join Allied Buying Combine

Two Chicago theatres, the Road and Lawndale, have joined the Allied buying and booking syndicate.

# *Map Campaign For Selling "So Proudly"*

Plans for selling "So Proudly We Hail," an important picture on Paramount's schedule this year, were outlined at an all-day meeting of theatre advertising and publicity heads, Paramount district advertising representatives and home office officials at the Pierre Hotel, New York, on Monday.

The New York meeting followed a two-day conference of theatre advertising and publicity executives and Paramount exploiteers last Thursday and Friday at the Ambassador Hotel, Los Angeles, attended by representatives west of Kansas City. The consensus at both East and West Coast meetings was that the selling campaign should stress the part of women in the war effort and their romances and loves under the stress of war.

Robert M. Gillham, Paramount advertising and publicity director, opening the New York meeting, recalled similar conferences held for "Wake Island." Leonard Goldenson, vice-president in charge of theatre operations, greeted the visiting theatre representatives. Cooperation with the American Red Cross was discussed.

Details of the campaign were outlined by Al Wilkie, publicity manager, and Stanley Shuford, who described the advertising plans. The theatre men joined in the discussions, which were led by Alec Moss, exploitation manager, who also conducted the Los Angeles meeting.

At the New York meeting were: William Hollander, Balaban & Katz, Chicago; Maurice Rubens, Great States Theatres, Chicago; Charles Winchell, Minnesota Amusement Co., Minneapolis; Mrs. Alice Gorham, United Detroit Theatres, Detroit; Ed Hickey, Fox Wisconsin Theatres, Milwaukee; Harry Browning, M & P Theatres, Boston; Dale McFarland, Tri-States Theatres, Des Moines; Louis Finske, Comerford Theatres, Scranton, Pa.; Emmett Rogers, Wilby-Kincey Theatres, Charlotte; Frank Starz and Ray Beall, Interstate Theatres Circuit, Dallas, and Jerry Zigmond, Newman Theatre, Kansas City.

Harry Goldberg, Oscar A. Doob and Harry Mandel, advertising and publicity directors of the Warner, Loew's and RKO circuits, respectively, also attended. Paramount district advertising representatives present were Ed Wall, Albany; Arnold Van Leer, Boston; William Brooker, Philadelphia, and James Levine, Pittsburgh. Home office executives present, in addition to those mentioned were: Charles M. Reagan, Hugh Owen, Claude Lee, Leon Netter, Sam Dembow, Jr., C. J. Scollard and G. B. J. Frawley. John Hertz, Jr., and John Krimsky represented Buchanan and Company.

"So Proudly We Hail," has been designated for release during the Silver Jubilee anniversary of "Paramount Week" which will be celebrated by the Paramount distribution department from September 5th to 12th.

The picture will have its premiere at the Radio City Music Hall, New York, in August.

## Treasury Official To Aid "Bell Tolls" Premiere

The United States Treasury Department has assigned Jules Alberti, of the motion picture and special events department, to work with the Paramount exploitation staff preparing for the world premiere of "For Whom the Bell Tolls," July 14th at the Rivoli theatre, New York City according to Carleton Duffus, director of the special events division.

Mr. Alberti will arrive in New York June 29th to consult with Mr. Gillham and his staff regarding Treasury Department cooperation in the premiere.

# STUDIOS HEADED FOR CYCLE ON JUVENILE VANDALS

## *While Hollywood Weighs Allied Plan on Shorts, Features Are Started*

by WILLIAM R. WEAVER
*Hollywood Bureau*

The suggestion by the Allied States Association of Motion Picture Exhibitors that studios produce some shorts designed to discourage juvenile vandalism appears to have overshot its mark.

Although a number of producing companies have signified a disposition to implement the Allied suggestion, there are indications that feature pictures to the same end are to be making their appearance while the proposed shorts remain in conversational status.

The first studio to announce a feature in this category is RKO Radio, which promises "Are These Our Children?" and describes it as an "exploitation feature . . . which will deal with the teen-aged of the country, their misguided, undirected activities, the threat they constitute to the nation's moral fiber . . . based on the problems that face parents and their children caught in the backwash of war." It's to be produced by Val Lewton and directed by Edward Dmytryk.

### *New Picture Cycle Looms On Hollywood Scene*

The second studio to adopt the theme is Monogram, which promises "Where Are My Children?" and describes it as "a dramatic story dealing with the subject of juvenile delinquency and the present trend toward criminal activities by the younger generation." The announcement says, "The company has already been in touch with J. Edgar Hoover, head of the FBI, for the purpose of assembling authentic data on the subject." The film is to be made as a high-budget picture for the 1943-44 season, and Jeffrey Bernerd, who made that James Roosevelt import, "Pastor Hall," and "The Stars Look Down" in England, joins Monogram to produce the subject.

It is not inevitable that these announcements signalize the inception of a cycle, but their immediacy and proximity suggest that they do. It does not follow, however, that the gentlemen who preside over studio production conferences are embarking upon this course of action simply to give pause to youngsters who've been carving their initials in theatre seats, nor even to dedicate the screen to a studied campaign of education in behalf of inspiring the junior generation to a proper observance of law, order and the common principles of becoming behavior.

### *Producers Provided With New "Heavy"*

On the contrary, it is plain as the street signs designating the intersection of Hollywood Boulevard and Vine Street that the Allied suggestion, coupled with a number of published comments by Mr. Hoover and some headlines about zoot suiters, has supplied Hollywood producers with a thing they've been looking high and low for—a new "heavy."

The shortage of heroic leading men has been headlined aplenty, for reasons which declare themselves, but there's been, and needed to be, no outcrying about the fact that producers have been forced, by considerations not widely known, to improvise any and all sorts of substitutes for what it professionally called "the menace" in the stories filmed.

Early in the war the OWI, the CIAA, plus commonsense, made it known to Hollywood that American soldiers, sailors, marines, policemen, Congressmen, dignitaries of all ranks, mayors, sheriffs, holders of Federal, state, county, town and village offices even heads of reputable businesses, unions, clubs, American organizations of any and all characters, may not be depicted as villains or otherwise unfavorably if the screen is not to implement the Axis propaganda program. A little later in the war the Office of Censorship was established to prevent the export of any picture transgressing this principle, even if any producer made one, which few did after things were explained to them.

### *Nature Is Utilized as A Screen Menace*

As Production Code Administrator Joseph I. Breen once phrased the matter, and this some while before the situation developed fully, "The only character whom a producer may cast as a villain, without giving offense to an important sector of the population or inviting censure if not censorship, is a native born American without visible employment or indicated relationship to any other human being, native or foreign, anywhere."

In their continuing need for a "menace," without which virtually no picture of dramatic consequence can be made, producers have utilized Nature (cyclones, blizzards, earthquakes, etc.), the war-enemy (to an extent generally reported excessive), and latterly (as in "Alaska Highway") members of a family (brothers in that case) in conflict with each other but upright and honorable in every detail save on the point (usually romantic, under the license of traditional allowance for error by Cupid) at issue.

Under these conditions, the discovery of the American youth as suddenly become available for presentation as a menace to society stacks up as a find.

And so the calendar, if not the cost of living, is rolled back to the early Twenties and to "Wild Boys of the Road" (remember?), to "Flaming Youth" (remember those grosses, not to mention complaints?) and to "Our Daily Bread" (the one about the unemployed) and to "Fury" (which made all that money and, of course, all that trouble).

### *Treatments Designed to Cure Condition*

The techniques and standards of production have progressed in the interim. The industry has acquired an addiction to "technical experts," which it did not have in those days of brave endeavor and sometimes grave consequences. The gentlemen who produce today's treatments of juvenile delinquency are under some obligations, external as well as internally, to devise treatments which will tend to cure instead of to aggravate. Presumably they will be gentlemen who know a couple of young people personally and wish to do something for as well as about the other young people who, according to Mr. Hoover and numerous other individuals presumably qualified by experience to utter such observations, are ripping theatre seat cushions, wearing haywire haberdishery and in sundry other ways imperiling the American way of life.

Anyway, and however, that band of young villains who are slated to become, within the next 12 or 24 months, "the cream of young American manhood shedding its blood on a dozen fighting fronts so that government of the people, by the people, for the people may not perish from the earth," is in for a shellacking as soon as the typewriters and the cameras can grind it out.

### PLAN SHORTS TO CURB VANDALS

**MGM and RKO Radio have replied in the affirmative to the suggestion of Allied States Association that producers make short subjects designed to curb juvenile delinquency, which has resulted in vandalism in theatres. MGM plans a subject, "Juvenile Delinquency," which will cover the Allied suggestion. The Allied committee is headed by Jack Kirsch of Chicago. National Screen Service in Philadelphia, at the request of exhibitors, has prepared special trailers which appeal to the patriotism of children.**

## Order Curfews to Stop Street Loitering

Police are enforcing curfews in Yonkers, N. Y., and Akron, O., prohibiting children under 16 from remaining on the streets after 10 P.M. in the former community and after 11 P.M. in the latter. Legislation in other Ohio communities is being pushed to curb juvenile delinquency.

In many cases, the penalties for violation are fines ranging from $1 to $50, payable by parents or guardians of the children. The ordinance by the Akron city council calls for fines of from $5 to $25 for the first offense and from $10 to $49 for second offense.

## Held on Mischief Charge

Four youths in the Mayfair theatre in Philadelphia caused disturbances by running through the audience emitting wild shrieks while a mystery bill was playing last Thursday evening. The youths were arrested by police, charged with malicious mischief.

# U.S. Answers Crescent Plea, Trust Suit Set

Government answers to petitions to set aside the Crescent Amusement Company decree at Nashville were filed Monday by Robert L. Wright, head of the film unit of the Department of Justice.

They were directed against the pleas of Mrs. Katie L. Rhuland of Lawrenceburg, Tenn., and J. M. Hobbs of Elizabethtown, Ky., that to require separation of the Rockwood Amusement Company's partnership in their enterprises would work undue hardship.

Mr. Wright contended that stockholders in these partnerships were fully represented in the litigation and that they "have no standing to attack relief granted the plaintiff." He characterized claims made in the petition of "managerial problems" and "financial losses" incurred by carrying out the decree as "conjectural" and "hypothetical."

The corporations seeking to escape the divesture order were held by Mr. Wright to have profited greatly by their connections with Rockwood and Crescent in meeting local competition and in securing lower prices for films and to have "actively participated" with the defendants in practices that led to action for violation of the anti-trust law.

At Federal Court in Newark Judge William F. Smith denied defendants' motion to dismiss anti-trust complaint filed by the East Orange Amusement Company, owner of a motion picture theatre at 125-135 Main Street, East Orange, N. J. The plaintiff company does not operate the theatre.

The defendants in the suit, filed October 21, 1941, include Vitagraph, Inc., Warner Bros. Circuit Management Co., Warner Bros. Theatres, Inc., 20th Century-Fox, United Artists, RKO-Proctor Corporation and Metro-Goldwyn-Mayer. They contended that the plaintiff as owner, and not the operator, was not a person "injured in his business or property, within the meaning of the statute, and therefore, not entitled to recover. The plaintiff replied that because lessees were unable to obtain first-run pictures eight tenants had breached their leases.

"The damages sustained by the plaintiff," the court ruled, "as owner of the theatre were not derivative, but were independent of the damages sustained by any one or more of the tenants as operators of the theatre." The court directed that the defendants submit a pending motion for a bill of particulars.

The eastern district Federal Court at New York will try early in the autumn the anti-trust complaint of J. P. and Josephine F. Benitoa, operators of the Modern Theatre, Miami, and the Liberty in Liberty City, Fla.

Wometco and Paramount circuits, Paramount, RKO, Loew's, Warners, Twentieth Century-Fox, United Artists, Universal, Columbia, Universal and Monogram were defendants. It was placed on the non-jury Federal autumn calendar last week on stipulation by Emil K. Ellis, plaintiff's attorney.

The plaintiffs allege that the defendants conspired with the circuits, which operate 31 houses in Florida, to eliminate competition and restrain trade by exclusive contracts.

## California Film Workers' Average for April $64.49

Film industry workers in California earned an average weekly wage of $64.49 in April, a drop of 14 cents per week as compared with the March figure, according to figures released by the California Labor Statistics Bureau in San Francisco. In April, 1942, the employees drew an average of $11.06 less per week.

## "CRASH DIVE" ARMY CHOICE FOR MAY

**The Army Motion Picture Service has released its list of five best films for May, from a box office viewpoint, as reflected by attendance of soldiers at post theatres. The group was representative, five different companies taking honors. Twentieth Century-Fox's "Crash Dive" led; UA's "Lady of Burlesque" was second, followed by Universal's "White Savage", Columbia's "The More the Merrier" and MGM's "The Human Comedy".**

## Universal Regional Meet Is Held in Chicago

In a two-day regional meeting at the Blackstone Hotel, Chicago, on June 26th and 27th, E. T. Gomersall, Universal assistant general sales manager; Allan J. O'Keefe, newly appointed western sales manager, and M. M. Gottlieb, Chicago district manager, outlined the company's policies and plans for the 1943-44 season.

All salesmen and head bookers of Mr. Gottlieb's Milwaukee, Detroit, Minneapolis and Chicago district attended. The Detroit office was represented by: T. L. Mendelssohn, branch manager; Ben Robins, Jack Stewart, Fred Bonnem, Lou Berman; Milwaukee, F. W. Mantzke, branch manager; D. McFadzen, R. Bassett, E. Gavin, Orval Peterson; Minneapolis, L. J. Miller, branch manager; G. Courshon, F. E. Abelson, P. Halloran, W. Brown, F. Eisenberg, A. Zacherl, K. Adams; Chicago, E. Heiber, branch manager; Vob Funk, Al Kent, Ted Meyers, Max Brodsky, William Weinshenker, Max Factor, Eddie Kretzke, Paul Sadzeck.

## ITOA Hears Reports on Industry Practices

Reports on film rentals, percentage playing and picture allocation were given at a meeting last week of the Independent Theatre Owners Association in New York by Jack Hattem and Leon Rosenblatt, members of the two-man committee appointed to make a study of exhibitor conditions. Harry Brandt, president, presided.

Samuel Rinzler, independent circuit operator and member of WAC's exhibition committee, spoke on the salvage drive and the forthcoming campaign to raise $130,000,000 in War Stamps at theatres for a new aircraft carrier, the *Shangri-La*. It was announced that the organization's annual installation of officers would take place at the Astor Hotel in New York on September 9th.

## Move to Add First Run In Hollywood Area

The Hollywood Egyptian theatre may be changed to first run to eliminate congestion of first run pictures in the area. Edward A. Alperson, RKO Theatres head, and Charles Skouras, president of Fox West Coast, have held discussions concerning the move. The Egyptian is now second run.

The theatre would play RKO, Metro and 20th-Fox product, and would provide an RKO outlet for first run with the Hillstreet, Los Angeles and Pantages, Hollywood.

### Attends Son's Graduation

Jay M. Sutton, co-partner of the Hawaii theatre in Hollywood, recently visited the U. S. Naval Academy in Annapolis, where his son, M. B. Sutton, received his commission in the Navy upon graduation.

# Republic Books Rogers in 15 First Runs

A unique record for first run bookings and for the number of bookings in a single city is claimed by Republic Pictures for two Roy Rogers pictures. The company announced this week that "Song of Texas," latest Rogers release, had been booked into 15 first run key city houses, in addition to the Oriental, Chicago, and the Strand, Brooklyn, New York.

The following theatres have booked "Song of Texas": Ambassador and Fox, day and date, St. Louis; Mayfair, Baltimore; Rialto, Atlanta; Paramount, Denver; Adams, Newark; Kirby, Houston; Rialto, Dallas; Empire, San Antonio; Palomar, Seattle; Strand, Wichita Falls; Arcade, Jacksonville; Strand, Tampa; Orpheum, Los Angeles; Adams, SanDiego, and Fays, Providence.

At least 126 theatres in Chicago and its suburbs will play Rogers' "King of the Cowboys" during the month of July and according to Will Baker, Republic branch manager in that city, more playdates are expected to be added before the end of the month.

The company has scheduled a coast-to-coast billboard campaign featuring the cowboy star through the month of July. In Chicago, a spot radio campaign has been planned for the month on Stations WGN, WIND and WJJD. Roy Rogers and his famous horse, "Trigger," is scheduled to appear at the Oriental theatre in Chicago between July 16th and 22nd, in conjunction with the run of "Son of Texas" at that house.

## Reelect Paramount Officers For One-Year Terms

All officers of Paramount Pictures were re-elected unanimously to serve one-year terms at a special meeting of the board of directors of the company last week.

The officers are: Barney Balaban, president; Adolph Zukor, chairman of the board; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., Henry Ginsberg and Leonard H. Goldenson, vice-presidents; Walter B. Cokell, treasurer; Austin C. Keough, secretary; Fred Mohrhardt, comptroller; Norman Collyer, Jacob H. Karp and Frank Meyer, assistant secretaries.

## 20th-Fox Film in St. Louis As Pre-release Showing

A pre-release showing of "Heaven Can Wait," 20th-Fox film, will be held at the Ambassador and Fox theatres in St. Louis the week of July 8th, Tom J. Connors, vice-president in charge of sales, announced last week. The national release date has been set for July 23rd. Jules Field, exploitation representative, is handling the promotion on the special showing.

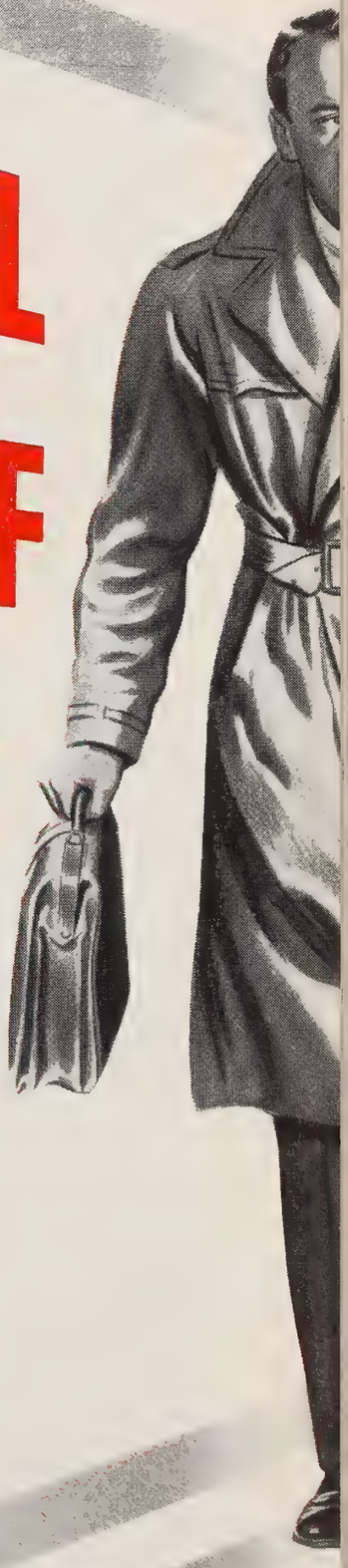
## "Bombardier" Has New York Premiere at Criterion

RKO's "Bombardier" had its New York premiere at the Criterion theatre on Thursday. Direction is by Richard Wallace. Robert Fellows produced the film. Many of the scenes in the picture were produced at Kirtland Field near Albuquerque, N. M.

### Factor Enters Army

Max Factor, Universal booker in Chicago, has left the company for Army service. He was formerly president of Chicago's Film Booker Club.

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COLUMBIA PICTURES

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Eddie Cantor is proceeding rapidly with plans for the film "Show Business," which he will make for RKO Radio release. He will be listed as producer but the title will embrace a number of assorted duties.

For instance, Cantor already has collaborated on some parts of the screenplay and will continue to do so; he will portray the featured role in the film; in New York at the present time, he is combing all available outlets for talent, and he has undertaken the task of clearing all songs to be used in the picture. From every angle, it is typically a Cantor show.

The second Cagney production is in the offing with the acquisition by William Cagney of the Thorne Smith fantasy, "The Stray Lamb." The story, brought recently from the John Barrymore estate, may be the second venture by the newly-formed unit. "Johnny Come Lately," with James Cagney in the leading role, was the company's first production, and has been announced for August release through United Artists. It is not known whether James Cagney will appear in the film, or if another leading Hollywood actor will be chosen for the feature role.

### *Newcomer Gets Role In DeMille Film*

Paramount has made its selection for the part of the native girl in "The Story of Dr. Wassell." She is Carol Thurston, a film newcomer, and was chosen by Cecil DeMille from more than 100 applicants. A Technicolor production, the Wassell epic is expected to go before the cameras on July 6th. . . . On the following day, the company plans to put "Ministry of Fear" into work, and has announced the signing of Erskine Sanford for one of the top roles.

Pandro Berman, armed with a new Metro-Goldwyn-Mayer contract, has been assigned by the company to three forthcoming productions, "Dragon Seed," "National Velvet" and "Gunner, Man Those Guns." . . . Universal will star George Raft in a comedy-drama titled "All My Love, Joe." Frank Borzage is to direct. . . . Columbia's "Road to Yesterday" will star Irene Dunne.

### *Columbia To Distribute Pat O'Brien Films*

Columbia will distribute the Pat O'Brien films which are to be produced by Terneen Productions in addition to providing 50 per cent of the backing. Phil L. Ryan is to produce the first film, scheduled to start in October, and tentatively titled "Saboteur."

David L. Loew has dropped his option on the purchase of a part interest in the General Service studio and the Houston Corporation. He plans a new production company pending a deal with Arthur Lyons, Jack Benny and others.

A new film company, known as Majestic Pictures, Inc., has been formed in Sacramento with Gene Laymon as president, Charles Dorety and Gilbert Pratt, vice-presidents and John Rhyne, treasurer. The Talisman Studios will be used. The first picture, now in script form, is "I'm Shakespeare, Jr."

## *Studios Shooting 46*

The production index read 46 at the weekend after the completion of nine pictures and the start of shooting on 11.

Warner Brothers started "Destination, Tokyo", five days after obtaining clearance on Cary Grant for the leading role, under production of Jerry Wald, with Delmar Daves directing. The cast includes John Garfield, Warner Anderson, Alan Hale.

Warner Brothers also started "Shine On, Harvest Moon", the story of Nora Bayes, with Ann Sheridan, Dennis Morgan, Irene Manning, Jack Carson, S. Z. Sakall and Marie Wilson, Miss Wilson working in the picture during the day without interrupting her stage appearance in Ken Murray's "Blackouts of 1943"—now starting its second year at the El Capitan theatre in Hollywood. William Jacobs is producing the picture, which will be in black-and-white up to its final sequence, which goes in Technicolor. David Butler is directing.

Samuel Goldwyn, who finished "The North Star" in the same week, started "Up In Arms", a Technicolor musical presenting Danny Kaye, Constance Dowling, Dana Andrews, Louis Calhern, Kenny Baker, George Mathews (described as "The Louis Wolheim of 1943") and the Goldwyn Girls, a bevy of beauties made much of in advance publicity. Don Hartman, who also collaborated on the script, is acting as associate producer for Mr. Goldwyn, and Elliott Nugent is directing.

Metro-Goldwyn-Mayer, with more pictures in production than any other studio, started "See Here, Private Hargrove", a comedy derived from the unprivate papers of Private Hargrove, U.S.A.

Columbia launched "There's Something About a Soldier", a Sam Bischoff production directed by Alfred E. Green, with Douglas Drake, Evelyn Keyes, Larry Parks. This studio also started "Footlight Glamour", in the Blondie series, with Penny Singleton and Arthur Lake, and with Frank Strayer as producer-director.

RKO Radio had "Dollar-a-Year Man" before the Votion Productions cameras, with Lum 'n' Abner doing their stuff under the direction of Ray McCarey, Ben Bersh producing.

Monogram spurted ahead with three pictures. "Nearly Eighteen" is a Lindsley Parsons production, directed by Arthur Dreifuss, with Gale Storm, Bill Henry and Rick Vallin as principals. "Bullets and Saddles" is a Range Busters number by producer George Weeks, with Anthony Marshall directing Ray Corrigan, Dennis Moore, Max Terhune. "Blazing Guns" offers Hoot Gibson, Ken Maynard.

Republic had in progress the E. B. Derr picture, "The Deerslayer", with Lew Landers directing Bruce Kellogg, Jean Parker, Yvonne De Carlo and William Inman.

The production scene, by status, studio and title:

**COMPLETED**

**Goldwyn**
North Star

**MGM**
Whistling in Brooklyn

**Monogram**
I Was a Criminal

**PRC**
Lone Rider, No. 5

**Republic**
Death Valley Manhunt
Hoosier Holiday

**20th Century-Fox**
Night Is Ending

**Universal**
Second Honeymoon
Angela

**STARTED**

**Columbia**
Footlight Glamour
There's Something About a Soldier

**Goldwyn**
Up In Arms

**MGM**
See Here, Private Hargrove

**Monogram**
Bullets and Saddles
Blazing Guns
Nearly Eighteen

**RKO Radio**
Dollar-a-Year Man

**Republic**
Deerslayer

**Warners**
Destination, Tokyo
Shine On, Harvest Moon

**SHOOTING**

**Columbia**
Cover Girl

**MGM**
Meet the People
White Cliffs of Dover
Cry Havoc
Cross of Lorraine
Heavenly Body
America
Sons of Russia*
Madame Curie
Guy Named Joe
Broadway Rhythm

**Monogram**
Outlaws of Stampede Pass

**Paramount**
Henry Aldrich's Little Secret
And the Angels Sing
Hour Before Dawn
Frenchman's Creek

**PRC**
Tiger Fangs

**RKO Radio**
Around the World
Iron Major
Adventures of a Rookie
Government Girl

**Republic**
Man from Music Mountain

**20th Century-Fox**
Dancing Masters
Guadalcanal Diary
Song of Bernadette
Girls He Left Behind
Happy Land

**Universal**
Frontier Bad Man
Let Yourself Go
Crazy House
Strange Death of Adolf Hitler

**Warners**
Saratoga Trunk
Northern Pursuit**
In Our Time
Conflict

*—Formerly "Russia"
**—Formerly "To the Last Man"

# Picture to Push July War Stamp Drive

## *To Substitute for Caravan of Stars Supplementing Campaign Trailer*

The film industry's national effort, through theatres, and all other divisions of the War Activities Committee, to support the July drive to sell to each of 130,000,000 Americans $1 in War Stamps, is being aided this week by production of a trailer series, "Stars Over America," which will take the place of a personal caravan of Hollywood stars.

The newsreel division of the WAC filmed scenes on the west coast, enlisting the services of Hollywood stars. These clips were rushed to theatres as unofficial trailers, supplementing the trailer available to theatres below cost from National Screen Service exchanges.

### *Four-Page "Flyer" Goes To All Theatres*

The first star announced for this campaign expected to build the aircraft carrier *Shangri-La,* is Hedy Lamarr. Miss Lamarr is shown selling $1 in Stamps to Captain Ted Lawson, one of the crew who participated in the bombing of Tokio.

Other stars are shown either buying or selling Stamps.

A special four-page "flyer" has been prepared by the WAC and was shipped across the country over the week-end to the thousands of theatres which will participate in the July War Stamp campaign.

The flyer contains a summary of stamp-sale boosters submitted by theatre men who have used them successfully. It also contains a set of advertising slugs, newspaper fillers and radio spots. The ad slugs are available in mat form free of charge from any National Screen Service exchange.

The Skouras circuit, New York, is offering War Bonds and other prizes to boys and girls selling the most stamps in July through Shangri-La Clubs, organized in the circuit's 65 houses.

### *Prizes Awarded in Bonds To Child Salesmen*

Nine sets of prizes will be awarded in nine different zones. Prizes include $50 War Bonds for those selling the most stamps in dollar units in each zone; second prizes are $25 Bonds. Third place awards will be season passes to any Skouras theatre, with the winner having the privilege of taking his or her parents. In addition, there will be individual theatre prizes of handsome plaques to the top contestant in each theatre.

Boys and girls must register with theatre managers to be placed on official membership lists of the Shangri-La War Stamp Clubs. Ballots will be given with each $1 or more in stamps purchased at the theatres. Votes will be counted in dollar units. Ballots are to be deposited in sealed boxes in theatre lobbies, to be opened after midnight Saturday, July 31st, when the contest closes.

Prominent residents in each community will count the ballots. Names of winners will be announced from the stage of every Skouras theatre Saturday, August 7th.

At a special presentation ceremony held last week at New York City Hall, a check for $140,426, representing part of the theatre collections in the exchange area, was presented to the Greater New York Chapter of the National Foundation for Infantile Paralysis.

The check was tendered to Mayor LaGuardia, on behalf of all the exhibitors who staged collections, by a group of WAC representatives that included Sam Rinzler, Fred Schwartz, Harry Brandt and Charles C. Moskowitz.

The Mayor accepted the check and in turn presented it to Marjorie Lawrence, Metropolitan Opera star and herself a paralysis victim, who accepted for the fund.

Robert Lynch, MGM district manager in Philadelphia, and WAC distributor chairman there, is offering prizes of $50, $30, and $20 to local exhibitors collecting the most scrap metal through their theatres.

More than 300 exhibitors, distributors, and public relations men of the War Activities Committee, plus state and civic dignitaries, gathered at the Hotel Utah in Salt Lake City last week to hear Francis S. Harmon, WAC executive vice-chairman, who later in the afternoon broadcast over KSL. Mr. Harmon outlined the film industry's war efforts.

On the dais with Mr. Harmon were John Rugar and Tracy Barham, co-chairmen of the WAC Exhibitors division for the area, and Wm. S. Gordon, chairman of the Distributors Division. In the audience were theatre men from Park City, Provo, Ogden, Brigham City, Logan, Sugar House, and other Utah points.

### *Boston To Have New Booth for Bonds*

On Thursday a War Bond and Stamp Booth was to be opened on Boston Common, sponsored by the local motion picture trade. Accompanying it was to be a replica of the ship *Shangri-La.* There will be special parades, appearances of stars, and war heroes, during the efforts of the booth personnel to sell the Treasury issues.

The United States Treasury, New York War Savings Staff, last week awarded Paramount Pictures in behalf of the company and its New York employes, a citation for having purchased a sufficient number of extra War Bonds to provide two heavy bombers, a balloon and a glider.

The Bonds which provided the aircraft were subscribed by the company and employes during a three-week Second War Loan drive sponsored by the Paramount Pep Club in April among departments in the Times Square zone. New York Bond purchases were exclusive of large amounts obtained at the Paramount West Coast studios and Paramount affiliated theatres throughout the country.

## "This Is the Army" Print Order Totals 450

Warners had increased its print requirements on Irving Berlin's "This Is the Army" to 450, it was disclosed recently by Ben Kalmenson, general sales manager, who has returned from coast conferences with Charles Einfeld, advertising and publicity director, and Jack L. Warner, executive producer.

Mr. Kalmenson now has set conferences with home office advertising officials regarding plans for the opening of the film throughout the country starting the last week in July.

## Gamble Tours for Treasury

Ted R. Gamble, Portland theatre executive and assistant to Secretary of the Treasury Henry Morgenthau, is touring the country on behalf of the department's War Bond drive. His mission is to tighten up the reorganization processes recently started in the War Bond setup.

# *Paramount Pep Club Aiding War Effort*

The Paramount Pep Club, home office employees' group, has informed its members in a Fourth of July report, that their various drives to aid the war effort have "gone over the top."

The list of the club's activities covers every type of campaign. Its latest venture embraces a plan known as the Victory Vacation which is to inform vacationers that a patriotic gesture at this time would be the enlistment of their services for work on farms or in canneries. The project has the cooperation of the United States Employment Service of the War Manpower Commission.

Even before Pearl Harbor, the group formed an air raid precaution class, sponsored by the American Women's Voluntary Services. In all 110 girls took the course, and upon its completion, were awarded certificates for training in American Red Cross First Aid.

Among other services rendered was the establishment of a salvage depot; publication of a service man's magazine called *Hi Buddy;* blood bank donations in which 132 donors made appointments; membership in the American Theatre Wing's knitting and sewing workshop; lectures on the rationing program.

The Pep Club sponsored a Second War Loan Drive in April among departments in the Times Square zone. Subscriptions exceeded the quota. Through membership in the Office Personnel Division of the American Theatre Wing, many of the girls served at the Stage Door Canteen. Plans are now underway for the purchase of a field ambulance to be donated to the American Red Cross Field Ambulance Service.

## Expect Army Show Gross To Reach $500,000

Receipts of $500,000 from the sale of War Bonds is the expected gross from theatre tickets for the Cumberland Army camp show, "Pennsylvania on Parade," staged at the Irem Temple in Wilkes-Barre on June 26th. John Comerford, chairman of the arrangements committee, cooperated in the promotion of the War Bond sale

All seats were reserved and scaled according to the size of the Bond purchase. Comprising the all-soldier cast were 44 former professional entertainers, including Private Alvin Rudnitsky, former violin soloist of the Philadelphia Symphony orchestra.

## Loew's Asks Extension Of Executive Contracts

A special meeting of stockholders of Loew's, Inc., has been called for July 29th to act on extensions of the present contracts of Louis B. Mayer, managing director of production; David Bernstein, vice-president and treasurer; J. Robert Rubin, vice-president and general counsel, and Lawrence A. Weingarten, production supervisor. Asking for approval of the extensions, Nicholas M. Schenck, president, described the contracts in a letter to stockholders as "in harmony with our policy to obtain and hold the best available men."

## Film Combats Absenteeism

A film in both 16mm and 35mm, running 25 minutes, has been prepared by Westinghouse as a measure of combating absenteeism in war plants due to improper nutrition. The film is available for free showings at civic performances. Prints can be obtained from the Visual Education Section of the Westinghouse company at Mansfield, O.

THE FIRST OF THE *BIG* SUMMER HITS!

BUD ABBOTT *and* LOU COSTELLO



THE BOX OFFICE KINGS AT THEIR BEST!



# *in* HIT THE ICE



*Hear* GINNY SIMMS *Sing:*
"I'm Like A Fish Out Of Water,"
"Happiness Bound," "Slap Polka,"
"I'd Like To Set You To Music"
*by Harry Revel and Paul Francis Webster*



*with* **GINNY SIMMS**

PATRIC KNOWLES • ELYSE KNOX

and

**JOHNNY LONG and His Orchestra**

HELEN YOUNG • GENE WILLIAMS • THE FOUR TEENS

with

**50 — SKATING BEAUTIES — 50**

Screen Play, Robert Lees • Frederic Rinaldo • John Grant • Original Story, True Boardman
Directed by CHARLES LAMONT
Produced by ALEX GOTTLIEB

# COMING UP!

DEANNA DURBIN and JOSEPH COTTEN
in
## HERS TO HOLD

•

## HOWARD HAWK'S CORVETTE K-225



# LETTERS FROM READERS

## FINDS HERALD WELCOME TO SOLDIERS AFIELD

To the Editor of the Herald:

I should like to take this means of expressing to you my appreciation for your splendid cooperation in distribution of your magazine, Motion Picture Herald.

**Since subscribing for the aforementioned publication, I have received all issues to date, and wish to express my thanks to you for the efficiency and promptness with which you carry on your work.**

**For eight years I have read this publication, and during the time I was employed in the capacity of assistant manager of the Strand theatre, Poplarville, Miss., I used it not only as a trade paper, but as a very successful guide to the daily needs of a theatre manager. Now I enjoy same as merely an entertaining and informative guide, but one which keeps me in step with the motion picture world, and proves to be a worthy companion.**

When I am finished with each issue, I take it to the post library, and it is encouraging to see how the boys enjoy reading the articles, which ordinarily interest the show world.

We are blessed with a very good Special Service Division here, and so we still have contact with America's leading entertainment. Sometimes they outdo themselves, for we are seeing the very pictures which are box office on Broadway today and tomorrow. No one will ever know just how much a reel of film from the U. S. A. holds, nor the actual good it does the boys, who are so many miles away from home. For this, we have to thank the motion picture industry.

Thanks again for your wonderful work, and keep the Herald reeling our way.—James M. Redding, *pfc., Army Air Corps.*

## PATRON PLEADS FOR FEWER WAR FILMS

To the Editor of the Herald:

I am sending this request with the fervent hope that you may be able to help give some relief to the movie-going public, from the awful weight of war films that we are having fall upon us, these war-torn days of anxiety and suspense. A measure of instructive offerings of that nature, is very helpful at this time; but no such deluge as we are forced to accept can be appreciated by the American public. Can't you cook up something and call it "Ten Nuts in a Bar Room," or something equally as foolish, which could be ably presented by Bing and Bob and eight other gents of that ilk? It would be such a welcome relief for a moment. —Mrs. Clara B. Warlick, 308 East 11th Street, Austin, Texas.

## URGES SHORT SUBJECTS TO CURB VANDALISM

To the Editor of the Herald:

The writer has just completed a survey, cursory though it may seem, among several major producers, several home office representatives and three public relations counsel for the same, O. W. I. spokesmen (supposedly), W. A. C. committee members, U. S. Army officials of several large camps and sundry other film folk, all of whom evinced an interest in some sort of solution to what has now become a national problem, namely, Hooliganism and its attendant viciousness, vandalism, which is occurring not only in theatres but in public parks and other recreational centers.

To the writer's utter amazement when it was suggested that a committee be immediately organized to call upon the Hays office with a detailed plan recommending the production of a few short subjects portrayed intelligently with several marquee names to enhance its box office value, whose showing would be pledged along somewhat similar lines as the Victory, W. A. C., and O. W. I. shorts, he invariably met with a rebuff from all of the above interested parties. The sum total of their reactions could be expressed as follows: "Why call the public's attention to conditions which must be handled as they occur by the local amusement operators involved."

The responsibility of solving intelligently, through visual education, a problem whose severity can be increasingly magnified rests with theatre owners and producers alike. Both of us have in a large measure contributed to the situation we now face, as best evidenced by parental and police objections to our continued showing of "Dead End" and "East Side Kid" pictures and others of similar nature, which if produced with intelligence, would have a psychological curbing effect on 'teen-age youngsters.

In spite of the ostrich like attitude of those interviewed, the writer is still firm in his belief that a few shorts intelligently produced can be an invaluable aid in materially lessening a fast growing menace to the public at large as well as the amusement industry generally. With that in mind he is directing this letter to the above named leaders of the motion picture industry who as well as exhibitors nationally have a moral obligation to the American public and whose combined huge investments, if for no other reason, warrant immediate action.—D. J. Lewis, *Buyer and Booker,* 1001 *Fox Theatre Building, Detroit, Mich.*

## SAYS WAR PICTURES NOT BOX OFFICE

To the Editor of the Herald:

I feel strongly that the people go to theatres for entertainment, and that they get all the war information they care to absorb, via the newspapers and radio and the newsreels. Particularly for subsequent runs, a war picture is not box office. The word gets around it is merely a glorified newsreel.

Pictures with war backgrounds supply appeal, but even they can be overdone. It is useless to cite "Hitler's Children," as that cannot be termed a war picture, being an expose of the Nazi methods with the young. An exception that proves the rule.

The people want mental relaxation. They want to get away from war worries for a couple of hours. They want to be entertained. Outside the theatres it is all war. Theatres should provide entertainment. By so doing they can build up public morale and improve the contribution of each to the war effort, and at the same time keep the seats occupied. Empty seats offer no inspiration for the public, no profit for the exhibitor, no taxes for the Government.—J. M. Franklin, *president of Franklin & Herschorn Theatres, St. John, N. B.*

## RKO Radio Announces Trade Showings on Five Films

RKO Radio has announced trade showings of five films on July 12th through 15th in key cities throughout the country. All pictures will be shown in all cities on the same date except in Omaha and St. Louis where screenings will be held a day later. The dates are as follows:

"The Sky's the Limit" and "Petticoat Larceny," Monday, July 12th; "The Falcon in Danger," and "Behind the Rising Sun," Tuesday, July 13th; "Mexican Spitfire's Blessed Event," Wednesday, July 14th.

# *Labor Ministry Halts Mexican Theatre Strike*

by LUIS BECERRA CELIS
*in Mexico City*

Direct intervention of the Labor Ministry ended a strike against the Cine Teatro Juarez, one of the most important theatres at Monterrey, scene of the recent Roosevelt-Avila Camacho interview. The settlement was on the basis of the exhibitors granting their employes the same pay and working conditions as those enjoyed by theatre workers, a considerable concession for a provincial cinema.

▽

Gabriel Soria, the producer who has won five annual gold medals as the best in Mexico, is preparing another picture of religious theme. "St. Philip of Jesus," Mexico's boy patron saint who was murdered by the Japanese late in the 16th Century when he went as a missionary to Japan. The picture is being supervised by Jose Vasconcelos, the writer who in 1929 was defeated in the campaign for President of Mexico. The film will have a version in English as well as its Spanish version.

This will be the first anti-Japanese picture to be produced in Mexico.

▽

Posa Films, S. A., has started making a burlesque of "Romeo and Juliete" featuring Posa's vice-president, Mario Moreno, in the lead role. Juliete is being played by a new and young star, Maria Elena Marquez. She takes the place of Lupe Valez who quit Posa to play the lead in "Nana."

▽

So crowded with work are all nine of the local studios that Ramon Pereda, who graduated from actor to director and producer, has arranged to build his own studios. They are to be here and are expected to be in service in the early autumn.

▽

Film companies are forbidden to use in all or in part the Mexican National Hymn or any references to it or its composers without the express permission of the Ministry of Public Education, which a presidential decree has authorized to publish and distribute the only official version of the anthem. Radio stations must not broadcast the anthem or any part of it without the Ministry's permission. The action was taken to assure proper respect for the anthem.

Those who disobey this regulation are subject to a penalty of imprisonment for from one to 15 days and fines ranging from 21 cents to $100, depending upon the flagrancy of the offense.

▽

Theatre business this June is 15 per cent better than it was during the same month last year here.

▽

Immigration regulations have disrupted the production here of "The Man with the Iron Mask," which Gonzalo Elvira is producing. Carlos Villarias, Spanish actor, playing one of the leads, was obliged to leave Mexico for the United States as his six-month permit to remain in the country had expired.

## "Moon and Sixpence" Sets Mexican House Record

According to the United Artists foreign department, "The Moon and Sixpence," David Loew-UA film, set a new house record at the Palacio Cino in Mexico City where it had its premiere on June 25th. Walter Gould, foreign manager, attended the premiere with Len Daly of the home office foreign publicity department.

# Vote Universal Merger Plan Approval

Universal Corporation and Universal Pictures Company were merged last Friday at a special meeting in Wilmington, Del., when a majority of stockholders voted favorably on the merger and capitalization plan for the new Universal Pictures Company, Inc.

Two unsuccessful attempts were made in Chancery Court in Washington by a group of minority stockholders to prevent the meeting. Applications for injunctions were made by the group before the meeting opened and while it was in session.

The purpose of the merger plan was described by J. Cheever Cowdin, chairman of the board, as to increase the efficiency of operations, to simplify the corporate organization, and to make earnings more readily available to stockholders by eliminating arrears on two outstanding preferred stocks.

The outstanding capitalization of the surviving corporation will be $2,000,000 of five per cent convertible debentures due 1950; and 581,697 shares of $1 par value common stock.

Holders of voting trust certificates of 525,681 common shares of Universal Corporation will retain their certificates, which will represent the same number of shares in the surviving company.

On Tuesday, Universal announced it had obtained new financing of more than $8,000,000 from the First National Bank of Boston and the Bank of the Manhattan Company. This involves a new $4,000,000 loan, continuation of an unused balance on a previous loan, and renewal of a revolving credit agreement with the two banks, which together aggregate more than $4,000,000 additional.

## Philadelphia House Sold Away from Warners

The Sedgewick theatre in the Germantown section of Philadelphia is the latest house to be sold away from the Warner theatre circuit. Frank Blum, operator of the Stonehurst theatre at suburban Upper Darby, purchased the 1,650-seat Sedgewick, reportedly for $175,000. The property, assessed at $206,200, was built in 1928 and contains also four stores, two apartments and eight office suites. The theatre is being operated on a lease by the Warner circuit. The lease expires in 1948.

On June 30th Warners' Karlton theatre, continued run house in the central city section, passed over to William Goldman, independent circuit head, who purchased the house along with Warners' Keith's theatre earlier in the year. Warners moved out of the house last Thursday to allow time for the installation of new equipment. With the News theatre, it makes a third central city house in operation by the Goldman circuit, which also holds the Erlanger theatre downtown, dark pending the outcome of an anti-trust suit for first run product.

## Blast Kills Projectionist

An explosion believed to have been caused by a defect in the air-conditioning system in the Hyway theatre at Fair Lawn, N. J., this week killed Ronald Cooper, chief projectionist, and injured six patrons. A fire resulting from the explosion was quickly put out by local firemen.

## Use Screen for Recruiting

San Francisco district and neighborhood theatres have cooperated in the recruiting of war workers by running slides and trailers. At least 25 theatres participated in the venture.

## POWER SHORTAGE SHUTS THEATRES 3 WEEKS

**Three theatres in Martins Ferry, O., have been forced to close for three weeks following a disruption in the power system caused by the breakdown of one of the three generators in the municipal plant. Mayor Lee Woods issued the order, which also called for the use of only one light at a time in homes throughout the community.**

**All street lights and outdoor signs were blacked out until repairs were made. The town has a population of approximately 15,000.**

# Voluntary Power Saving Weighed

The meeting of representatives of the country's electric utilities and officials of war utilities, held in Washington recently, brought expressions from both factions favoring a voluntary curtailment of power. Such a program, it was said, might achieve the desired results better than an enforced one.

The meeting primarily was called to discuss means of avoiding or deferring an extension of the nightly dimout now effective along both coasts, and to which theatre fronts, like other businesses, are subject. It was emphasized that the problem was not one of a power shortage but rather of saving fuel, materials, transportation and manpower.

It was predicted in Washington that grave difficulties might arise in the power industry next winter in keeping present facilities operating at capacity. Officials are anxious to avoid the blacking-out of theatre and store lights and other inconveniences which are imposed by the present regulations under compulsory conservation.

## RKO Declares Preferred Stock Dividend of $2

The Radio Keith-Orpheum Corporation at a meeting of its board of directors last week declared a dividend of $2 per share on the six per cent preferred stock, payable August 2nd to stockholders of record on July 20, 1943.

The dividend consists of $1 to complete payment of the accrual for the quarter ended July, 1940, and the remainder for the accrual ended October of the same year. Accrued and unpaid preferred dividends as of August 1, 1943, remains at $17 per share.

## Buy Monogram Franchise For Kansas City

John L. Franconi and Edwin Blumenthal, present holders of the Monogram franchise for Dallas, and Lon T. Fidler, Monogram franchise holder in Denver and Salt Lake City, have acquired the company franchise in Kansas City.

Leland Allen will supervise branch office activities with Ralph Heft as office manager and salesman. Mr. Fidler has resigned as film buyer for Commonwealth Theatres to devote his time to the Kansas City franchise.

## Willson to Vanguard Films

Henry Willson, formerly vice-president of the Zeppo Marx Agency, has been appointed assistant to Daniel T. O'Shea, president of Vanguard Films.

# 20th-Fox to Buy Remaining Stock From Chase

Twentieth Century-Fox Film Corporation announced this week that the corporation had filed with the Securities and Exchange Commission a registration statement covering the offering of 665,715 shares of convertible preferred stock. The stock being registered constitutes the entire remaining stock holdings of the Chase National Bank in the Twentieth Century-Fox Film Corporation.

Early in the week, the corporation filed its first registration statement covering 100,000 shares of a new prior preferred stock.

The proceeds of the latter issue are for acquisition by 20th-Fox of the $13,000,000 investment by the Chase Bank in National Theatres Corporation which would become a wholly-owned subsidiary of the film company. The convertible preferred issue having a call value of $23,300,000 will be disposed of by Chase National through an underwriting group. Lehman Brothers, Hayden, Stone & Company and Blyth and Company are reported to be leaders of the syndicate.

The issue involves approximately 75 per cent of the 905,802 shares of preferred outstanding, and the public offering price of the stock and the names of members of the underwriting group are to be supplied by amendment to the registration statement, according to Spyros Skouras, 20th-Fox president.

The convertible preferred is entitled to cumulative dividends of $1.50 per year and is callable at $35 per share. The stock is convertible into common at the rate of 1¼ shares of common for each share of preferred.

Consolidated net earnings for the first quarter of 1943 of Twentieth Century-Fox Film Corporation amounted to $1,752,000, and of National Theatres Corporation to $887,000, after provision for estimated Federal taxes, a total of $2,639,000.

## Colbert Leads Paramount Player List at $360,000

Claudette Colbert received the highest player salary from Paramount during 1942, the star earning $360,000, according to the company's report to the Securities and Exchange Commission.

Fred McMurray was close behind with compensation of $347,333, while Bing Crosby was third with $336,111. He also received $298,946 from Decca Records, however.

## Sampson Takes Canadian Post for 20th-Fox

Sydney Sampson has assumed the duties of general manager of Canadian 20th-Fox Corporation pending the return of James P. O'Loghlin, who is recuperating from an illness. Mr. Sampson was transferred to the new post from his position as branch manager of 20th-Fox's Buffalo exchange. He has been succeeded there by Ira H. Cohn, home office field representative.

## Television Society Elects

The American Television Society at New York last week reelected Norman D. Waters, advertising agent, as president. Charles Kleinman was named vice-president; C. Matthew Dessner, treasurer, and Kay Reynolds, secretary. Lela Swift, C. Elizabeth Ayres and A. B. Cohen were elected to the board of directors. Robert B. Stone, program manager, and Willard J. Purcell, chief engineer of the General Electric television station at Schenectady, N. Y., addressed the meeting.




# Mis

## at the box office,

**Bigger in New York! Holding over at the Globe for third week!**

**Bigger in Cincinnati! Holding over at the Capitol!**

**Bigger in Providence! Holding over at the Albee!**

B

D

D

JOIN THE "SHANGRI-LA" WAR STAMP DRIVE DURING JULY!

ter —

# Donald O'Connor is Bigger than

Bigger in Rochester! Holding over at the Century!

Bigger in Trenton! Holding over at the Capitol!

Bigger in Springfield, Illinois! Holding over at the Roxy!

Bigger solid week runs in Syracuse, Youngstown, Lawrence, Mass., Scranton, Pa., Allentown, Pa., Atlantic City, Baltimore, Harrisburg, Pa., . . . and the dates are just starting to roll!

UNIVERSAL PICTURES

# in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

**Something near to a diplomatic tour de force has been created by a British film company and a neutral government in Europe with the shooting of location and crowd scenes for Two Cities' "Henry V" in Eire. The situation is politically not without significance, for the neutral government of Eire has behaved in the most friendly and cooperative manner in helping a British film company to shoot French settings and battle scenes for a film which will be released all over the world, including the U.S.A.**

So collaborative indeed have the Irish authorities been since the inception of the idea, so practical and wholehearted in their aid are all the Irish men and women involved that it is no exaggeration to suggest that the production of the film under these circumstances has made a measurable and noteworthy contribution to Anglo-Irish relations.

The venture of taking an entire unit from Britain to Powerscourt, County Wicklow, would not have been possible without the aid of high officials within the Eire Government, and the good will of the Government itself. It would seem to have created a political and industrial precedent.

### *Laurence Olivier Is Producer-Director*

The Two Cities unit, with Laurence Olivier directing and producing and Dallas Bower as co-producer, have been transported en masse, to the Powerscourt Demesne, Enniskerry, County Wicklow, and there are shooting Agincourt sequences for the film.

Horses and horsemen, extras and general labor, have been obtained there with an ease impossible in a country at war. At Powerscourt now there are some 1,000 men and women banded together in the camp which has been set up in the shadow of Ballycorrigan. Of these 164 are Irish horsemen (including farmers, veterinary surgeons, doctors, one man of 70 and a boy of 15) and 500 members of Eire's Local Defense Force.

### *50 Key Technicians Came from Denham*

Only 50 key technicians and executives came from Denham. Costumes, technical equipment, props, cameras and the obvious impedimenta of production, came from Denham, where they were sealed in truck containers and unsealed by the Customs and Excise on the location. Ireland, the Irish authorities and Irish good will helped provide the corrugated asbestos for the buildings, the 58 army marquees in which the extras are housed, the food for the canteens, the material for the caparisons, the steelwork for the half-mile camera track and erection gantry, and the turf and wood which is used today where yesterday fuel needs were served by coal. All the material used, even the cloth, will go back, cleaned and orderly, to the Eires which provided it.

The erection and organization of the camp has been an immense undertaking, and is, for Europe, unique of its kind. All the footmen and horsemen, playing day by day in the film, are organized and directed on the strictest military lines, divided into companies, commanded by officers, and subject to an elaborate and strict set of "Standing Orders," which cover such various matters as permits, canteen hours, campguards and police, camp boundaries and hygiene and sanitation.



*A production scene on the set at the Denham studio, during shooting on the film, "The Lamp Still Burns", based on the work of nurses. Leslie Howard, seen third from the left, above, was producer, with Maurice Elvey as director. Mr. Howard was among the missing passengers and crew of the British plane believed shot down by enemy action during a recent flight from Portugal to England.*

### *System Is Working with Complete Efficiency*

Such an institution would seem to appeal to the traditional Irish love of the dramatic and the military, for the system has worked with complete and unbroken efficiency. The local clergy are collaborating, and there is a Sunday mass at the camp itself, and a dispensation has been granted by the parish priest permitting those working on the location to eat meat on Fridays.

Costumes and caparisons have been made on the spot under the direction of Roger and Margaret Furse, London costume designers and theatrical artists, and Art Director Paul Sherriff and his aide, Carmen Dillon, local girl who made good under Number One Irish Architect Vincent Kelly, who is today location manager for the film. In the armory Irish metal is beaten out into its appropriate Agincourt form to decorate, as visors and breastplates, the farmers, veterinary surgeons, doctors and gentry who are playing the role of the French Army for the film.

Powerscourt, one of Ireland's most renowned beauty spots, was loaned by its lord, who daily promenades the location and sometimes drives through in a donkey cart or jaunting car. It has already, by the Technicolor results obtained, justified Laurence Olivier's sudden conviction when he saw it in May, that it was the ideal Agincourt, a conviction materialized into the creation of the camp, the recruiting of horses, extras and labor, and the launching of actual production within three weeks.

Already both American and British journalists, smelling a story, have betaken themselves to Eire, and there, under the wing of Larry Morrow, Dublin press representative for the film, and Eire outpost of Margaret Marshall's publicity department, have been gathering material, both photographic and otherwise. The significance of the situation has not been lost either on the Dublin press or certain London and New York journalists. It is the first step in the direction of a new era in Anglo-Irish production.

## Memorial to Leslie Howard Is Held in Mexico

More than 1,200 persons attended the memorial tribute to Leslie Howard at the Balmori theatre in Mexico City last week. A special screening of "Mr. V," United Artists' release which Mr. Howard produced and directed and in which he played the leading role, was given at the memorial. A feature of the ceremony was a recording of Mr. Howard's voice speaking in Spanish and discussing the progress of the war effort, which was made in England several months before the producer-actor was reported missing when a plane was believed shot down enroute from Portugal to England.

## U.A. Shifts Salesman

David Gould, formerly United Artists salesman in the Milwaukee territory, has joined the Philadelphia exchange in a similar capacity.

# ROY ROGERS ★ "TRIGGER"

*KING OF THE COWBOYS  SMARTEST HORSE IN THE MOVIES*



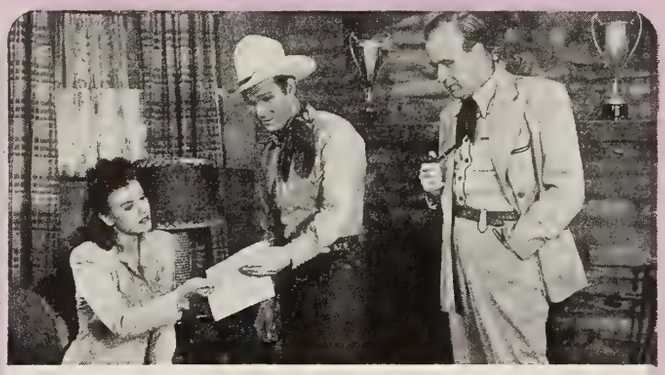
1. When the one-time famed Rodeo star, Sam Bennett (Harry Shannon) is nearly killed while racing a chuck-wagon which has been improperly equipped, Roy Rogers (Roy Rogers) and The Sons Of The Pioneers (Themselves) leave the Calvert Brothers Rodeo.



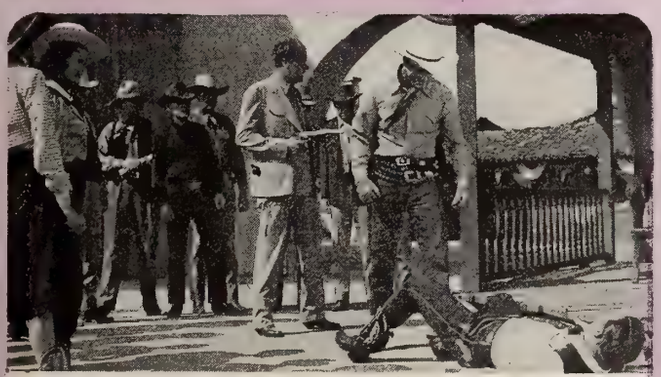
2. Roy and his pals plan their own Rodeo, which they are stocking at their "All-4-One" ranch; and Roy persuades the boys to allow the impoverished Sam Bennett to pose as its owner during the visit of his young daughter, Sue.



3. The young daughter turns out to be a most attractive young lady (Sheila Ryan), who is accompanied by her pert friend, Pat (Arline Judge). Sue takes a hand in what she considers the unbusinesslike management of the ranch.



4. Sam Bennett tells her that Roy is his partner, and Sue persuades the pair to sign a contract. She unwittingly plays into the hands of the Calvert Brothers by selling what she believes is her father's share of the ranch.



5. Bennett threatens Jim Calvert (Barton MacLane), but is unable to regain the bill of sale. After a free-for-all, Roy decides to gamble the ranch on the results of a chuck-wagon race, the winner of which will obtain the rights to the property.



6. The race is a thriller, especially since Calvert has posted men on the course to try to cripple Roy's wagon. Roy wins, makes Bennett his foreman, and leaves with his crew on his first successful tour with his own Rodeo show.

# "SONG OF TEXAS"

SHEILA RYAN · BARTON MacLANE · HARRY SHANNON · PAT BRADY · ARLINE JUDGE

and BOB NOLAN AND THE SONS OF THE PIONEERS

JOSEPH KANE—Director • Original Screen Play by Winston Miller

★ A REPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS ★

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.**

## Columbia

**CITY WITHOUT MEN:** Linda Darnell, Doris Dudley—Double billed this with 'Ghost Rider" and darned glad I did as it saved the day. Story is nothing to write home about but everyone seemed to like it. Had I known in time what this one was about, I would have played it two days. Played Saturday, June 19. —Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**DESPERADOES, THE:** Randolph Scott, Glenn Ford—A nice picture from Columbia. Columbia and Universal are coming through very nicely this season. Played Friday, Saturday, June 4, 5.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

**LUCKY LEGS:** Jinx Falkenburg, Kay Harris—Nice picture that did fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

**MURDER IN TIMES SQUARE:** Edmund Lowe, Marguerite Chapman—Played this on a dual bill to much satisfaction. People seemed to enjoy it.—Harland Rankin, Centre Theatre, Chatham, Ontario.

**MORE THE MERRIER, THE:** Jean Arthur, Joel McCrea—For a motion picture that will make you forget your troubles and those of the customers, "The More the Merrier" is certainly the one. It was liked by all who saw it, especially since Dyersburg, Tenn., is typical of Washington, D. C., on the housing situation. Played Sunday, Monday, June 13, 14.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn.

**NIGHT TO REMEMBER, A:** Loretta Young, Brian Aherne—Really was disappointed in it. I had expected some good clean comedy with chills to match. In reality it was about the silliest thing I've seen yet. Why do they waste the talents of two such grand people? I'll take Bugs Bunny. Played Wednesday, Thursday, June 2, 3.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

## Monogram

**DAWN ON THE GREAT DIVIDE:** Buck Jones, Rex Bell—Very fair mediocre Western.—Harland Rankin, Centre Theatre, Chatham, Ontario.

**GHOST RIDER:** Johnny Mack Brown—Many Westerns much better than this can be shown. If you don't have to play it, save money by not showing it. Brown is no more a cowboy star than Hatton and he has the lead in this. Brown is no draw in this one. Played Saturday, June 19.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

## Metro-Goldwyn-Mayer

**APACHE TRAIL:** Lloyd Nolan, Donna Reed—Preview on this was very good, but picture was not so good. Got by O. K. on Bank Night. Played Tuesday, Wednesday, May 25, 26.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**CABIN IN THE SKY:** "Rochester," Ethel Waters —A fantasy, and as always with these, there is a split decision on it. Fortunately there were more that liked than didn't and it has some laughs and Ethel Waters, with her nice voice and sunny smile.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**CABIN IN THE SKY:** "Rochester" and Ethel Waters—Regardless of the knocks this picture got, it grossed better than average—a little relief from war pictures. Played Sunday, Monday, June 6, 7.—F. R Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—A dandy musical. Did nice business. Will please any audience. Played Sunday, Monday, June 6, 7.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**PANAMA HATTIE:** Ann Sothern, Red Skelton-Not well received here. Several kicks and no praise. Nothing lost if you don't play it. Skelton was no contribution to this effort.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**SEVEN SWEETHEARTS:** Van Heflin, Kathryn Grayson--Swell entertainment for an audience such as mine with comedy and music. More musical numbers would have made this a knockout. The dancing scenes were excellent and had the audience tapping their toes—and that's hay, brother. Can recommend this one. Played Friday, June 11.—A. L. Dove, Bengough Theatre, Bengough, Saswatchewan, Canada. Small town and rural patronage.

**SHIP AHOY:** Eleanor Powell, Red Skelton, Bert Lahr—Very good picture throughout and well received. These stars are well liked by the inmates and beside this picture is a standout. Clean, wholesome and very funny. Played Saturday, Sunday, June 5, 6.—A. W. Bates, Librarian, Prison Auditorium, Florida State Prison, Raiford, Fla.

**SLIGHTLY DANGEROUS:** Lana Turner, Robert Young—Very good picture. Pleased those who saw it in spite of the hot weather—one that the company forgot to put the Army in. Played Sunday, Monday, June 13, 14.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

**STAND BY FOR ACTION:** Charles Laughton, Robert Taylor—A swell show for my town. This one pleased. Plenty of action, good story and good directing. Business above average. Played Sunday, Monday, June 13, 14.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**WAR AGAINST MRS. HADLEY, THE:** Fay Bainter, Edward Arnold—We received a very bad print on this one. Some liked it and some didn't. I think Jean Rogers is a natural. Van Johnson also is good and very likeable as a new star. We had good attendance. Played it double with "Song of Texas." Played Saturday, Sunday, June 19, 20.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

**WAR AGAINST MRS. HADLEY, THE:** Fay Bainter, Edward Arnold—No business, even though it was supposed to be something of a show without war. The title scared them away even though the feature was so old that everyone should have known better.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**WHISTLING IN DIXIE:** Red Skelton, Ann Rutherford—If your folks like Red then this will get the job done. I like him, but many people say "I like him on the radio but not on the screen." But they say that about Bob Hope, too. Played Sunday, Monday, June 6, 7.—M. L. DuBose, Majestic Theatre, Cotulla, Tex.

## Paramount

**AVENGERS, THE:** Ralph Richardson, Deborah Kerr—Had we known this was another British film would have passed it by. It is very good but we only managed to get back our film rental. Played Thursday, Friday, June 10, 11.—M. L. DuBose, Majestic Theatre, Cotulla, Tex.

**AVENGERS, THE:** Ralph Richardson, Deborah Kerr—Good war picture on the invasion of Norway, which failed at the box office.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**FOREST RANGERS:** Fred MacMurray, Paulette Goddard—This picture was well liked. Had good acting, plenty of laughs and very good color. Had many good comments on this. Played Saturday, Sunday, May 22, 23.—Otto V. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**HENRY ALDRICH, EDITOR:** Jimmy Lydon, Charlie Smith—We can always depend on making a few dollars when we run these Aldrich shows midweek. Without giveaways or games of any sort we don't usually do much on Wednesday and Thursday. This is as good as any of the previous pictures in this group.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**HENRY AND DIZZY:** Jimmie Lydon, Charlie Smith—This film was very well patronized and went over very well with entire audience. Played Friday, Saturday, June 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**MAJOR AND THE MINOR, THE:** Ginger Rogers, Ray Milland—This is the most popular all-around show we have run for many months. Delightful comedy. Just what we need in these times. My pick for the year's best entertainment. Business was above average and with plenty of opposition. Don't pass this happy entertainment.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**MAJOR AND THE MINOR, THE:** Ginger Rogers, Ray Milland—This was a good picture and well liked. Had lots of laughs and was all around good entertainment. Played Saturday, Sunday, May 29, 30.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**MY HEART BELONGS TO DADDY:** Richard Carlson, Martha O'Driscoll—Story here is very weak, have played dozens of pictures in last year almost like it. My crowd did not take this very well. Played Wednesday, June 16.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**PRIORITIES ON PARADE:** Ann Miller, Jerry Colonna—Double billed with "Kukan," interesting travelogue on China. Business way below average. "Priorities" seemed to please those who came in. Real spring weather will hit any program. Theatre the forgotten spot. Played Thursday-Saturday, May 13-15.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**ROAD TO MOROCCO:** Bob Hope, Bing Crosby, Dorothy Lamour—Not these stars' best, but gave general satisfaction and got lots of laughs. Played Saturday, Sunday, June 12, 13.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken—Played this one late. Heard it was so good I did not want to miss it. It did good business. There is just as much entertainment in a little Universal picture called "Follow the Band." Played Friday, Saturday, June 18, 19.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

**STREET OF CHANCE:** Burgess Meredith, Claire Trevor—The few that came out thought this was O.K., and I liked it myself. Played Tuesday, Wednesday, May 18, 19.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**TOMBSTONE:** Richard Dix, Frances Gifford—One of the best program Westerns we have played for a long, long time. Far above the average in this class. —L. V. Bergtold, Westby Theatre, Westby, Wis.

**TRUE TO THE ARMY:** Judy Canova, Allan Jones, Ann Miller—Used this on second half of double bill. Audience reaction only fair. Played Friday, Saturday, June 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

## Producers Releasing Corp.

**BABY FACE MORGAN:** Mary Carlisle, Richard Cromwell—Mediocre picture. Gangster pictures aren't made so often now, and if they can't make one better than this thing, I suggest that they stop altogeher. Played Saturday, June 12.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**LONE RIDER IN WILD HORSE RUSTLERS:** Bob Livingston, Al St. John—A poor attempt at an action Western. Played Friday, Saturday, June 18, 19.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

## Republic

**BLOCKED TRAIL, THE:** Three Mesquiteers—Not up to the average for the series. Business was good, but scores of our customers commented later on what a sorry show we had. Republic can do much better

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than that. Played Friday, Saturday, June 11, 12.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**DAYS OF OLD CHEYENNE:** Don "Red" Barry, Lynn Merrick—Barry used to be our jinx cowboy, but he is steadily rising since we used "Sombrero Kid." The swell trailer on this helped a great deal, and the addition of "Pappy" Lynn helps, too. We had one of our largest grosses on a Barry film as we had a Superman, a Three Stooges and a serial with it. Each of these subjects means coin at our box office. Played Friday, Saturday, June 11, 12.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**HI NEIGHBOR:** Lulubelle and Scotty, Jean Parker—This unusual picture was well acted and well received. Very funny and entertaining. Played Saturday, Sunday, May 22, 23.—A. W. Bates, Librarian, Prison Auditorium, Florida State Prison, Raiford, Fla. Prison inmate patronage—white and colored.

**KANSAS TERRORS:** Three Mesquiteers—Played this as a repeat to 'way above average business. Duncan Renaldo should be given starring parts in a Zorro series, or one similar to the Cisco Kid series. Audience applauds him more than the stars. Same thing happened when we played "King of the Texas Rangers" serial with Slingin' Sammy Baugh. Play it if you can get print. Played Sunday, Monday, May 30-31.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**KING OF THE COWBOYS:** Roy Rogers, Smiley Burnette—Rogers always has been a big draw at our theatre. Good business on this film. Republic is tops in all-around good Westerns, but I think, as my patrons do, a little less fancy trimming and a little more down-to-earth range adventure would be better. The fancy trimming is not even desired by the patrons in the first run houses. Played Friday, Saturday, June 4, 5.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**MOUNTAIN RHYTHM:** Weaver Bros. and Elviry—This was the nearest to nothing I've shown in some time. People who once went for this kind of show walked out. Can't say that I blame them one bit. Played Monday, June 1.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**SONG OF TEXAS:** Roy Rogers—Roy Rogers is well liked here and this feature was plenty good, ending with an exciting wagon race and Roy winning. Bob Nolan and the Sons of the Pioneers are well liked too. Played Saturday, Sunday, June 19, 20.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

**SWING YOUR PARTNER:** Lulubelle and Scotty, Vera Vague—Here is what the average fan wants today and will come out to see. Played to better than average business. Played Wednesday, Thursday, June 16, 17.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

**TAHITI HONEY:** Simone Simon, Dennis O'Keefe—A good program picture that pleased all. For a small picture, few companies could have done better. Good business. Played Saturday, May 1.—Theatre F, Fort Bragg, N. C. Soldier patronage.

## RKO Radio

**BANDIT RANGER:** Tim Holt—Above the average Western, our audience seemed to think. Played Friday, Saturday, June 11, 12.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—The year's freak grosser. We had a hot date and business was the same way. One of our 10 highs for all time. Picture is good but far from being a great production. RKO is doing very much all right for the exhibitors this year.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—Business was swell, although the picture wasn't what I thought it would be. Just what we southerners call "another tear jerker."—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**PRIDE OF THE YANKEES, THE:** Gary Cooper, Teresa Wright—A splendid achievement. Not a dissatisfied customer, but attendance was not up to expectation as the picture had been shown previously too near our location. Played Sunday, Monday, June 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**THEY GOT ME COVERED:** Bob Hope, Dorothy Lamour—We made the mistake of running this ahead of the larger situations—Milwaukee and Minneapolis—and thereby lost the benefit of their advertising. Gross was above average in spite of that. Not the best "Hope" by several notches and comments were lacking, which means the show wasn't too well received.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**THIS LAND IS MINE:** Charles Laughton, Maureen O'Hara—We did no business on this picture. There was really nothing outstanding about this picture except the work of Laughton, which was superb. Miss O'Hara was very appealing both to the eye and also with the excellence of her fine performance. Played Wednesday, Thursday, June 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**TWO WEEKS TO LIVE:** Lum 'n' Abner—About the usual from these small town favorites. Played midweek to considerably better than the usual Wednesday-Thursday business.—L. V. Bergtold, Westby Theatre, Westby, Wis.

## Twentieth Century-Fox

**CHETNIKS, THE FIGHTING GUERRILLAS:** Philip Dorn, Virginia Gilmore—The title I believe ruined this show. Business far below average although those who came seemed pleased. Played Tuesday-Thursday, June 15-17.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**CHETNIKS, THE FIGHTING GUERRILLAS:** Phillip Dorn, Virginia Gilmore—This was an exceptionally good picture and timely. Failed to do business, as farmers are busy.—Harland Rankn, Plaza Theatre, Tilbury, Ontario.

**CRASH DIVE:** Tyrone Power, Anne Baxter—Another war picture but they seemed to enjoy it. The romantic side actually of more footage than the war angle. Did more to please than any show we've had in some time. Good business. Played Friday, May 21.—Theatre F, Fort Bragg, N. C. Soldier patronage.

**GIRL TROUBLE:** Don Ameche, Joan Bennett—Comedy that fails to click. Double billed with an action picture, "Truck Busters." Business poor. Played Thursday-Saturday, May 20-22.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**GREAT GUNS:** Laurel and Hardy—Brought this back as a repeat run, as anything usually goes over on Sunday-Monday, but this one was 'way below average gross. Guess I played it too close to the first date, as it was outstanding the first time we used it. Played Sunday, Monday, June 6, 7.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—Did above average midweek business and pleased 100 per cent. A dandy show. Played Tuesday-Thursday, June 8-10.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—This picture proved more than satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

(*Continued on following page*)


**NOTICE OF TRADE SHOWINGS** 20th CENTURY-FOX **FOR THE BENEFIT OF EXHIBITORS GENERALLY**

**WEDNESDAY, July 7th—Bomber's Moon 10:30 A. M.**

**(20th Century-Fox Projection Room, unless otherwise specified)**

ALBANY, 1052 Broadway

ATLANTA, 197 Walton St., N. W.

BOSTON, 105 Broadway

BUFFALO, 290 Franklin Street

CHARLOTTE, 308 South Church Street

CHICAGO, 1260 South Wabash Avenue

CINCINNATI, 1638 Central Parkway

CLEVELAND, 2219 Payne Avenue

DALLAS, 1801 Wood Street

DENVER, 2101 Champa Street

DES MOINES, 1300 High Street

DETROIT, 2211 Cass Avenue

INDIANAPOLIS, 326 North Illinois Street

KANSAS CITY, 1720 Wyandotte Street

LOS ANGELES, 2019 South Vermont Ave.

MEMPHIS, 151 Vance Avenue

MILWAUKEE, 1016 North 8th Street

MINNEAPOLIS, 1015 Currie Avenue, N.

NEW HAVEN, 40 Whiting Street

NEW ORLEANS, 200 South Liberty Street

NEW YORK CITY, 345 West 44th Street

OKLAHOMA CITY, 10 North Lee Avenue

OMAHA, 1502 Davenport Street

PHILADELPHIA, 302 North 13th Street

PITTSBURGH, 1715 Boulevard of Allies

PORTLAND, Star Film Exchange
925 N.W. 19th St.

ST. LOUIS, Srenco Screening Room
3143 Olive St.

SALT LAKE CITY, 216 East 1st South Street

SAN FRANCISCO, 245 Hyde Street

SEATTLE, 2421 Second Avenue

WASHINGTON, 932 N. J. Ave., N. W.

(*Continued from preceding page*)

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—It might have been good but business didn't seem to indicate it. With 235 boys gone from a town of 1,200 people, it just isn't smart to try to run any war pictures, and that has been proved to me so darn many times the last few months that I'm convinced that all we should show is light comedy and escapist features. They draw.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**MARGIN FOR ERROR:** Joan Bennett, Milton Berle—Never should have played this one. Even on our double bill it was terrible. My audience didn't care for it. Played Friday, Saturday, June 11, 12.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**MOON IS DOWN, THE:** Cedric Hardwicke, Henry Travers—Well produced and good as war pictures go, but it did only average business, just what an ordinary program picture would have done. That is the answer to pictures that deal with war, at least with us. And count the number that are in the offing from three producers, eight for July alone. How many more they have produced and are holding back I don't know. Evidently they have a backlog and are going to try and get their money out of them, come hell or high water. The old adage may come true—"the goose that laid the golden egg." Only I don't want to sit on it and watch business decline simply to protect their investment on a wrong diagnosis of what the people want in this situation anyway.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**MY FRIEND FLICKA:** Roddy McDowell, Preston Foster—The 20th Century-Fox Corporation made some money on this one whether the exhibitors did or not. Pleased those who saw it. Played Friday, Saturday, June 11, 12.—F. P. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

**MY FRIEND FLICKA:** Roddy McDowell, Preston Foster—Hope all you "tired of these everlasting war pictures" exhibitors can show this to your patrons and start to make a little dough, especially if you are small town exhibitors like myself. This is it and you should be able to go to town on it. No war and no fights but just the thing that will draw people to your place of business. They loved it here and I'd be bragging if I said anything about business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**THUNDERBIRDS:** John Sutton, Gene Tierney—Good business, good comments. Played Monday, May 17.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

## United Artists

**BORDER PATROL:** William Boyd—Good action Western and very good business. Played a good comedy with this and you could hear the people laugh two blocks distance.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**CALABOOSE:** Jimmy Rogers, Noah Beery, Jr.—A nice, streamlined comedy that gets by on a double bill. Would prefer a Western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**GOLD RUSH, THE:** Charlie Chaplin—Did better than average business and pleased about what an average production would.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

**IN WHICH WE SERVE:** Noel Coward, Bernard Miles—This picture broke all house records—for walkouts. Advance advertisement brought them out the first day, but our goose was cooked the other two. If you haven't played this and can get out of it, hands off, brother. Played Sunday, Monday, Tuesday, May 30, 31, June 1.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**LADY OF BURLESQUE:** Barbara Stanwyck, Michael O'Shea—Why this picture pleases anyone is a mystery. The boys here don't like war pictures, but they want something for their money. This had few laughs and a second rate "whodunit" angle. It is a disgrace and a waste of Stanwyck. Good business the first night but 'way off the second. Played Friday, Saturday, May 13, 14.—Theatre F, Fort Bragg, N. C. Soldier patronage.

**LOST CANYON:** William Boyd, Andy Clyde—Paramount didn't lose anything when they turned these over to United Artists. Cassidy began to slip when he lost James Ellison, then down further when they lost Windy Hayes. We generally use these on Friday-Saturday, but used it on midweek to start a new serial, and were generally disappointed. Customers complain about no romance. Picture in general very good. Photography and backgrounds always excellent in these. Played Tuesday, Wednesday, June 8, 9.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**McGUERINS FROM BROOKLYN:** Max Baer, William Bendix—Nice little comedy for double bill. Played Tuesday, Wednesday, June 15, 16.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

**MISTER "V":** Leslie Howard, Francis Sullivan—This is one of the best pictures that Mr. Howard has made—a timely story, a plot rich in its scope and well received at both showings. Played Saturday, Sunday, May 29, 30.—A. W. Bates, Librarian, Prison Auditorium, Florida State Prison, Raiford, Fla. Prison inmate patronage—white and colored.

**POWERS GIRL, THE:** Anne Shirley, George Murphy—If your patrons like good music and pretty girls, they'll go for this. Benny Goodman's band helps it a lot. Played Sunday, Monday, June 13, 14.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

**POWERS GIRL, THE:** Anne Shirley, George Murphy—Fair business. Played Monday-Wednesday, May 31-June 2.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**SILVER QUEEN:** George Brent, Priscilla Lane—Although this had a deceiving title, those who saw it enjoyed it. Recommend extra exploitation on this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

**YOUNG AND WILLING:** William Holden, Susan Hayworth—If they like 'em silly, they'll like this. It's one brand of comedy, but not my kind. Played on Money Night so can't say what kind of a draw it is. Played Tuesday, Wednesday, June 8, 9.—M. L. DuBose, Majestic Theatre, Cotulla, Tex.

## Universal

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmond O'Brien—Appealed to young and old alike. Played to nice business. Good comments. Played Monday-Wednesday, May 10-12.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**COWBOY IN MANHATTAN:** Robert Paige, Frances Langford—Another pleasant little programmer which my patrons enjoyed. Doubled with "Wild Horse Rustlers" to average weekend attendance. Played Friday, Saturday, June 18, 19.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

**GIVE OUT, SISTERS:** Andrews Sisters, Richard Davis—Very poor show—nothing whatsoever to hold your interest except songs by the Andrews sisters. Business is always good on Sunday—that's all that saved us. Played Sunday, June 13.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**HELLZAPOPPIN':** Martha Raye, Ole Olsen—I ducked this for nearly a year—but couldn't eliminate or sub—so set it in when I knew would be out of town for a few days. I saw it when it first came out and thought it terrible. Did a very nice midweek gross and most everyone seemed to like it. (So I heard on my return.) All of which goes to show how wrong the exhibitor can be.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**HOLD THAT GHOST:** Abbott and Costello—Played this very late but at that consider this one of the team's best. A mystery comedy. Played Friday, June 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

**IT COMES UP LOVE:** Gloria Jean, Ian Hunter, Donald O'Connor—Nice program picture which pleased all our patrons. That O'Connor kid really has something. Because the feature was only 67 minutes, we had to run two additional shorts, which added even more to the kids' delight. Played Thursday, June 10.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**KEEP 'EM SLUGGING:** Dead End Kids—A natural for our weekend double bill. Held interest and pleased. Played Friday, Saturday, June 18, 19.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**MOONLIGHT IN HAVANA:** Allan Jones, Jane Frazee—Not the worst show this season, but not far from it. Played with an Autry so business was big.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**MOONLIGHT IN HAVANA:** Allan Jones, Jane Frazee—This is just a fair show. No names to draw with. Story is silly. The only good my patrons got from this was the few songs and very little music. Played Tuesday, June 15.—Charles R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**NIGHTMARE:** Brian Donlevy, Diana Barrymore—First day way below average, second day worse than nothing. Picture very good for suspense, but failed to draw as it was played without a serial which we customarily played on Tuesday-Wednesday. Business is shot for some unknown reason on Monday through Thursday. Played June 1, 2.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**NIGHTMARE:** Diana Barrymore, Brian Donlevy—For a picture of this type this is one of the best. People here are afraid of a title like this, but a few came out the first night and we had no walkouts. The second night was better, and no complaints. All seemed very pleased and so were we. Played Friday, Saturday, June 4, 5.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

**NIGHT MONSTER:** Irene Hervey, Bela Lugosi—Horror pictures in general usually go over here. Customers thought this one too far-fetched. This failed to draw because it seemed to be a blow-up of a Three Stooges comedy. Also, as we mentioned before, Monday-through-Thursday business is 'way off. Our patrons are busy on the farms. Played Thursday, June 10.—R. S. Pryor, Cactus Theatre, Austin, Tex. Rural and general patronage.

**PITTSBURGH:** Marlene Dietrich, John Wayne—A very fine picture that brought much favorable adult reaction.—Harland Rankin, Centre Theatre, Chatham, Ontario.

**RHYTHM OF THE ISLANDS:** Allan Jones, Jane Frazee—Musical comedy which pleased. Double billed with Paramount's "Lady Bodyguard." Average business. Played Thursday-Saturday, June 3-5.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**SHADOW OF A DOUBT:** Teresa Wright, Joseph Cotten—Double billed this one with "McGuerins from Brooklyn." It was too long for a double bill. We can't make any money on this kind of picture. Played Wednesday, Thursday, June 16, 17.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

**TENTING TONIGHT ON THE OLD CAMP GROUND:** Johnny Mack Brown—A good Western. Title was good and business above average. Played Friday, Saturday, June 18, 19.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**WHEN JOHNNY COMES MARCHING HOME:** Allan Jones, Jane Frazee—Good little musical that pleased. Double billed with "Just Off Broadway." Average business. Played Thursday-Saturday, May 27-29.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

**WHITE SAVAGE:** Maria Montez, Jon Hall, Sabu—Played Tuesday only. Good picture, good color, good receipts and good allocation. Played June 15.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and Rural patronage.

## Warner Bros.

**ANGELS WASH THEIR FACES, THE:** Ann Sheridan, Ronald Reagan, Dead End Kids—Picked up this old one to cash in on popularity of Sheridan and Reagan, and the Dead End Kids who always go big here. Gross a little above average. No complaints. Patrons asked for more old ones. This one was used after our opposition. Play it if you haven't. Played Thursday, June 3.—R. S. Pryor. Cactus Theatre, Austin, Tex. Rural and general patronage.

**BUSSES ROAR:** Richard Travis, Julie Bishop—Warners' best little show for the season. The depot scenes which comprise the first half of the show are very entertaining.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—This picture held up unusually well—for the weather we had. It rained for three straight nights—and still they came. I enjoyed the picture, although I agree with a vast majority of the public around here—I'm tired of pictures about Norway. Played Monday, Tuesday, Wednesday, June 7, 8, 9.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**GENTLEMAN JIM:** Errol Flynn, Alexis Smith—This picture was well liked and brought many good comments. Played Saturday, Sunday, June 5, 6.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**HIDDEN HAND, THE:** Craig Stevens, Elizabeth Fraser—Ran this with "The Gorilla Man" and advertised it as double horror and mystery show. This brought in extra business and gave general satisfaction, although "The Gorilla Man" is a little weak. But "The Hidden Hand" kept them on edge. Played Tuesday, Wednesday, June 8, 9.—Otto V. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**MISSION TO MOSCOW:** Walter Huston, Ann Harding—Not for those who seek entertainment, but the carriage trade came out to see it. Well made with flawless performances. Business below average. Played Sunday-Tuesday, June 13-15.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

**MISSION TO MOSCOW:** Walter Huston, Ann Harding—As was to be expected, we had a few walkouts on this, but the reaction was surprisingly good. All who saw it agreed that they had learned something and some said frankly it was the best show they had seen in some time. Played Monday, Tuesday, May 24, 25.—Theatre F, Fort Bragg, N. C. Soldier patronage.

**SECRET ENEMIES:** Craig Stevens, Faye Emerson—Had to build this up with good shorts, and then didn't have anything to holler about. It is just a picture. Played Tuesday, Wednesday, June 1, 2.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**SERGEANT YORK:** Gary Cooper, Walter Brennan, Joan Leslie—A masterpiece in acting, direction and settings. The inmates are very war minded and have waited a long time to see this great epic of a truly great person. Played Saturday, Sunday, June 12, 13.—A. W. Bates, Librarian, Prison Auditorium, Florida State Prison, Raiford, Fla.

**SPY SHIP:** Craig Stevens, Irene Manning—Good picture that everybody liked. Our farmers were so busy setting in their crops that we didn't do the usual business.—Harland Rankin, Centre Theatre, Chatham, Ontario.

**TRUCK BUSTERS:** Richard Travis, Ruth Ford—

(*Continued on opposite page*)

(Continued from opposite page)

Fair little picture which seemed to please. Played Tuesday, Wednesday, June 15, 16.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—This one did not go over at all. That's about all I can say.—L. G. Tewksbury, Harbor Theatre, Deer Isle, Me. Small town patronage.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—This is beyond any doubt a great show. However, most of my patrons said it was just fair. The music is swell, so are a few of the songs. Speaking for myself and the few who came out in a very bad storm to see it—it's just a fair feature. Played Thursday, Friday, June 17, 18.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—Played this several months ago to about double our ordinary Sunday to Tuesday gross. The 50-50 playing terms and the large amount we spent for advertising netted us only fair returns. However, it is a credit to any house to play productions like this even if the profit is not large. One of the finest shows ever made.—L. V. Bergtold, Westby Theatre, Westby, Wis.

## Short Features

### Columbia

**KISS AND WAKE UP:** All Star Comedies—Columbia comedies are always an added hypo to our programs. Audience response very good, comedy fair, play them if you can get them.—R. S. Pryor, Cactus Theatre, Austin, Tex.

**THREE SMART SAPS:** All Star Comedies—The Stooges are always good for extra gross and are the top of Columbia two-reel comedies. Patrons are exhausted from laughter when Curly rhumbas. Play them and advertise them plenty—you won't be sorry. —R. S. Pryor, Cactus Theatre, Austin, Tex.

**WHAT'S THE MATADOR:** Three Stooges—The Stooges always get a lot of laughs here.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada.

**YOO HOO GENERAL:** All Star Comedies—Not much to it. We couldn't get the short that was originally booked, so they sent this instead. Played with "Give Out Sisters"—too much music, brother, too much music.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

### Metro-Goldwyn-Mayer

**DUMB HOUNDED:** Technicolor Cartoons—A dandy cartoon. Book it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**HUNGRY WOLF, THE:** Technicolor Cartoons—Very good.—A. W. Bates, Auditorium State Prison, Raiford, Fla.

**HUNGRY WOLF, THE:** Technicolor Cartoons—Color cartoon. Very poor.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

**LAND OF ORIZABA:** Fitzpatrick Traveltalks—This one is way below par. No one seemed to care much about it and can't say anything good for it myself.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**MARINES IN THE MAKING:** Pete Smith Specialties—This rated very well here and from what I hear around town some of our boys want to join the Marines after this one.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**MIGHTY NIAGARA:** Fitzpatrick Traveltalks—An excellent color picture of Niagara Falls enjoyed by all. —A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

**RED HOT RIDING HOOD:** Technicolor cartoon—One of the best cartoons of the year—pleased everybody. The howling wolf brought on a craze that had the barracks howling for nights after.—Theatre F, Ft. Bragg, N. C.

### Paramount

**ALDRICH FAMILY GETS IN THE SCRAP, THE:** Victory Shorts — Pretty good defense short. Was enjoyed by the young people and kids, especially. —Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**GAY KNIGHTIES, THE:** Madcap Models—Color cartoon, and very entertaining. Quite a novelty.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

**HANDS OF WOMEN:** Headliners—This one has nothing to hold your patrons if they are men and women. Only the 14-year-olds and girls liked this and they are so few. I don't go for more of these shorts.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**HERO WORSHIP:** Sportlights — Fair sport reel showing child worship of athletes ending up with worship of brothers and men in armed forces. A coincidence was picture on front page of local paper showing a boy worshipping his father, former big league ball player, now in the Army. Used in advertising.—R. S. Pryor, Cactus Theatre, Austin, Tex.

**JOHNNY "SCAT" DAVIS AND ORCHESTRA:** Headliners—One of the poorest musical shorts we've played.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada.

**LASSO WIZARDS:** Sportlights—This was interesting, what we could see of it. The print was very poor.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

**MICHELL AYRES AND HIS ORCHESTRA:** Headliners—Pleased our audiences. My patrons like these one-reel subjects.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SPINACH FOR BRITAIN:** Popeye the Sailor—A fair Popeye offering that got by nicely, although they do not have the interest they once had.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SUPERMAN IN TERROR ON THE MIDWAY:** Superman Color Cartoons—We think these cartoons are very poor, but seem to draw in extra business. We plug them with extra trailer we bought from National Screen. Always get in extra business. Why, is a mystery.—R. S. Pryor, Cactus Theatre, Austin, Tex.

**SUPERMAN IN VOLCANO:** Superman Color Cartoons—Why did I buy these? This one is the worst yet. Even now my kids boo Superman.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

### RKO Radio

**CITY OF COURAGE:** Victory Specials—Average Victory reel. Interesting.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SYMPHONY HOUR:** Disney Color Cartoon—Last cartoon starring Mickey Mouse before being relegated to character parts. Very good, but not Disney's best.—R. S. Pryor, Cactus Theatre, Austin, Tex.

### Twentieth Century-Fox

**BARNYARD WAAC:** Terrytoons — Fair cartoon. That's about all I can think to say about it. Naturally the kids liked it, so who am I to squawk?—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

### Universal

**BOOGIE WOOGIE SIOUX:** Swing Symphony—Nice little cartoon worth playing. The idea of using popular music with these cartoons helps considerably.—R. S. Pryor, Cactus Theatre, Austin, Tex.

**DIZZY ACROBAT, THE:** Color Cartunes—Very satisfactory cartoon.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**PIGEON PATROL:** Color Cartune—Good cartoon. Universal has been getting better with their cartoons the past two years. Not tops but good.—R. S. Pryor, Cactus Theatre, Austin, Tex.

### Victory Film

**PARATROOPS:** Victory Film—This was very interesting, showing how paratroopers are trained from start to finish.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich.

### Vitaphone

**DOVER BOYS, THE:** Merrie Melodies—I report on one short every five years (only because of exceptional merit or the very opposite). This is of the latter variety. This is a poor one in the midst of a fine series of cartoons.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**HORSES! HORSES! HORSES!** Sports Parade—A swell one-reel subject on horse training that really pleased our patrons.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**PIGS IN A POLKA:** Merrie Melodies Cartoons—Everybody is about sick of the big bad wolf and the pigs. The music was O.K. if you like classics. I don't.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

## SHORT PRODUCT PLAYING BROADWAY

*Week of June 28th*

**ASTOR**
Who Killed Who?..... MGM
*Feature: Best Foot Forward*.. MGM

**CAPITOL**
Men Working Together..... Columbia
Who Killed Who?..... MGM
*Feature: Stage Door Canteen*. United Artists

**CRITERION**
Men Working Together..... Columbia
*Feature: Bombardier* ..... RKO Radio

**GLOBE**
Sporting Dogs ..... Vitaphone
Wise Quacking Duck..... Vitaphone
*Feature: Mr. Big*..... Universal

**HOLLYWOOD**
Jack Wabbit and Beanstalk. Vitaphone
With Rod and Reel on Anti-costi Island ..... Vitaphone
*Feature: Mission to Moscow*.. Warner Bros.

**MUSIC HALL**
War Town ..... Victory Film
March of Time..... 20th Cent.-Fox
*Feature: The Youngest Profession* ..... MGM

**PARAMOUNT**
War Town ..... Victory Film
Superman in The Mummy Strikes ..... Paramount
Popular Science, No. 4..... Paramount
Tumble Bugs ..... Paramount
*Feature: Dixie* ..... Paramount

**RIALTO**
War Town ..... Victory Film
Three Little Twirps..... Columbia
*Feature: Aerial Gunner*..... Paramount

**RIVOLI**
War Town ..... Victory Film
Sky Trooper ..... RKO Radio
*Feature: Spitfire* ..... RKO Radio

**ROXY**
Keep 'Em Growing..... 20th Cent.-Fox
War Town ..... Victory Film
*Feature: Coney Island*..... 20th Cent.-Fox

**STRAND**
War Town ..... Victory Film
Ozzie Nelson and Orchestra. Vitaphone
There's Something About a Soldier..... Columbia
*Feature: Action in the North Atlantic*..... Warner Bros.

It's the quickest road to post-war equipment
NATIONAL
THEATRE SUPPLY'S
MAGIC BRIDGE

# *Myers Scores 'Interference' In OWI Fight*

Abram F. Myers, general counsel and chairman of the board of Allied States Association, criticized the motion picture industry for taking part in the "political fight" which rose over the appropriations bill in Congress for the domestic services of the Office of War Information.

Mr. Myers told delegates at the second day's session of the 24th annual meeting of Allied Theatre Owners of New Jersey, at the Hollywood Hotel in West End, N. J., "Congressmen have told me that the screen has ceased to become a medium of entertainment, and has become a medium of propaganda. I have denied this charge, but when the industry takes part in a political fight for an appropriation for a government agency, there definitely is great danger.

"Taking part in factional battles may be an opportunity to solidify relations with those in power, but there will come a day of reckoning and the policy is a bad one in the long run. I hope the industry will not permit itself to be looked upon as an agency for propaganda, but as a well-run private business, which it really is," he said.

Exhibition in war, its problems and its contributions, were discussed in detail at the annual convention of the organization.

The theatre supply situation has improved and the War Production Board has cooperated in keeping houses open, Walter Green, president of National Theatre Supply, told the convention.

Harry Lowenstein, president, who opened the meeting Tuesday, reviewed the unit's war activities, and also reported that membership had increased.

Other speakers Tuesday were Bernard Sholtz, of RCA Photophone, and Harry Murphy, Treasury Department. Mr. Murphy said that War Bond campaigns lacked "glamor" until the film industry participated.

Invitations were accepted by the following Allied executives; M. A. Rosenberg, Mr. Myers, Sidney Samuelson and Meyer Leventhal; from the War Activities Committee, Francis Harmon, Si Fabian, Arthur Mayer and Herman Gluckman; from M-G-M, William F. Rodgers, H. M. Richey, Jack Bowen and Ben Abner; Warners, Joseph Bernhard; 20th-Fox, Tom Connors, A. W. Smith, Jr., Ray Moon, Joe Lee; Republic, Max Gillis; Universal, David Levy, William Scully, and Paramount, Harry Randel.

In Cleveland, last week, Allied Caravan leaders met with representatives from Ohio, Pennsylvania and Michigan units to discuss rentals and other problems.

The board of national Allied will meet August 11th and 12th at Baltimore.

## 20th-Fox Defendant in Infringement Action

A song infringement action was brought against Twentieth Century-Fox in New York Federal Court last week. Laurence J. Hirsch, plaintiff, executor of the Louis A. Hirsch estate, charged that the song "Hello, Frisco, Hello" in the company's film of the same title was used without permission of the copyright owner. M. Witmark & Sons, Music Publishers Holding Corporation and Gene Buck, former president of the American Society of Composers, Authors and Publishers also were named as defendants.

# *British Refuse Export Permit to 'Colonel Blimp'*

"The Life and Death of Colonel Blimp" has been refused an export license by the British Government, London sources advised Monday. The picture, by General Films, Ltd., running two hours and 43 minutes, and in Technicolor, is a comedy study of the "reactionary" type made famous by the cartoons of Low, London newspaper artist.

As such, it is said to strike at the older element in the British Army, and it was recalled this week that in its production, the British War Office refused cooperation.

London diplomatic and military circles were said to have felt its distribution among friendly countries, especially the United States, would be detrimental to the British cause. The home distribution, it was added, was possible because the characters portrayed were well understood, but might not be outside the British Isles, and might be believed representative of those governing the Empire.

The picture was produced by Michael Powell and Emeric Pressburger.

Added criticism of the picture, in London, was its alleged "over-sentimentalizing" of a German officer, in contrast to the British officer portrayed.

## Plan All-Chinese Musical

The first all-Chinese musical film to be made in this country is being planned by the Wei Po Productions, a company which was formed recently.



# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Crescendo on *Selling*

With the current issue of this publication the Managers' Round Table institutes an important supplement to its column on Sales Approach. It is important: because it is an innovation in the usual trade paper treatment of the subject. It is important: because it brings the men in the field into closer touch with key men in the industry, who bear the burden of developing ingenious advertising. It is important: because the nature of the selling theme concerning the picture involved has until now appeared uncertain and confusing. And, it is most important since it represents the first time a direct effort has been made to recognize and aid in the solution of a problem vexing to those men in the field whose job is selling pictures first run.

We suggest that every individual who is intrusted with the responsibility of selling "Victory Through Airpower" in his community, give earnest and thorough consideration to this week's column on the Sales Approach and we venture the opinion that incalculable benefit will be derived therefrom.

In the future it will be our aim to present in these pages similar treatment on the Sales Approach whenever a picture comes along that requires extraordinary merchandising.

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## Mutual Aid

Our ad page layouts are made up well in advance to meet publication dates. Many showmen usually delay and send in their tear sheets along with their completed campaign. The thought occurred to us that you lads (and lassies) who play the pre-releases could render valuable help to members who play these pictures immediately after you, by rushing tear sheets to us direct, immediately they appear in your local papers. You will, of course, receive full credit for them in the Quigley Awards, and the mutual benefits are apparent. Let's all hitch up and pull together.

△ △ △

## On Service

We are in receipt of a Service Manual that has recently been published by and distributed to the theatres of the Famous Players circuit in Canada. In following the lead of the Interstate circuit which rejuvenated the idea not long ago, Famous Players theatres is pursuing a wise course. In these hectic days of war hysteria and juvenile delinquency we know of no better way to safeguard against possible disaster than by the confidence and respect your staff can command through application of qualified Service. We are sure the time will come again when people will be more discriminate selecting the theatre in which to spend an evening in relaxation. When it does, those theatres that have refused to compromise present conditions as an excuse to permit lowered standards of operation will profit thereby.

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## The Managers Write

Further recognition that the theatre manager is playing an essential role in the war effort is evidenced in a news clipping from the North Bay (Canada) 'Nugget' which informs us that Jack Nelson has been appointed to the post of Civilian Recruiting Adviser of the Second Military District. Nelson's appointment is acknowledgment on the part of military authorities for his splendid work as chairman of the Nippissing District Citizens' Recruiting Committee. The Capitol theatre, in North Bay, of which Jack is manager, thereby gets benefit of some fine publicity. . . . Dale H. Danielson of the Dream and Mecca theatres, Russell, Kans., hastens to correct a former report published in this section to the effect that few, if any, managers attain the eminence of a Governorship in the Rotary International. Dale holds this coveted rank in his local district and advises that at least two more managers will assume similar positions beginning July 1. To most of the harried men in the field, who occasionally have time to dine with their families, these instances will never cease to be a source of bewildering amazement and admiration. . . . Circumstance does not frequently permit a picture to warrant favorable comment from the pulpit, but Sam Gilman of Loew's, Harrisburg, Pa., informs us that his assistant, Zeva Yovin, not only effected the sermon, but received billing in the weekly church bulletin, on "Human Comedy." . . . Fred Perry at the Olympic, in Watertown, is one of the alert showmen who are providing entertainment for local USO camps and garnering valuable publicity for the theatre. . . . A. J. Kalberer by virtue of a personal introduction to Friday, the seeing eye dog, rates a page one story in the Washington, Ind., Democrat. When Kalberer is not busy meeting screen stars he manages the Indiana and Liberty theatres there. The resultant publicity, however, was a good buildup for "Eyes in the Night," which was the current presentation.

—CHESTER FRIEDMAN

# EXPLOITATION, LOBBIES




Street ballyhoos like the one used by Joe Longo for Loew's, in Boston, are inexpensive and usually draw attention.




Girl drill team and Fife and Drum Corps stopped traffic at the Century, Buffalo, for "Spitfire" premiere.



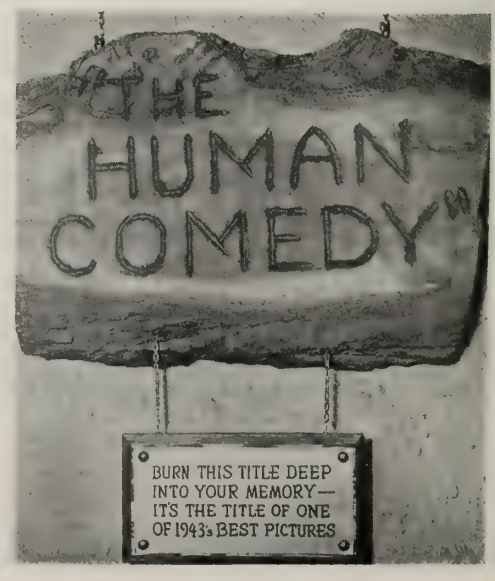

Bob Maynard reports that this trick lobby display drew plenty of attention from patrons at the Tivoli, Saskatoon, Canada.




Here's an economical gag used by Sam Fitzimmons at the Rialto, East Rochester. Note the clever tie-in on Father's Day which coincided with picture's playdate.



Joe Lee, Fabian publicity director in Brooklyn, knows that people like to gape. This display from Bendix Aviation Corp. was tied in with "Action in the North Atlantic" at the Fox theatre.




This unusual gag submitted by Harold Lyon, was used at the Palace theatre, Burlington, Ia. The idea may be used in conjunction with any outstanding picture.

# The Selling Approach

## On "Victory Through Air Power," a United Artists Release

*[In presenting these remarks of Paul N. N. Lazarus, Jr., we suggest that the reader bear in mind that Mr. Lazarus is establishing a precedent by giving this information so far in advance, and that it represents his personal preliminary observations rather than the complete final campaign on the picture. You will note that he makes mention of supplementary aids that will be sent to the men in the field from time to time.]*

by PAUL N. LAZARUS, JR.

*United Artists Director of Advertising, Publicity and Exploitation*

We feel that in "Victory Through Air Power" we have a very unusual property which must be exploited by the exhibitor in a very different way. It is unusual in this respect: that Disney, who stands for something very concrete in the minds of moviegoers all over the world, has come up with something completely different for him. Just as "Snow White" was revolutionary in its time as the first full-length cartoon, so Disney has progressed. In this picture he is going into a different medium, bringing a serious book to the screen.

Now, the problem as far as the exhibitors are concerned is to capitalize on the two principal sales values in the picture: (1) It's Disney—and it's automatically entertainment. (2) It is completely timely, up-to-the-minute and of headline importance.

### Public Pulse Probed

We have investigated through the Gallup research organization to find what the public temper is, what they expect from us. The public isn't sure what Disney has done. They don't know whether or not to expect Mickey Mouse. In preparing our campaign material on this picture, that's exactly what we have kept in mind. What we have done is to take material which is factual and serious and present it in a comic strip technique to convey the fact that it is Disney, it is entertainment, and has humor.

As far as the campaign itself goes, it must be handled with considerable care and thought by the exhibitor—more so than the average picture. This is not the kind of show that can be handled as a circus—no girls on the street, etc. But we can interest every reader of newspapers, because this picture is going to explain to him what the headlines mean.

### Will Route Window Displays

He may feel that it is going to be heavy going, that it's going to be dry and dull. As a matter of fact, the picture is one of the most engrossing and fascinating pictures ever made. "Victory Through Air Power" will make everybody from Portland, Maine, to Portland, Oregon, understand when the headlines say "Pantelleria Falls To Air Power," how it was done, and when that same procedure on a large scale can end the war very quickly and very conclusively.

In the campaign itself, we are having prepared a set of store window displays, fully prefabricated, which can be moved around



*PAUL N. LAZARUS, JR.*

to various cities. These can go out to meet playdates. The store windows, we feel, are great attention getters. They hit the right audience—the women! We feel that windows can do a tremendous sales job, because they are based on actual scenes from the picture, with stills as a part of the setup, and perfect for theatre tieups.

One of the most important features of the campaign, naturally, is the fact that the book has been read by a tremendous number of people. It was condensed in Cosmopolitan, Reader's Digest, and was selected as the Book-of-the-Month. The book has been syndicated to over three hundred newspapers around the country.

The picture has been shown to Army and Navy officials who raved about it. It has been shown also to airplane manufacturers, who are equally crazy about it.

### Solution to Kid Appeal

One of our principal problems on it is that in the past Disney has appealed to kids. "Bambi," "Dumbo," etc., were basically kids' pictures. This property has no direct appeal to children . . . they didn't read the book. At the same time, airplanes as airplanes are hot with kids. They identify them, they build them, etc., and we will try to capture the young audience through the medium of such tie-ups as the Scripps-Howard Junior Airmen page, with which we will have definite cooperation.

What I am trying to drive home is this—that this is a property unlike the usual Disney picture, but it must be swung back into the same lines without misleading the audience. One idea we had earlier was that of letting the usual Disney characters be featured in the ads saying, "Why can't we be in 'Victory Through Air Power?'" We felt, however, that it was misleading to the public.

Exhibitors can tie up with the American Legion, Gold Star Mothers or any other organization with a war service flavor, and at the same time tie up with kids' airplane organizations. Local newspapers will go all-out. Most papers are strong advocates of Seversky's theories, so that editorial cooperation will be terrific.

### Aid on Local Advertising

We have prepared a few novelties such as a special glass with which you can tell how high a plane is flying and how fast it is traveling. Kids will love it.

There will be considerable cooperative advertising with local playdates, because we don't feel that this picture can be set up long in advance. The ads must be keyed to the headlines. Next time some place "falls" you get a perfect tie-in with the picture. You put a slug in the ads saying: "Now you can see how and why it fell!"

The newspaper ads now in preparation will have the aforementioned comic strip treatment. The 24-sheets, etc., will have special appeal to kids, Disney fans and adults.

### Panorama of Aviation History

As for publicity, Seversky is an unending source. He has been all over the country on lecture tours. All the lecture groups know him and the book has made him an authority. His name and his statements will be issued any time there is a reason . . . the next time there's an aerial victory he will issue another statement . . . always tying in with the picture. Publicity must be kept up to the minute. We will be sending out supplementary campaigns as often as necessary, keyed to the latest current events because the picture is current. And there are predictions in the picture which will undoubtedly come true.

The first part of the picture concerns itself with the history of aviation from Kitty Hawk up to the start of World War II. This runs for about fifteen or twenty minutes. Then you go into a discussion of what air power is and what it can do in the war. All this is done by animated drawings showing that a plane taking off with long enough range can bomb Germany and return. It shows, too, why you can't bomb Japan from bases in China or Siberia and ends with the conclusion we must strike Japan from the Aleutians.

### Can't Misconstrue Theme

At the conclusion of the interview, Mr. Lazarus was asked "What would happen if a local critic labeled 'Victory Through Air Power' as a propaganda picture?" In answer to the direct question, he replied:

**"Victory Through Air Power" is not propaganda. The picture is nothing more, or less than a dramatization of Seversky's book. It is tremendously exciting.**

**Our big obstacle in this picture is that we have got to overcome in the public minds any preconceived idea as to what the picture is. Once a reviewer or moviegoer sees it, word of mouth is going to do the rest. It is impossible to misconstrue it. You see it and you believe it. And then—you, too, will want the whole world to see it!**

# Promotions Highlight "Stage Door Canteen"

## *Parades; Special Nights; Radio Tieins Feature Pre-Release Campaigns*

Comprehensive campaigns have been arranged by theatremen in connection with the pre-release engagements of "Stage Door Canteen" in several important key-city situations. Highlights of the various campaigns are herewith listed for the Loew theatres in Cleveland, Syracuse, Canton and Norfolk, Va.

Howard Burkhardt, of Loew's State, in Cleveland through the co-operation of the Cleveland Press, landed considerable newspaper publicity, since the picture was first shown at the U. S. Marine Hospital.

On opening night a parade of air cadets, navy and marine personnel marched through the principal streets to the theatre. Members of the armed forces representing the United Nations were among the guests. Inside the theatre a presentation by Emanuel Hussonye of an original oil painting dedicated to "Stage Door Canteen" was unveiled in the lobby with important city officials, directors of the canteen and members of the art school present.

### *Special Nights Staged*

Each night a prominent citizen was selected by Norman Siegel, Cleveland Press columnist, to act as officer of the day at the theatre. These individuals were chosen for their meritorious service as civilians in helping the war effort. Local "Stage Door Canteen" hostesses were presented to the movie audiences every evening after the run of the film and appeared in their regular uniform aprons.

Two contests, which garnered additional publicity, were arranged. The Cleveland Press ran a "name the band" and stars identification contest for five days prior. The Cleveland Plain Dealer contest was based on "How I Met My Soldier Sweetheart." A $50 bond went to the winner and guest tickets to the runners-up.

Special arrows were posted in selected locations with copy reading: "This way to the biggest thing to hit the screen 'Stage Door Canteen' at Loew's State." All music shops used both the sheet music and records for attractive window displays.

Prior to the opening of "Stage Door Canteen" at Loew's State, Syracuse, Vaughn O'Neil secured the co-operation of Mayor Thomas E. Kennedy, who recommended the picture. This story broke in all local newspapers and was the start of an effective campaign.

### *American Legion Cooperates*

Through the co-operation of the American Legion, a street parade was held on opening night with the band playing in front of the theatre. The 40/8 of the Legion arranged to have their champion Male Chorus render a few songs from the stage of the theatre.

Ushers were placed at prominent intersections of the city reading local newspapers which carried huge art breaks on "Stage Door Canteen," and four boys, carrying portable radios with the title and play dates printed on them, rode the local busses and cars, playing the song hits from the picture.

Local newspapers co-operated with feature stories and art. More than 20 prominent stores carried window displays on the sheet music, records and cosmetics. Special one-sheets were placed on the recruiting boards of the WAAC and Red Cross.

Local radio stations gave the picture numerous spot announcements and featured the song hits from the picture for several days prior to the opening.

### *Tieups Found Effective*

In Canton, William Brown, of Loew's Theatre, arranged several good tie-ups including the Canton Traction Company, which placed 11 x 28 cards on every one of their busses; Crown Taxi Company used 50 streamers on the rear bumpers of their cabs; Harter Bank and Trust Company used a special window, in addition, the First National Bank used a special display right in the center of their banking room. The Ohio Power Company used both a window and inside display on the picture and both the Gray Drug and Finney Drug Companies used special window displays with "Stage Door Canteen" receiving full credit.

All local newspapers played up the picture's opening with art of the numerous stars in the picture and a co-op. ad, 4 columns by 5 inches deep featuring a photo of Cheryl Walker.

Roscoe Drissel, Loew's, in Norfolk, utilized the popular song hits in the picture as well as the name bands, and tied up on both sheet music and records with the numerous merchants. A jewelry tie-up resulted in another effective window.



*Joe Samartano, manager of the Poli-Palace, in Meriden, Conn., visits the Round Table on the first lap of his vacation.*

## Institutional Brochure Issued by Warnermen

To attract the patronage of new residents in the West Philadelphia area, Larry Graver, District Manager for the Warner key theatres in Philadelphia, and Ben Blumberg, manager of the Warner State Theatre, worked out a pamphlet which describes all the advantages of the State Theatre and the various methods of reaching the house.

With the theatre situated only 15 minutes from the center of town by almost every kind of transportation, the problem was to inform new families and potential customers that there was, just a short distance away, in their own neighborhood, a theatre which could be judged favorably with any theatre anywhere. Securing the names of new families from the Boards of Trade, and Real Estate Boards, and by a canvassing program by a group of four women employed by the theatre with a house to house questionnaire, one of these pamphlets has either been delivered personally by members of women's clubs working in cooperation with the theatre, or been mailed. When the campaign is completed, every new family in the area will have become acquainted with all the facts pertinent to the theatre.

The pamphlet was printed in red, white and blue, and on the front was a passage from Dr. Russell Conwell's famous essay, "Acres of Diamonds." The copy read as follows:

"Do you know—The Story About Acres of Diamonds. A youth searches the world over for a fortune . . . then finally finds it in his own back yard. . . And do you know that one of the world's finest palaces of entertainment is the State theatre, located in the center of West Philadelphia at 52nd and Chestnut Sts., where the finest pictures are shown first in this area."

The inside spread of the herald carried copy about the theatre and was illustrated with photographs and drawings of the front, the interior, with particular emphasis laid on the cooling system.

The back of the folder was arranged in the shape of a red, white and blue "V" and carried copy on the coming list of attractions, with space devoted to the selling copy on War Bond sales.

## Plane Identification Contest Opens "Bombardier" for Flex

A newspaper contest was landed by Jack Flex at the Keith theatre, in Syracuse, in advance of "Bombardier," in which contestants were asked to correctly name the types of planes pictured in silhouette. A quiz contest was also run in which readers were requested to list the names of leading general officers of Allied Nations in command of Air Forces. Special heralds were distributed to all Air Corps Cadets now in training at the University of Syracuse and to all personnel of the Army Air Base located at City limits.

For "Happy Go Lucky," Flex got all sheet music and record dealers set for window and counter displays of the song hits with special backgrounds made up of title pages and scene stills mounted on beaver board. The house organist, Paul Forster, featured the song hits on his program a week in advance of the opening and special slides were made up for community singing on the Saturday night program.

# MATLACK W QUARTER QUI

## *The Female Contingent Earns Its Laurels as Scroll Winners*

Jack Matlack at the J.J. Parker Broadway theatre, in Portland, Ore., takes down top honors in the Second Quarter of the Judging and thus becomes the winner of the Quigley Awards Plaque for that period. Round Tablers will doubtless recall that Matlack last year was voted tops in the Quigley War Showmanship competitions, having earned his spurs for his outstanding work while at the Hunt Theatres, in Medford, Ore.

### *Women Again Merit Recognition*

**The following contestants for the Quigley Awards were voted Scrolls of Honor by the Judges for the excellence of their promotions in the Second Quarter:**

**Vincent Aldert, Paramount theatre, Brattleboro, Vt.**

**Gertrude Bunchez, Loew's Century theatre, Baltimore, Md.**

**William Galligan, Commercial theatre, Chicago, Ill.**

**Arthur Groom, Loew's State, Memphis, Tenn.**

**James King, Keith's Boston, Boston, Mass.**

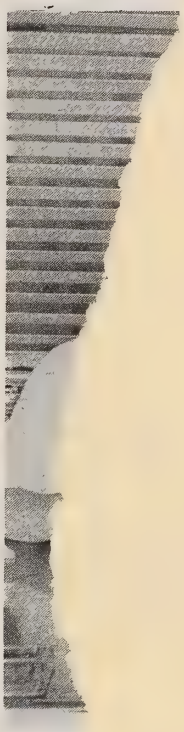
**Louis Mayer, Palace theatre, Cleveland, Ohio.**

**Rita Morton, RKO Albee, Providence, R. I.**

Of interest to the judges was the excellent job done by the women this quarter, particularly noteworthy being the material submitted by Gertrude Bunchez at the Century theatre, in Baltimore, Md., Rita Morton at the RKO Albee, in Providence, R. I., and Mollie Stickles at the Poli Strand, in Waterbury, Conn. Miss Stickles, incidentally, was the first woman to have won a Quigley Awards Plaque, having accomplished this in the First Quarter of the 1943 Competitions.

The judges for the Second Quarter were: David A. Lipton, Advertising and Publicity Director for Columbia Pictures; Lou Preston, Interboro Circuit, Brooklyn, N. Y., and Harry Mandel, Advertising and Publicity Director for RKO Theatres.

The material of these seven runners-up, together with that of Jack Matlack's, will be among those considered for the Grand Awards competition. All of their material submitted for the balance of this year will be entered for the Grand Awards and considered at that time.



*David A Pictures vertising in the Secc*

## Second Quarter Citations

Listed below are those who have submitted entries of merit in the Second of the Quigley Awards. These Round Tablers will be awarded Sheepskin Citations in recognition of their efforts.

**ELMER ADAMS, JR.**
Yucca, Midland, Tex.

**RUSSELL A. BOVIM**
Ohio, Columbus, Ohio

**LOUIS BREYER**
Strand, Holyoke, Mass.

**LIGE BRIEN**
Kenyon, Pittsburgh, Pa.

**LOUIS CHARNINSKY**
Capitol, Dallas, Tex.

**CLAYTON CORNELL**
Pontiac, Saranac Lake, N. Y.

**DAVID DALLAS**
Griffith, Manhattan, Kans.

**FRANCIS DEERING**
Loew's State, Houston, Tex.

**TOM DELBRIDGE**
Loew's, Nashville, Tenn.

**BILL ELDER**
Loew's, Indianapolis, Ind.

**DICK FELDMAN**
Paramount, Syracuse, N. Y.

**JACK FLEX**
Keith, Syracuse, N. Y.

**SAM GILMAN**
Regent, Harrisburg, Pa.

**A. J. KALBERER**
Switow's Indiana
Washington, Ind.

**SIDNEY KLEPER**
Bijou, New Haven, Conn.

**GEORGE LABY**
Palace, Pittsfield, Mass.

**JOE LONGO**
Loew's, Boston, Mass.

**R. E. MAYNARD**
Tivoli, Saskatoon, Sask., Canada

**MAX PHILLIPS**
Regent, Sudbury, Ont., Canada

**LESTER POLLOCK**
Loew's, Rochester, N. Y.

**HARRY ROSE**
Globe, Bridgeport, Conn.

**JOE SAMARTANO**
Poli, Meriden, Conn.

**BOYD SCOTT**
Granada, Springfield, Mo.

**JIMMIE REDMOND**
Rivoli, Falls City, Neb.

**MORRIS ROSENTHAL**
Majestic, Bridgeport, Conn.

**H. W. REISINGER**
Loew's, Dayton, Ohio

**HARRY D. STEARN**
Manring, Middlesboro, Ky.

**MOLLIE STICKLES**
Strand, Waterbury, Conn.

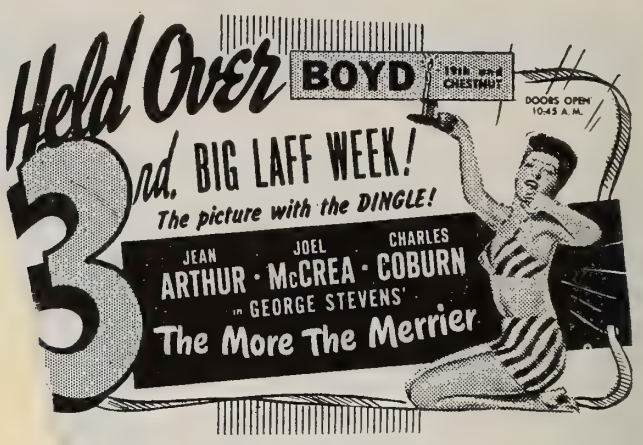
**CHARLES B. TAYLOR**
Shea Theatres, Buffalo, N. Y.

**TED TESCHNER**
Colony, Toledo, Ohio

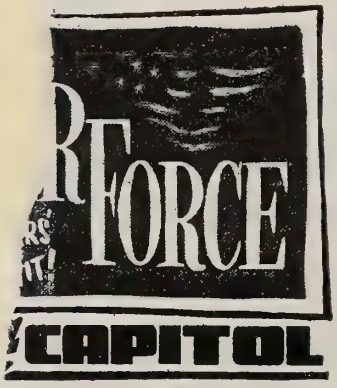
**FRED TICKELL**
Capitol, Fort William, Ont., Can.

**T. O. TABOR, JR.**
Palace, Athens, Ga.

# ID REVERSE ADS




old-over ad was small, but carried a sock. It ated from Irving Blumberg, Warner ity head at Philadelphia.




Jack Nelson, Capitol, North Bay, Ont., used this striking reverse cut on "Air Force."




"Spitfire" had its world premiere at the 20th Century theatre, in Buffalo. These are the type ads that were used currently and were particularly attractive as compared with larger ads on the same page. Apparently the war background was not considered detrimental to local patronage.

This attractive reverse cut was the work of Carl Egan at the Palace theatre, in Calgary, Ont. Note how added vigor is given the ad by the generous amount of white space around the cut. Carl also believes in selling his shorts.

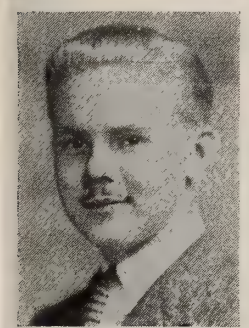


## EXPLOITATION TIEUP DATES

**August 1st**
Beginning of World War I — 1914
Colorado Admitted to Union — 1876
**10th**
Missouri Admitted to Union — 1821
**12th**
Patents for Sewing Machines Granted Singer and Wilson — 1851
**15th**
Panama Canal Opened — 1914
Sir Walter Scott, Poet, Born — 1771
Napoleon Bonaparte Born — 1769
**17th**
First Atlantic Cable Message — 1858
Discovery Day—Yukon Territory
**23rd**
First Steamboat to Cross Atlantic Launched — 1818
**24th**
First Kindergarten in America Established in St. Louis — 1873
U. S. Gave Suffrage to Women in Nineteenth Amendment — 1920
**29th**
Oliver Wendell Holmes, Poet, Born — 1809

## Hoagg Entered Business At the Age of Fifteen

Starting in show business at the age of fifteen, Donald R. Hoagg, now managing the Lincoln theatre, in Sebewaing, Mich., was employed as usher at the Center theatre, in Marlette, Mich. Three weeks later he was promoted to doorman and then head usher. Within a reasonable length of time, Don was again promoted to assistant manager, while he also held the position as doorman. He worked in the latter posts until August of 1942, at which time he was again advanced to manager of the Lincoln theatre, where he is now located. Don says he has been very fortunate in advancing so rapidly and finds the business tremendously interesting.



## Busby Lends His Talents to Decorating Post Theatre

Staff Sergeant Horace R. Busby, Assistant Manager of the Post Theatre at the Army Air Force Bombardier School, in Midland, Tex., started his career in 1929 under Harry Lowenstein, in Ardmore, Okla., as an usher, later serving as doorman, artist and projectionist. In 1932 and 1933, Busby attended a theatre art school in Kansas City, Mo., and on completion of this course obtained an artist job in Dennison, Tex. In 1935, he went to Gainesville, Tex., as artist and projectionist, serving under A. V. Wade. There he served in many capacities such as artist, projectionist, bill poster, doorman and at various times as assistant manager. In 1939 Horace was transferred by the Griffith Amusement Company to Borger, Tex., serving there as assistant manager to Mr. Tom B. Davidson, city manager of four theatres.

Part of 1940 and 1941 found the Sergeant as assistant manager to J. Howard Hodge of the Yucca, Ritz and Rex theatres, in Midland, Tex. While there, Busby enlisted in the Air Corps in January, 1942, and immediately after entering the service was assigned to the Post Theatre and in July was made assistant manager. Busby says at the theatre he has designed and decorated the walls of the auditorium in sky blue and salmon, has built and painted the drapery effect for the stage on 3-ply veneer paneling painted in blues and the lobby displays and light fixtures were made from beaverboard, veneer paneling and frosted glass, trimmed with chrome molding.





*John Schultz, former manager of Warners' Columbia theatre, in Erie, Pa., newly commissioned Lieutenant, receives his hard-earned silver pilot's wings from Mrs. Schultz after graduation exercises at Pampa Army Air Field, Pampa, Tex.*

## JUNIOR SHOWMEN

*SAMUEL, on Thursday, May 27th, to Mr. and Mrs. Sam Fitzsimmons. The proud father is located at the Rialto theatre, East Rochester, N. Y.*

## CONGRATULATIONS

**July 5th**
L. Hayes Garborino
George Recktenwald
Carl Benson
Robert O. Miller

**6th**
Leslie F. Larsen
Milton O. Field
Charles L. Oswald
Corwin C. Collins
Roy Gingell
Charles L. Clarke
Robert Cox
Jim Barnes

**7th**
Charles E. Lockhard
Ram Krishna Sharma
Roland H. Ruden
E. E. Crabtree
Everett R. Erickson
Edmund Harrison
Evan Thompson

**8th**
Clarke A. Sanford

**July 8th**
John Watt
William S. Briscoe
Glynn H. Gau
Mel E. Scott

**9th**
Herman Shulgold
C. Morelock
Joseph P. Avila, Jr.
Jerome Adelman
Frank E. Case
Alfred Skigen
Jim Thomas Skrake

**10th**
John G. Newkirk
Harry Clifford
Beryl Davis
George W. Eckerd

**11th**
John J. Medford
Ralph B. Ketchum
Frank Blocker
Charles I. Nygaard

## Worked on Newspaper While Operating Theatre

In 1927 Albert T. Johnson, now managing the Palace, in Houston, Tex., started to work as usher at the old Opera House, in Warren, Ohio, remaining there as usher and advertising man until 1932 when he left for a short time to act as press agent for a cowboy movie actor. He later returned to the theatre, when in 1934 it was taken over by the Harris Amusement Co. and Albert undertook the job of exploitation and advertising in 1937 he left showbusiness to join the Warren *Tribune* in the display advertising department a position he held up until two months ago. However, in addition to his newspaper work, Johnson purchased a small theatre at West Farmington, Ohio, which he operated three evenings a week. In September of 1942, he sold his interest in the house and joined the Smith Amusement Co., as assistant manager of the Post theatre at Warren, also doing this in addition to his newspaper work. In April, of this year, we find Johnson resigning from both jobs and heading for a vacation trip. Upon arriving in Houston, he applied for a job with the Horwitz-Texas Theatres Company and was taken on as assistant at the Palace, from which post he was promoted to manager.



T. G. EHRSAM is now managing Century's Bliss theatre, in Long Island City, N. Y.

HY BOETTINGER succeeds Albert Cohen, who has been inducted into the Army, as manager of the Senator theatre, in Washington, D. C.

CARL B. SHERRED, formerly manager of the Manor and Hippodrome theatres, in Elkins, West Va., is now managing the Manos, in Ellwood City, Pa.

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.

## FIVE GRAVES TO CAIRO (Para.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $559,810 |
| Comparative Average Gross | 564,350 |
| Over-all Performance | 99.0% |

| | |
|---|---|
| BALTIMORE—Keith's, 1st week | 163.8% |
| BALTIMORE—Keith's, 2nd week | 86.2% |
| BOSTON—M & P Metropolitan (DB) Chatterbox (Rep.) | 115.4% |
| BUFFALO—Great Lakes, 1st week (DB) Henry Aldrich Gets Glamour (Para.) | 132.8% |
| BUFFALO—Great Lakes, 2nd week (DB) Henry Aldrich Gets Glamour (Para.) | 87.4% |
| CINCINNATI—RKO Palace | 93.5% |
| CLEVELAND—Loew's State | 111.1% |
| CLEVELAND—Loew's Stillman, MO, 1st week | 68.7% |
| DENVER—Denham, 1st week (DB) Salute for Three (Para.) | 136.3% |
| DENVER—Denham, 2nd week (DB) Salute for Three (Para.) | 63.6% |
| INDIANAPOLIS—Indiana (DB) Follow the Band (Univ.) | 75.1% |
| KANSAS CITY—Newman, 1st week | 120.0% |
| KANSAS CITY—Newman, 2nd week | 90.0% |
| MILWAUKEE—Palace (DB) Salute for Three" (Para.) | 94.6% |
| MINNEAPOLIS—Orpheum | 116.6% |
| MINNEAPOLIS—World, MO, 1st week | 135.0% |
| MINNEAPOLIS—World, MO, 2nd week | 110.0% |
| MONTREAL—Palace | 142.8% |
| NEW HAVEN—Paramount, 1st week (DB) Salute for Three (Para.) | 103.4% |
| NEW HAVEN—Paramount, 2nd week (DB) Salute for Three (Para.) | 60.3% |
| NEW YORK—Paramount, 1st week (SA) Frank Sinatra, Gracie Barrie Orchestra | 115.0% |
| NEW YORK—Paramount, 2nd week (SA) Frank Sinatra, Gracie Barrie Orchestra | 85.0% |
| NEW YORK—Paramount, 3rd week (SA) Frank Sinatra, Gracie Barrie Orchestra | 86.6% |
| NEW YORK—Paramount, 4th week (SA) Frank Sinatra, Gracie Barrie Orchestra | 73.3% |
| OKLAHOMA CITY—Midwest | 127.2% |
| OMAHA—Paramount (DB) Follow the Band (Univ.) | 130.9% |
| OMAHA—Omaha, MO, 1st week (DB) Follow the Band (Univ.) | 96.3% |
| PHILADELPHIA—Aldine, 1st week | 112.8% |
| PHILADELPHIA—Aldine, 2nd week | 94.6% |
| PHILADELPHIA—Aldine, 3rd week | 87.1% |
| PITTSBURGH—Penn | 94.1% |
| PITTSBURGH—Ritz, MO, 1st week | 90.9% |
| SAN FRANCISCO—Paramount (DB) Wrecking Crew (Para.) | 144.1% |
| SEATTLE—Fifth Ave., 1st week (DB) Follow the Band (Univ.) | 123.5% |
| SEATTLE—Fifth Ave., 2nd week (DB) Follow the Band (Univ.) | 100.9% |
| SEATTLE—Blue Mouse, MO, 1st week (DB) Follow the Band (Univ.) | 96.6% |
| SEATTLE—Blue Mouse, MO, 2nd week (DB) Follow the Band (Univ.) | 92.1% |
| TULSA—Orpheum | 117.8% |

## HANGMEN ALSO DIE (U.A.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $240,600 |
| Comparative Average Gross | 232,800 |
| Over-all Performance | 103.3% |

| | |
|---|---|
| BALTIMORE—Century | 125.0% |
| BUFFALO—Great Lakes (DB) Taxi, Mister (U.A.) | 118.9% |
| BUFFALO—Hippodrome, MO, 1st week (DB) Taxi, Mister (U.A.) | 101.2% |
| CLEVELAND—Loew's State | 104.5% |
| CLEVELAND—Loew's Stillman, MO, 1st week | 87.5% |
| INDIANAPOLIS—Loew's | 97.8% |
| KANSAS CITY—Midland (DB) Power of Press (Col.) | 108.3% |
| MONTREAL—Orpheum, 1st week | 128.5% |
| MONTREAL—Orpheum, 2nd week | 85.7% |
| MONTREAL—Orpheum, 3rd week | 100.0% |
| NEW HAVEN—Paramount (DB) It Comes Up Love (Univ.) | 103.4% |
| OMAHA—Omaha (DB) The Young Mr. Pitt (20th-Fox) | 102.4% |
| PHILADELPHIA—Fox | 95.8% |
| PITTSBURGH—Stanley (SA) Xavier Cugat's Band | 95.9% |
| PROVIDENCE—State (DB) Let's Have Fun (M-G-M) | 142.8% |
| SAN FRANCISCO—United Artists, 1st week (DB) Taxi, Mister (U.A.) | 161.1% |
| SAN FRANCISCO—United Artists, 2nd week (DB) Taxi, Mister (U.A.) | 105.5% |
| SAN FRANCISCO—United Artists, 3rd week (DB) Taxi, Mister (U.A.) | 72.2% |
| ST. LOUIS—Loew's State (DB) Taxi, Mister (U.A.) | 90.0% |
| TORONTO—Loew's | 91.6% |
| WASHINGTON—Capitol (SA) Vaudeville | 76.7% |

## MY FRIEND FLICKA (20th-Fox)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $438,825 |
| Comparative Average Gross | 411,800 |
| Over-all Performance | 106.5% |

| | |
|---|---|
| BALTIMORE—New | 108.7% |
| BOSTON—M & P Paramount (DB) Shantytown (Rep.) | 84.7% |
| BOSTON—M & P Fenway (DB) Shantytown (Rep.) | 84.7% |
| BUFFALO—Buffalo (SA) Bob Chester and Orchestra | 123.3% |
| CINCINNATI—RKO Palace | 101.6% |
| CINCINNATI—Keith's, MO, 1st week | 89.2% |
| DENVER—Denver (DB) Desert Victory (20th-Fox) | 177.2% |
| DENVER—Esquire (DB) Desert Victory (20th-Fox) | 150.0% |
| DENVER—Aladdin, MO, 1st week (DB) Desert Victory (20th-Fox) | 75.0% |
| DENVER—Broadway, MO, 2nd week (DB) Desert Victory (20th-Fox) | 89.3% |
| INDIANAPOLIS—Indiana (DB) Desert Victory (20th-Fox) | 158.8% |
| INDIANAPOLIS—Lyric, MO, 1st week (DB) Desert Victory (20th-Fox) | 102.3% |
| KANSAS CITY—Esquire | 113.6% |
| KANSAS CTY—Uptown | 113.2% |
| LOS ANGELES—Loew's State (DB) Desert Victory (20th-Fox) | 95.2% |
| LOS ANGELES—Chinese (DB) Desert Victory (20th-Fox) | 97.8% |
| LOS ANGELES—Ritz (DB) Desert Victory (20th-Fox) | 98.4% |
| MILWAUKEE—Wisconsin (DB) Tonight We Raid Calais (20th-Fox) | 122.0% |
| MILWAUKEE—Strand, MO, 1st week (DB) Desperadoes (Col.) | 166.6% |
| MINNEAPOLIS—Century | 120.0% |
| NEW YORK—Roxy, 1st week (SA) Mitzie Mayfair, Merry Macs and others | 135.0% |
| NEW YORK—Roxy, 2nd week (SA) The Hartmans, Mitzie Mayfair, Merry Macs and others | 91.6% |
| OMAHA—Orpheum (DB) Hi'Ya, Chum (Univ.) | 81.5% |
| PHILADELPHIA—Fox | 84.0% |
| PHILADELPHIA—Keith's, MO, 1st week (DB) Saludos Amigos (RKO) | 101.7% |
| PHILADELPHIA—Keith's, 2nd week (DB) Saludos Amigos (RKO) | 70.6% |
| PITTSBURGH—Fulton, 1st week | 123.3% |
| PITTSBURGH—Fulton, 2nd week | 61.6% |
| PROVIDENCE—Majestic (DB) Desert Victory (20th-Fox) | 84.6% |
| SEATTLE—Paramount (DB) Desert Victory (20th-Fox) | 102.7% |
| SEATTLE—Blue Mouse, MO, 1st week (DB) Desert Victory (20th-Fox) | 92.1% |
| SEATTLE—Blue Mouse, MO, 2nd week (DB) Desert Victory (20th-Fox) | 94.3% |
| ST. LOUIS—Ambassador (DB) Desert Victory (20th-Fox) | 108.4% |
| ST. LOUIS—Missouri, MO, 1st week (DB) Desert Victory (20th-Fox) | 86.9% |
| WASHINGTON—Capitol (SA) Major Bowes' Amateur Hour | 88.3% |

## ACTION IN THE NORTH ATLANTIC (W.B.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $600,787 |
| Comparative Average Gross | 510,630 |
| Over-all Performance | 117.6% |

| | |
|---|---|
| CINCINNATI—RKO Palace | 105.6% |
| LOS ANGELES—W. Hollywood, 1st week | 134.2% |
| LOS ANGELES—W. Hollywood, 2nd week | 100.0% |
| LOS ANGELES—W. Hollywood, 3rd week | 82.9% |
| LOS ANGELES—W. Downtown, 1st week | 121.8% |
| LOS ANGELES—W. Downtown, 2nd week | 99.3% |
| LOS ANGELES—W. Downtown, 3rd week | 87.8% |
| LOS ANGELES—W. Wiltern, 1st week | 137.8% |
| LOS ANGELES—W. Wiltern, 2nd week | 109.2% |
| LOS ANGELES—W. Wiltern, 3rd week | 87.4% |
| MILWAUKEE—Warner's (DB) Ladies' Day (RKO) | 191.3% |
| NEW YORK—Strand, 1st week (SA) Cab Calloway, Dooley Wilson and others | 140.0% |
| NEW YORK—Strand, 2nd week (SA) Cab Calloway, Dooley Wilson and others | 137.5% |
| NEW YORK—Strand, 3rd week (SA) Cab Calloway, Dooley Wilson and others | 112.5% |
| NEW YORK—Strand, 4th week (SA) Cab Calloway, Dooley Wilson and others | 105.0% |
| NEW YORK—Strand, 5th week (SA) Cab Calloway, Dooley Wilson and others | 71.5% |
| PHILADELPHIA—Mastbaum, 1st week | 150.6% |
| PHILADELPHIA—Mastbaum, 2nd week | 89.9% |
| PHILADELPHIA—Mastbaum, 3rd week | 83.5% |
| PITTSBURGH—Stanley | 75.7% |
| PITTSBURGH—Warner, MO, 1st week (DB) All by Myself (Univ.) | 92.8% |
| ST. LOUIS—Amabassador (DB) All By Myself (Univ.) | 111.5% |
| ST. LOUIS—Fox (DB) All by Myself (Univ.) | 98.0% |
| ST. LOUIS—Missouri, MO, 1st week (DB) All by Myself (Univ.) | 101.4% |
| WASHINGTON—Earle, 1st week (SA) Bob Dupont, 3 Kings | 109.0% |
| WASHINGTON—Earle, 2nd week (SA) Bob Dupont, 3 Kings | 72.2% |

## CONEY ISLAND (20th-Fox)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $168,300 |
| Comparative Average Gross | 127,250 |
| Over-all Performance | 132.2% |

| | |
|---|---|
| BALTIMORE—New | 130.4% |
| CINCINNATI—RKO Albee, 1st week | 114.9% |
| CINCINNATI—RKO Albee, 2nd week | 93.1% |
| DENVER—Denver (DB) The Mysterious Doctor (W.B.) | 225.0% |
| DENVER—Esquire (DB) The Mysterious Doctor (W.B.) | 192.8% |
| INDIANAPOLIS—Indiana (DB) Tonight We Raid Calais (20th-Fox) | 154.2% |
| KANSAS CITY—Esquire | 181.8% |
| KANSAS CITY—Uptown | 169.8% |
| LOS ANGELES—Carthay Circle (DB) Air Raid Wardens (M-G-M) | 111.1% |
| LOS ANGELES—Chinese (DB) Air Raid Wardens (M-G-M) | 108.7% |
| LOS ANGELES—Loew's State (DB) Air Raid Wardens (M-G-M) | 119.5% |
| LOS ANGELES—Ritz (DB) Air Raid Wardens (M-G-M) | 108.9% |

# Asks Record Ban By Vocalists

James C. Petrillo, president of the American Federation of Musicians, last week tightened his grip on record manufacturers by requesting vocalists to forego the making of recordings when not accompanied by instrumentalists.

Although the singers are not under the union's jurisdiction, many of them already have signified their intention of cooperating with the AFM by agreeing to the union head's proposal. Among them are Bing Crosby, Connee Boswell, Frank Sinatra, Perry Como and others.

Arrangers and copyists who are members of AFM are also affected by the move, and it is believed that few will oppose the request. The action was instigated, it was said, after choral groups and vocalists had made records for manufacturers without instrumental accompaniment.

The manufacturers, meanwhile, earlier in the week had charged Mr. Petrillo was "ducking" a Department of Labor conciliator assigned to mediate the 10-month old dispute over the manufacture of discs. The union head's answer was to repudiate the accusation by "pooh-poohing" John L. Lewis' attitude. Regarding Mr. Lewis, he said, "When we call a strike, we call a strike. He calls a strike every two weeks and where's he got. He's busy trying to be President, the Secretary of Labor or something."

## Farrow in New York To Work On "The Hitler Gang"

John Farrow, director of "Wake Island," "Commandos Strike at Dawn" and "China," is spending about 10 days in New York to cast the German hierarchy in Paramount's forthcoming release, "The Hitler Gang." The film will be made with the cooperation of the State Department and is a factual story of the rise of the Nazi party in Germany. Extensive showing in occupied countries is expected by means of the underground.

Frances Goodrich and Albert Hackett, writers, will have the collaboration of Herman Rauschning, former president of Danzig Free State and confidant of Hitler. The British Ministry of Information is also assisting with documentary evidence.

## Television Society Gives Awards to GE, NBC

The National Broadcasting Company and the General Electric Company were cited at a meeting of the American Television Society last Wednesday. GE received an award for "the greatest contribution to television program development of the year," and NBC was honored for "the greatest contribution to the use of television as a public service."

The society elected the following officers for the year: Norman D. Waters, president; Charles Kleinman, vice-president; C. Matthew Desner, treasurer; Kay Reynolds, secretary. Lela Swift, C. Elizabeth Ayres and A. B. Cohen were elected to the board of directors.

## McDonald Blue Advisor

James G. McDonald, journalist and radio news analyst, last week was appointed as advisor to the Blue Network by Mark Woods, president.

## Lieutenant Emerick Missing

Lieutenant Russel Emerick, formerly of Eastman Kodak Company of Rochester, has been reported missing in action.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 85**—Heroic Soviet Army. . . . Allied air power strikes Axis. . . . Film actors join blood bank. . . . WAVES recruiting drive. . . . Civilian defense show in St. Louis. . . . Red Cross trains children. . . . Maori warriors. . . . Movietone forum. . . . A lesson in safety in New York.

**MOVIETONE NEWS—Vol. 25, No. 86**—Heat wave strikes. . . . World awaits invasion. . . . Japs bombed in New Guinea. . . . Eisenhower at sea. . . . War Stamp appeal.

**NEWS OF THE DAY—Vol. 25, No. 283**—The Russian war. . . . Volcano erupts in Mexico. . . . LaGuardia warns on panic. . . . Maori warriors. . . . Seagoing SPARS. . . . Army engineers in Chicago. . . . Film stars join blood bank. . . . Launch new cruiser.

**NEWS OF THE DAY—Vol. 25, No. 284**—Arrest Nazi spy. . . . Blast Jap bases. . . . Yank lifeline to India. . . . Jeep rides for Governors. . . . Invasion pattern. . . . War Bond appeal.

**PARAMOUNT NEWS—No. 88.**—Russian victories. . . . Dogs for combat duty. . . . Chattanooga menagerie. . . . Aviation firemen. . . . Government fights war rackets. . . . Maori warriors. . . . Anzacs hop Alps.

**PARAMOUNT NEWS—No. 89**—Chicago glamour guards. . . . White House reporters. . . . Pantelleria films. . . . Coal crisis. . . . Invasion weapons. . . . Army amphibians in tuneup for events to come in Europe.

**RKO PATHE NEWS—Vol. 14, No. 88**—Russian troops advance. . . . Stars join blood bank. . . . Maori warriors. . . . Army builds bridge in Chicago. . . . Planes on patrol in New Zealand. . . . LaGuardia warns on panic.

**RKO PATHE NEWS—Vol. 14, No. 89**—British Navy at Pantelleria. . . . Supplies to India. . . . Bond drive for new carrier. . . . U. S. Japs in relocation camp. . . . Tomorrow's kitchen. . . . Navy rehearses fire-fighting. . . . Amphibians in invasion tactics.

**UNIVERSAL NEWSREEL—Vol. 16, No. 201**—Russian victories. . . . Bomb Italian bases. . . . Stars give blood. . . . Launch U.S.S. Houston. . . . Maoris join up. . . . La Guardia warns on panic. . . . Australian 9th division returns home. . . . Bombers on New Zealand patrol.

**UNIVERSAL NEWSREEL—Vol. 16, No. 202**—Curtains for Pantelleria. . . . Liberators pelt Lae. . . . War Bond appeal for new cruiser. . . . Sub patrol on convoy. . . . Amphibian operations. . . . Flame throwers demonstrate. . . . Summer cruise for seamen. . . . Indian transport.

**ALL AMERICA NEWS—Vol. 2, No. 36**—Miners of Kentucky await call. . . . Richmond school children on parade. . . . Birmingham Barons beat Cuban nine. . . . Swimming popular in Chicago. . . . Indianapolis youths prepare for war work. . . . Dallas parade.

## National Decency Legion Classifies Ten Films

The National Legion of Decency this week reviewed 10 films, classifying five as unobjectionable for general patronage, four as unobjectionable for adults and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Bordertown Gunfighters," "Good Luck, Mr. Yates," "Wolves of the Range," "Leather Burners," "Prairie Chickens." Class A-2, Unobjectionable for Adults: "Dixie," "Isle of Forgotten Sins," "Submarine Alert," "Swing Shift Maisie." Class B, Objectionable in Part: "Stage Door Canteen."

## Jules Levey Will Produce Five for United Artists

Jules Levey, independent producer, will make five pictures for release by United Artists, the distributing company's president, Edward C. Raftery, announced Monday. Mr. Levey will make at least one per year. In signing the contract, Mr. Levey announced his first production would be a screen version of the Eugene O'Neill Broadway stage play, "The Hairy Ape."

## Theatre Closed for Summer

Albert Smith, operator of the Tower theatre in Walnut Beach, Conn., has closed the house for the summer.

# Amusement Unit Adds Committees

The National Entertainment Industries Council, wartime unit of the amusement world, has named three new committees and has issued 61 invitations to the member organizations for the first sessions on July 14-15.

The Council, which was formed under the sponsorship of the Associated Actors and Artistes of America, will attempt to coordinate all activities such as the talent pool, writers' agencies, stagehands' contributions, and the like. The plan, it was said, would not interfere with the separate campaigns which have been undertaken by the individual groups heretofore, and is not designed to control any of their future campaigns.

Named to the speakers committee were Leonard Callahan, James Sauter, George J. Schaefer, Bert Lytell and either Myrna Loy or James Cagney. The organization committee includes Philip Loeb, Louise Sillcox, Kermit Blumgarten, Abel Green, George Heller and Frank Wilson. Appointed to the credentials committee were Anita Grannis, Leonard Callahan and James Riley. Harry Brandt, president of the Independent Theatre Owners Association, New York, was named treasurer of the continuation committee.

## SPG To Submit Wage Fight To Arbitration Board

The salary dispute between the Screen Publicists Guild, New York, and five major companies and two circuits is to be referred to a three-man arbitration board for decision, according to Jonas Rosenfield, Jr., president of SPG.

The organization is asking an over-all percentage wage increase from RKO Radio, Metro-Goldwyn-Mayer, Universal, Paramount, Columbia, RKO Theatres and Loew's.

## Confer on Warner Film

Hal B. Wallis, producer of "This Is the Army" for Warners arrived in New York this week with Irving Berlin and Michael Curtiz, director of the film, for several conferences with home office officials.




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# OBITUARIES

## Robert Sheehan, Boston Manager, Dies

Robert M. Sheehan, 73, manager of the Colonial theatre in Boston until his retirement about three years ago, died on June 22nd in Boston after a long illness. He had managed the Tremont theatre in Boston for some time before taking over the post at the Colonial. He is survived by his widow, Mary; a daughter, Mrs. Richard Morrisey, and two sons, Paul and Albert.

## John Ludwig

John Ludwig, 53, owner of the Roosevelt theatre in Milwaukee, and the Melvan theatre in Hollywood, died June 22nd in Cedars of Lebanon Hospital, Hollywood, of pneumonia. His widow, a son, Victor, and two daughters, Edith and Mrs. Florence Miller, survive.

## Richard D. Kenny

Richard D. Kenny, 29, of the Marine Corps, died in a Jap prison camp, according to notice received in Chicago from the War Department. He was a brother of Mrs. Victor Noonan, head of the billing department of the Warner Bros. Circuit Management Corporation in Chicago. He was captured in China about seven months ago.

## Sergeant Joseph F. Cirino

Funeral services will be held in Wilmington, Del., this week, for Sergeant Joseph F. Cirino, 21, former student assistant at Loew's Aldine theatre. Sergeant Cirino was among five members of the crew of a Flying Fortress killed when it crashed near Dyersburg, Tenn., last Wednesday. He is survived by his widow and his mother.

## John Donald Harrold

John Donald Harrold, manager of the Giant theatre, Conshohocken, Pa., died June 21st at the Bryn Mawr Hospital, Bryn Mawr, Pa., following several weeks' illness. His widow, Alice, and two sisters survive.

## R. L. Bossert

Private R. L. Bossert, former Eastman Kodak employee, was killed in an accident in North Africa, it was learned this week in Rochester.

## New York War Film Library Stocks 140 Pictures

The Office of War Training of the New York State War Council has established a war film library consisting of 140 different films comprising 1,350 prints on all phases of civilian defense, morale building, etc. located at the New York City Division of War Training on Broadway. Dr. John J. Furia will supervise the department.

Any city department may exhibit the films and a projector and operator will be supplied, according to Albert H. Hall, state director.

## Handel with Research Bureau

Audience Research, Inc., founded by Dr. George H. Gallup in 1936, has research headquarters in Princeton, N. J. Dr. Leo Handel, inadvertently identified in the June 26th issue of MOTION PICTURE HERALD as head of Audience Research, is not connected with the company but heads the Motion Picture Research Bureau in New York.

## Wounded in Pacific

Hollis Sweeney, formerly on the staff of the Poli theatre in Hartford, Conn., has been reported wounded in action, and taken to a hospital on Guadalcanal.

## "Mission" Has Northwest Preview at Minneapolis

A preview showing of "Mission to Moscow" was shown to northwest exhibitors, radio commentators and press representatives at Minneapolis last Thursday. Walter Duranty, well-known political writer, addressed the group at the luncheon which followed.

Among those present were John Friedl, C. B. Stiff, Don Alexander, George Carp, Charles Zinn, John Branton and Harry B. French.

## Two Theatres To Reopen In Massachusetts

The Straight Wharf theatre in Nantucket and the Casino theatre in Newport, Mass., will reopen this summer on the straw hat circuit, according to the managements of both theatres.

"Claudia" will be the Casino's first offering in a season running nine weeks with nightly performances Monday through Saturday with a matinee on Thursday. "Without Love" has been scheduled at the Casino for July 12th.

# PRODUCT DIGEST

**In This Week:**

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

## The Constant Nymph

***(Warner Bros.)***

**Romantic Drama**

The romantic story which made Margaret Kennedy's novel a best-seller of the late Twenties emerges, under the skillful handling of Henry Blanke and Edmund Goulding, producer and director of the new screen version, with much of its original appeal intact. If the theme seems a bit dated at times, the moving performances of Charles Boyer and Joan Fontaine have a timeless quality which should insure an enthusiastic response, particularly among feminine patrons.

The production has been elaborately conceived, with settings and musical background matching in quality a supporting cast including Charles Coburn, Brenda Marshall, Peter Lorre and Dame May Whitty. The music by Erich Wolfgang Korngold deserves special mention, forming as it does a secondary theme of unusual interest and beauty.

Joan Fontaine is a charming adolescent, brought up in an undisciplined but musical household in the Swiss Alps, and in love with a composer. Never seeing her as other than a child, the man marries her English cousin and finds his dissatisfaction reflected in his music. The girl comes to live with them, widens the breach further by her presence and understanding, and finally confesses her love. The musician realizes the deep emotional bond between them, embodied in his successful symphonic poem, before her death provides the final tragedy.

Charles Boyer's portrayal of "Lewis Dodd," the composer, is another of the suave and sensitive characterizations which his admirers have come to expect. But it is Joan Fontaine who essays the more difficult role and reaches, at times, the dramatic peaks. Expressing both the childish impulsiveness and emotional maturity of "Tessa," she achieves a unique appeal, of spiritual rather than physical beauty. Alexis Smith, as the girl whom Boyer marries, gives a striking impression of poise and confidence in the execution of a none too sympathetic role. Peter Lorre, Charles Coburn, Brenda Marshall and Joyce Reynolds all lend fine support.

Goulding's direction admirably sustains the ethereal mood of the early mountain scenes, caught by Tony Gaudio's fine camera work, and strikes a more modern note in the final scenes than the original story seemed to allow. Credit for this should go also to Kathryn Scola, who wrote the screenplay from the novel and play by Margaret Kennedy and Basil Dean.

*Seen in the home office projection room. Reviewer's Rating: Excellent.*—E. A. CUNNINGHAM.

Release date, July 23, 1943. Running time, 112 min. PCA No. 8246. General audience classification.

Lewis Dodd .....Charles Boyer
Tessa Sanger .....Joan Fontaine
Florence .....Alexis Smith
Brenda Marshall, Charles Coburn, Dame May Whitty, Peter Lorre, Joyce Reynolds, Jean Muir, Montagu Love, Edward Ciannelli, Jeanine Crispin, Doris Lloyd.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Hit the Ice

***(Universal)***

**Abbott-Costello Laugh Jamboree**

It's for customers, not critics, to say which one if any of a series of comedies so successful as the Bud Abbott-Lou Costello collections is the best of the lot, but it's not outside the province of the exhibitor to tell the customers that this one did to and for the Hollywood press reviewers more than any since "Buck Privates" sprawled them in the aisles. The ladies and gentlemen of the press, of the profession, and the public, laughed loudly, unanimously and at length during and after the unreeling of this number inside a theatre, outside which newspaper vendors were hawking headlines about miners and their troubles, a war flaring on a variety of fronts and sundry disturbances in a turbulent world. "Hit the Ice" is Escapist Entertainment with two capital E's.

The Number One Money-Making Stars of 1942 enter this tale as sidewalk snapshot men who promptly become enmeshed in the affairs of gangsters who rob a bank under circumstances which get the comedians into the newspapers as criminals sought for the deed. This leads to a general migration of the entire cast of characters, which includes a band, its songbird, a doctor and a nurse, to Sun Valley, where innumerable complications develop.

The band in the picture is Johnny Long's and the girl who sings with it, also playing a part of importance in the story, is Ginny Simms. Any one of the four songs by Harry Revel and Paul Francis Webster could be Hit Parade timber. Helen Young, Gene Williams, the Four Teens and 50 skaters also figure in the picture on the song-and-dance side.

Alex Gottlieb, gone from Universal after producing this and other Abbott & Costello hits, touched top with this one. Direction by Charles Lamont is smooth. Robert Lee, Frederic Rinaldo and John Grant participated in the writing of the screenplay, as full of switches as a railroad yard, from an original story by True Boardman.

*Previewed at the Pantages theatre, Hollywood, to a resounding response from all sections of an audience made up preponderantly of persons who had paid their way in to see "This Land is Mine," but including a substantial turnout of press and profession. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 82½ min. PCA No. 9184. General audience classification.

Flash Fulton.....Budd Abbott
Weejie McCoy .....Lou Costello
Ginny Simms, Patric Knowles, Elyse Knox, Joseph Sawyer, Marc Lawrence, Sheldon Leonard, Johnny Long and his orchestra, Helen Young, Gene Williams.

## Best Foot Forward

***(Metro-Goldwyn-Mayer, 1943-44)***

**'Teen-Age Musical**

Taking its cue from the youngsters who provide much of the entertainment in this sprightly musical comedy, M-G-M has planted Harry James and his Music Makers solidly in the foreground. Closely following are Lucille Ball, playing a motion picture star of the same name, and a great set of young performers led by Virginia Weidler, Tommy Dix and Nancy Walker. The central idea and music of last season's Broadway musical of the same title have been translated into screen entertainment which should delight the younger set and amuse their elders as well.

Songs by Hugh Martin and Ralph Blane, dances arranged by Charles Walters, Technicolor and swing in the James manner are arranged in succession and combination around a plot which has Miss Ball accepting an invitation to a prep school prom to the consternation of all but the stag line. The surprised senior who invited her tries to pass her off as his girl friend, Virginia Weidler, hoping to escape the notice of the school authorities and straighten things out with his dream girl at a later date. But Miss Ball is there to make the headlines, and her spectacular presence does not go unobserved. The very proper senior prom rapidly becomes a brawl, with souvenir hunters attacking en masse and Lucille retreating in her underwear. She manages, however, to clear things up with the major, the colonel and assorted girl friends before serious damage is done.

Before this, too, Harry James has set heels tapping with swing rhythms and solo specialties including "Buckle Down, Winsocki," "The Flight of the Bumble Bee," "The Three B's" and "Wish I May"; the young people have moved through some intricate choral and ensemble numbers, and young Nancy Walker, who made quite a hit in the stage play, has almost stolen the show with a jaunty personality and gift for comedy. The latter is no small achievement in competition with the undeniable appeal of Virginia Weidler and Tommy Dix, or the skillful performance of Lucille Ball, who holds up the adult section with a slight assist from William Gaxton.

Arthur Freed produced the show with an eye to its prospective audience and the present popularity of light screen fare. Direction by Edward Buzzell sustains the mood and tempo throughout. The screenplay is an adaptation

# ADVANCE SYNOPSES *and information*

by Irving Beecher and Fred Finklehoffe of the book by John Cecil Holm.

*Seen at the Astor theatre where an audience composed largely of the younger set laughed and applauded generously. Reviewer's Rating: Good.*—E.A.C.

Release date, not set. Running time, 94 min. PCA No. 9191. General audience classification.

Lucille Ball .....Lucille Ball
Helen .....Virginia Weidler
Bud .....Tommy Dix
Jack O'Reilly .....William Gaxton
Nancy Walker, June Allyson, Kenny Bowers, Gloria DeHaven, Jack Jordan, Beverly Tyler, Chill Wills, Henry O'Neill, Sara Haden and his Music Makers.

## Isle of Forgotten Sins

***(Producers Releasing, 1943-44)***

**South Seas, Pre-war**

John Carradine, Sidney Toler and Gale Sondergaard supply marquee importance to this Peter R. Van Duinen production, directed by Edgar G. Ulmer, which reflects Leon Fromkess' recently adopted expanded-budget policy both in cast strength and running time.

The film concerns rival rascals competing for shipwrecked gold in pre-war South Seas, and abounds in violence, the rivals ending their personal conflict just before a monsoon sweeps over the island and reduces all hands to their beginnings.

No challenge to the Lamour or Jon Hall equatorial melodramas, the picture is nevertheless a step up and forward for the trademark it carries. The title refers to a gambling resort, operated by women, where suitors for the proprietress postpone a personal feud to become partners in diving for gold on a hulk scuttled by a third thief who attempts to kill them and recover it when they have brought it up. There are plenty of convolutions in the plot and only speed in untangling it is lacking.

*Previewed at the studio. Reviewer's Rating: Fair.*—W.R.W.

Release date, July 26, 1943. Running time, 82 min. PCA No. 9384. General audience classification.

Clancy .....John Carradine
Marge .....Gale Sondergaard
Krogan .....Sidney Toler
Frank Fenton, Rita Quigley, Veda Ann Borg, Rick Vallin, Betty Amann, Tala Birell, Patti McCarty.

## MEXICAN SPITFIRE'S BLESSED EVENT (RKO Radio)

*Comedy*

**PRODUCER: Bert Gilroy. Directed by Leslie Goodwins.**

**PLAYERS: Lupe Velez, Leon Errol, Wally Brown, Alan Carney, Elizabeth Risdon, Efrord Gage.**

*SYNOPSIS*

The scene of this is Arizona, where the Mexican Spitfire has gone to be near her husband, an advertising agency executive now in the armed service. On a furlough he reverts to civilian pursuits and sets out to sell a big account (Leon Errol playing a dual role in this connection) but returns to his station before this is concluded. A wire from his wife about a "blessed event," which is in reality the birth of kittens to her cat, sets off the complications.

## OUTLAWS OF STAMPEDE PASS (Monogram)

*Trail Blazers Episode*

**PRODUCER: Scott R. Dunlap. Directed by Wallace Fox.**

**PLAYERS: Johnny Mack Brown, Raymond Hatton, Glenn Strange, Rose Plummer.**

*SYNOPSIS*

Latest of the Johnny Mack Brown-Raymond Hatton adventures has a young fellow driving his herd to town for sale. They are bought by the head of the town, who later has them rustled to get out of paying for them, and has the young fellow killed. Brown and Hatton ride to the scene and trap the villains.

## DEATH VALLEY MANHUNT (Republic)

*Wild Bill Elliott Adventure*

**PRODUCER: Eddy White. Directed by Jack English.**

**PLAYERS: Wild Bill Elliott, Gabby Hayes, Weldon Heyburn, Anne Jeffreys.**

*SYNOPSIS*

A fearless California marshal who had retired is summoned back to action by the owner of a Death Valley oil land section who wants order restored after lawlessness has set in on his property. The marshal finds that the manager of the company is dishonest. He rights matters, sees that the independent operators get their due and has a romance with the niece of a judge.

## MAN FROM MUSIC MOUNTAIN (Republic)

*Cattlemen - Sheepmen Feud*

**PRODUCER: Harry Grey. Directed by Joseph Kane.**

**PLAYERS: Roy Rogers, Pat Brady, Ruth Terry, Ann Gillis, Renie Riano, Paul Kelly, Bob Noland, Sons of the Pioneers.**

*SYNOPSIS*

Roy Rogers and the Sons of the Pioneers are called upon to help bring to justice a slick character who is stirring up the long-dead feud between the cattlemen and the sheepmen in order to get all the rich grazing lands for himself. The heroine is on the side of the sheepmen. The villain is head of the cattlemen's association.

## Bordertown Gunfighters

***(Republic)***

**Lottery Swindle Melodrama**

Decidedly one of the best Westerns is "Bordertown Gunfighters," third in the new Wild Bill Elliott series at Republic. Produced, directed, written and acted with intelligence and care, it is certain to entertain almost any audience, for it is just as much straight drama as it is of the outdoor species.

This Eddy White production is characterized by a minimum of dialogue, but presents its players with something to say, due to the admirable original screenplay by Norman S. Hall. It further reflects producer acumen in its staging, the action being just as much at home in the Washington, D. C., scenes as in the great out-doors. Moreover, the furniture, the props and the costumes do not look like relics handed down from the William S. Hart days. On all counts the film is one that probably will be much talked about as setting something of a standard for Western production.

The story has Elliott and Gabby Hayes coming upon the cold-blooded murder of an official of the Territory of New Mexico. They see it committed, while incriminating papers are stolen, and are themselves accused of the murder and jailed. They are let out in the custody of the U. S. Marshal, who is revealed as Elliott's friend. Supposedly freed by New Mexico of the charges, Elliott instead is sent to Washington and it is disclosed he is a Secret Service man. As the plot develops, Elliott rounds up and exposes the brains of a gigantic lottery swindle racket, whom the writer allows to die as the result of his own misdeeds rather than through any fake heroics by the hero.

In the direction of his principals and the skillful pacing of his action, Howard Bretherton earns himself a solid credit. Elliott seems to improve with every appearance and Gabby has some better than usual comedy in this number. There is a heroine that audiences will remember, too, in Anne Jeffreys, who is stunning, an excellent singer and, best of all, a good actress. Harry Woods makes his mark as the Marshal and Ian Keith is cleverly villainous. The attractive photography is to the credit of Jack Marta.

Program notes: It will be advisable at this point to warn exhibitors on the double-billing of the new Bill Elliott series with some of the Gene Autry films now being re-issued. The Hollywood theatre that showed "Bordertown Gunfighters" had it dualed with "Boots and Saddles," and the audience, first incredulous, then hysterical with mirth, saw Bill Elliott doing heroic deeds of bravado in the former film, and later saw him perform dastardly misdeeds as a small-time villain in the Autry film under his old screen name of Gordon Elliott.

*Reviewed at the Hitching Post theatre, Hollywood, to an enthusiastic audience that followed with wild-eyed interest and excitement. Reviewer's Rating: Good.*—REED PORTER.

Release date, July 24, 1943. Running time, 55 min. PCA No. 9349. General audience classification.

Wild Bill Elliott .....Bill Elliott
Gabby Hayes .....George "Gabby" Hayes
Anita Shelby .....Anne Jeffreys
Cameo Shelby .....Ian Keith
Strickland .....Harry Woods
Roy Barcroft, Bud Geary, Carl Sepulveda, Earl Hackett, Charles King.

## Cowboy Commandos

***(Monogram)***

**Busters Mix with Nazis**

In this latest adventure of Monogram's "Range Busters" they mix it up with Nazi spies —cowboys this time—in the mountains. It is designed to preach patriotism, wave flags and point up an object lesson, but it is not often successful.

When a pal of the Busters is killed, they and his sister give up a Madison Square Garden appearance to find his killers. The trail leads them to the mountain hideout of German-American Nazis—they're still cowboys—who are trying to stop shipments of magnesite. In a succession of action sequences the Nazis are routed.

S. Roy Luby directed the George Weeks production. Ray Corrigan, Dennis Moore and Max Terhune play the Busters again. Evelyn Finley rides well as the heroine. Screenplay is by Elizabeth Beecher from an original by Clark Paylow.

*Seen at the Hitching Post theatre in Hollywood, where an audience seemed bewildered, or indifferent, following events, and displayed little interest in the film. Reviewer's Rating: Mediocre.*

Release date, June 4, 1943. Running time, 52 min. PCA No. 9248. General audience classification.

Crash .....Ray Corrigan
Denny .....Dennis Moore
Alibi .....Max Terhune
Joan .....Evelyn Finley
Johnny Bond, Steve Clark, John Morton, Edna Bennett, Bud Buster, Bud Osborne.

# RELEASE CHART

## *By Companies*

***For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1405.***

***Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.***

## COLUMBIA

| Prod. No. | Title | Release Date |
|---|---|---|
| 4027 | Counter Esplonage | Sep. 3,'43 |
| 4022 | The Spirit of Stanford | Sep. 10,'42 |
| 4044 | A Man's World | Sep. 17,'42 |
| 4032 | Lucky Legs | Oct. 1,'42 |
| 4201 | Riding Through Nevada | Oct. 1,'42 |
| 4021 | The Daring Young Man | Oct. 8,'42 |
| 4209 | The Lone Prairie | Oct. 15,'42 |
| 4035 | Smith of Minnesota | Oct. 15,'42 |
| 4026 | The Boogie Man Will Get You | Oct. 22,'42 |
| 4042 | Stand By All Networks | Oct. 29,'42 |
| 4030 | Boston Blackie Goes Hollywood | Nov. 5,'42 |
| 4033 | Laugh Your Blues Away | Nov. 12,'42 |
| 4002 | You Were Never Lovelier | Nov. 19,'42 |
| 4038 | Junior Army | Nov. 26,'42 |
| 4202 | Pardon My Gun | Dec. 1,'42 |
| 4039 | Underground Agent | Dec. 3,'42 |
| 4009 | A Night to Remember | Dec. 10,'42 |
| 4210 | A Tornado In the Saddle | Dec. 15,'42 |
| 4004 | Commandos Strike at Dawn | Jan. 7,'43 |
| 4013 | City Without Men | Jan. 14,'43 |
| 4029 | One Dangerous Night | Jan. 21,'43 |
| 4037 | Power of the Press | Jan. 28,'43 |
| 4203 | The Fighting Buckaroo | Feb. 1,'43 |
| 4014 | Reveille with Beverly | Feb. 4,'43 |
| 4036 | No Place for a Lady | Feb. 11,'43 |
| 4211 | Riders of the Northwest Mounted | Feb. 15,'43 |
| 4006 | Something to Shout About | Feb. 25,'43 |
| 4040 | Let's Have Fun | Mar. 4,'43 |
| 4031 | After Midnight with Boston Blackie | Mar. 18,'43 |
| 4005 | The Desperadoes | Mar. 25,'43 |
| 4034 | Murder in Times Square | Apr. 1,'43 |
| 4029 | She Has What It Takes | Apr. 15,'43 |
| 4212 | Saddles and Sagebrush | Apr. 27,'43 |
| 4024 | Redhead from Manhattan | May 6,'43 |
| 4001 | The More the Merrier | May 13,'43 |
| 4025 | Boy from Stalingrad | May 20,'43 |
| 4204 | Law of the Northwest | May 27,'43 |
| 4018 | It's a Great Life | May 27,'43 |
| 4019 | Two Senoritas from Chicago | June 10,'43 |
| 4017 | Crime Doctor | June 22,'43 |
| .... | Good Luck, Mr. Yates | June 29,'43 |
| 4205 | Frontier Fury | June 24,'43 |
| .... | What's Buzzin' Cousin? | July 8,'43 |
| .... | Appointment in Berlin | July 15,'43 |
| .... | First Comes Courage | July 29,'43 |
| .... | Robin Hood of the Range | July 29,'43 |
| .... | Destroyer | Not Set |
| .... | Without Notice | Not Set |

1943-44

| | | |
|---|---|---|
| .... | Cover Girl | Not Set |
| .... | Silver City Raiders | Not Set |
| .... | Hail to the Rangers | Not Set |
| .... | Wyoming Hurricane | Not Set |
| .... | The Vigilantes Ride | Not Set |
| .... | The Last Horseman | Not Set |
| .... | Riding West | Not Set |
| .... | Law of the Badlands | Not Set |
| .... | Restless Lady | Not Set |
| .... | A Night of Adventure | Not Set |
| .... | Cowboy from Lonesome River | Not Set |
| .... | Sahara | Not Set |

## MGM

| | | |
|---|---|---|
| 302 | Tish | Sep.-Nov. '42 |
| 305 | A Yank at Eton | Sep.-Nov. '42 |
| 306 | The War Against Mrs. Hadley | Sep.-Nov. '42 |
| 307 | Cairo | Sep.-Nov. '42 |
| 308 | Seven Sweethearts | Sep.-Nov. '42 |
| 301 | Somewhere I'll Find You | Sep.-Nov. '42 |
| 304 | Apache Trail | Sep.-Nov. '42 |
| 303 | Panama Hattie | Sep.-Nov. '42 |
| 312 | For Me and My Gal | Sep.-Nov. '42 |
| 309 | Eyes in the Night | Sep.-Nov. '42 |
| 310 | White Cargo | Sep.-Nov. '42 |
| 311 | Omaha Trail | Sep.-Nov. '42 |
| 313 | Whistling in Dixie | Dec.-Feb. '43 |
| 314 | Journey for Margaret | Dec.-Feb. '43 |
| 315 | Reunion in France | Dec.-Feb. '43 |
| 316 | Stand by for Action | Dec.-Feb. '43 |
| 317 | Dr. Gillespie's New Assistant | Dec.-Feb. '43 |
| 318 | Andy Hardy's Double Life | Dec.-Feb. '43 |
| 319 | Northwest Rangers | Dec.-Feb. '43 |
| 320 | Keeper of the Flame | Dec.-Feb. '43 |
| 321 | Three Hearts for Julia | Dec.-Feb. '43 |
| 322 | Tennessee Johnson | Dec.-Feb. '43 |
| 327 | Assignment in Brittany | Apr.-May '43 |
| 323 | Cabin in the Sky | Apr.-May '43 |
| 324 | A Stranger in Town | Apr.-May '43 |
| 326 | Air Raid Wardens | Apr.-May '43 |
| 325 | Slightly Dangerous | Apr.-May '43 |
| 328 | Bataan | June-Aug. '43 |
| 333 | DuBarry Was a Lady | June-Aug. '43 |
| 329 | Harrigan's Kid | June-Aug. '43 |
| 334 | Hitler's Madman | June-Aug. '43 |
| 380 | Human Comedy | June-Aug. '43 |
| 332 | Pilot #5 | June-Aug. '43 |
| 330 | Presenting Lily Mars | June-Aug. '43 |
| 370 | Random Harvest | June-Aug. '43 |
| 331 | The Youngest Profession | June-Aug. '43 |

1943-44

| | | |
|---|---|---|
| .... | Lassie Comes Home | Not Set |
| .... | Salute to the Marines | Not Set |
| .... | As Thousands Cheer | Not Set |
| .... | Above Suspicion | Not Set |
| .... | I Dood It | Not Set |
| .... | Swing Shift Maisie | Not Set |
| .... | Young Ideas | Not Set |
| .... | Dr. Gillespie's Criminal Case | Not Set |
| .... | Girl Crazy | Not Set |
| .... | Right About Face | Not Set |
| .... | Best Foot Forward | Not Set |
| .... | A Guy Named Joe | Not Set |
| .... | The Man from Down Under | Not Set |
| .... | Madame Curie | Not Set |
| .... | Song of Russia | Not Set |
| .... | Little Miss Magic | Not Set |
| .... | America | Not Set |
| .... | Whistling in Brooklyn | Not Set |
| .... | The Cross of Lorraine | Not Set |
| .... | The Heavenly Body | Not Set |
| .... | Cry Havoc | Not Set |
| .... | White Cliffs of Dover | Not Set |
| .... | Meet the People | Not Set |
| .... | Broadway Rhythm | Not Set |

## MONOGRAM

| | | |
|---|---|---|
| .... | One Thrilling Night | June 5,'42 |
| .... | Isle of Missing Men | Sep. 18,'42 |
| .... | Foreign Agent | Oct. 9,'42 |
| .... | Texas to Bataan | Oct. 16,'42 |
| .... | Criminal Investigaor | Oct. 23,'42 |
| .... | Bowery at Midnight | Oct. 30,'42 |
| .... | West of the Law | Nov. 2,'42 |
| .... | War Dogs | Nov. 13,'42 |
| .... | 'Neath Brooklyn Bridge | Nov. 20,'42 |
| .... | The Living Ghost | Nov. 27,'42 |
| .... | Trail Riders | Dec. 4,'42 |
| .... | Rhythm Parade | Dec. 11,'42 |
| .... | Dawn on the Great Divide | Dec. 18,'42 |
| .... | Two Fisted Justice | Jan. 8,'43 |
| .... | Silent Witness | Jan. 15,'43 |
| .... | Cosmo Jones in the Crime Smasher | Jan. 29,'43 |
| .... | Kid Dynamite | Feb. 5,'43 |
| .... | Prison Mutiny | Feb. 12,'43 |
| .... | Haunted Ranch | Feb. 19,'43 |
| .... | Silver Skates | Feb. 26,'43 |
| .... | The Ape Man | Mar. 19,'43 |
| .... | Land of Hunted Men | Mar. 26,'43 |
| .... | Ghost Rider | Apr. 2,'43 |
| .... | Wild Horse Stampede | Apr. 16,'43 |
| .... | Clancy Street Boys | Apr. 23,'43 |
| .... | I Escaped from the Gestapo | May 28,'43 |
| .... | Cowboy Commandos | June 4,'43 |
| .... | Sarong Girl | June 11,'43 |
| .... | Wings over the Pacific | June 25,'43 |
| .... | Spy Train | July 9,'43 |
| .... | Stranger from Pecos | July 16,'43 |
| .... | Ghosts on the Loose | July 23,'43 |
| .... | The Law Rides Again | July 30,'43 |
| .... | Black Market Rustlers | Aug. 13,'43 |
| .... | Here Comes Kelly | Aug. 20,'43 |
| .... | Six-Gun Gospel | Aug. 27,'43 |
| .... | Revenge of the Zombies | Sep. 3,'43 |
| .... | I Was a Criminal | Sep. 10,'43 |
| .... | Outlaws of Stampede Pass | Oct. 22,'43 |

1943-44

| | | |
|---|---|---|
| .... | Melody Parade | Aug. 27,'43 |
| .... | Spotlight Revue | Oct. 1,'43 |

## PARAMOUNT

Block 1

| | |
|---|---|
| 4205 | Wake Island |
| 4202 | The Major and the Minor |
| 4203 | The Glass Key |
| 4204 | Wildcat |
| 4201 | Priorities on Parade |

Block 2

| | |
|---|---|
| 4209 | Henry Aldrich, Editor |
| 4208 | Mrs Wiggs of the Cabbage Patch |
| 4207 | Road to Morocco |
| 4210 | The Forest Rangers |

Block 3

| | |
|---|---|
| 4213 | The Avengers |
| 4212 | Wrecking Crew |
| 4211 | The Palm Beach Story |
| 4214 | My Heart Belongs to Daddy |
| 4215 | Lucky Jordan |

Block 4

| | |
|---|---|
| 4216 | Lady Bodyguard |
| 4217 | Happy Go Lucky |
| 4218 | Henry Aldrich Gets Glamour |
| 4219 | Night Plane from Chungking |

SPECIAL

| | |
|---|---|
| 4231 | Star Spangled Rhythm |
| 4137 | Reap the Wild Wind |

Block 5

| | |
|---|---|
| 4221 | High Explosive |
| 4222 | China |
| 4223 | Aerial Gunner |
| 4224 | Five Graves to Cairo |
| 4225 | Salute for Three |

Block 6

| | |
|---|---|
| 4228 | So Proudly We Hail |
| 4230 | Dixie |
| 4229 | Submarine Alert |
| 4226 | Henry Aldrich Swings It |
| 4227 | Alaska Highway |

REISSUES

| | |
|---|---|
| 4250 | Union Pacific |
| 4254 | Souls at Sea |

1943-44

| | | |
|---|---|---|
| .... | Triumph Over Pain | Not Set |
| .... | For Whom the Bell Tolls | Not Set |
| .... | No Time for Love | Not Set |
| .... | True to Life | Not Set |
| .... | Miracle of Morgan's Creek | Not Set |
| .... | Lady in the Dark | Not Set |
| .... | Henry Aldrich Plays Cupid | Not Set |
| .... | The Good Fellows | Not Set |
| .... | Riding High | Not Set |
| .... | Let's Face It | Not Set |
| .... | Hostages | Not Set |
| .... | Tornado | Not Set |
| .... | Henry Aldrich Haunts a House | Not Set |
| .... | The Uninvited | Not Set |
| .... | The Hour Before Dawn | Not Set |
| .... | Minesweeper | Not Set |
| .... | And the Angels Sing | Not Set |
| .... | Henry Aldrich's Little Secret | Not Set |
| .... | Frenchmen's Creek | Not Set |

## PRODUCERS REL. CORP.

| | | |
|---|---|---|
| 317 | Baby Face Margon | Sep. 15,'42 |
| 307 | Tomorrow We Live | Sep. 29,'42 |
| 308 | City of Silent Men | Oct. 12,'42 |
| 309 | Secrets of a Co-ed | Oct. 26,'42 |
| 301 | The Yanks Are Coming | Nov. 9,'42 |
| 357 | Billy the Kid in Mysterious Rider | Nov. 20,'42 |
| 318 | Miss V from Moscow | Nov. 23,'42 |
| 310 | Boss of Big Town | Dec. 7,'42 |
| 363 | Lone Ride in Overland Stagecoach | Dec. 11,'42 |
| 302 | Lady from Chunking | Dec. 21,'42 |
| 351 | Rangers Take Over | Dec. 25,'42 |
| 319 | Man of Courage | Jan. 4,'43 |
| 303 | The Payoff | Jan. 21,'43 |
| 358 | Billy the Kid in the Kid Rides Again | Jan. 27,'43 |
| 320 | Dead Men Walk | Feb. 10,'43 |
| 364 | Lone Rider in Wild Horse Rustlers | Feb. 12,'43 |
| 304 | A Night for Crime | Feb. 18,'43 |
| 352 | Bad Men of Thunder Gap | Mar. 5,'43 |
| 312 | Queen of Broadway | Mar. 8,'43 |
| 359 | Billy the Kid in Fugitive of the Plains | Mar. 12,'43 |
| 313 | Behind Prison Walls | Mar. 22,'43 |
| 31 | Corregidor | Mar. 29,'43 |
| 311 | My Son the Hero | Apr. 5,'43 |
| 314 | The Ghost and the Guest | Apr. 19,'43 |
| 322 | Terror House | Apr. 19,'43 |
| 365 | Lone Rider in Death Rides the Plains | May 7,'43 |
| 353 | West of Texas | May 10,'43 |
| 360 | Billy the Kid in Western Cyclone | May 14,'43 |
| 305 | Girls in Chains | May 17,'43 |
| 321 | The Black Raven | May 31,'43 |
| 354 | Border Buckaroos | June 15,'43 |
| 123 | Gangs, Inc. | June 15,'43 |
| 366 | Lone Rider in Wolves of the Range | June 21,'43 |
| 361 | Billy the Kid in the Renegade | July 1,'43 |
| 306 | Follies Girl | July 26,'43 |
| .... | Fighting Valley | Aug. 1,'43 |
| .... | Man from Washington | Aug. 23,'43 |
| 315 | Career Girls | Sep. 7,'43 |

1943-44

| | | |
|---|---|---|
| 401 | Submarine Base | July 15,'43 |
| 40 | Isle of Forgotten Sins | July 26,'43 |
| .... | Danger, Women at Work | Not Set |
| .... | Strange Music | Not Set |

## RKO

*(No National Release Dates set after March 31, 1943)*

| | | |
|---|---|---|
| 371 | The Magnificent Ambersons | July 10,'42 |
| 391 | Bambi | Aug. 21,'42 |
| 301 | The Big Street | Sep. 4,'42 |
| 302 | Mexican Spitfire's Elephant | Sep. 11,'42 |
| 303 | Wings and the Women | Sep. 18,'42 |
| 304 | Highways by Night | Oct. 2,'42 |
| 305 | Here We Go Again | Oct. 9,'42 |
| 306 | Scattergood Survives a Murder | Oct. 16,'42 |
| 308 | The Navy Comes Through | Oct. 30,'42 |
| 309 | The Falcon's Brother | Nov. 6,'42 |

| Prod. No. | Title | Release Date |
|---|---|---|
| 310 | Seven Days' Leave | Nov. 13,'42 |
| 311 | Once Upon a Honeymoon | Nov. 27,'42 |
| 312 | Army Surgeon | Dec. 4,'42 |
| 313 | Cat People | Dec. 25,'42 |
| 314 | The Great Gildersleeve | Jan. 1,'43 |
| 315 | Seven Miles from Alcatraz | Jan. 8,'43 |
| 318 | Cinderella Swings It | Jan. 22,'43 |
| 352 | They Got Me Covered | Feb. 5,'43 |
| 307 | Journey Into Fear | Feb. 12,'43 |
| 392 | Saludos Amigos | Feb. 19,'43 |
| 319 | Tarzan Triumphs | Feb. 19,'43 |
| 317 | Two Weeks to Live | Feb. 26,'43 |
| 351 | Pride of the Yankees | Mar. 5,'43 |
| 316 | Hitler's Children | Mar 19,'43 |
| 320 | Forever and a Day | Mar. 26,'43 |
| | **Block 5** | |
| 321 | Flight for Freedom | |
| 322 | Ladies Day | |
| 323 | This Land Is Mine | |
| 324 | I Walked With a Zombie | |
| 325 | The Falcon Strikes Back | |
| | **Block 6** | |
| 326 | Squadron Leader X | |
| 329 | Bombardier | |
| 330 | Mr. Lucky | |
| 327 | Gildersleeve's Bad Day | |
| 328 | The Leopard Man | |
| | **Block 7** | |
| .... | The Sky's the Limit | |
| .... | Petticoat Larceny | |
| .... | The Falcon in Danger | |
| .... | Behind the Rising Sun | |
| .... | Mexican Spitfire's Blessed Event | |
| | **SPECIAL** | |
| .... | Spitfire | |
| | **Western Block** | |
| 381 | Bandit Ranger | Sep 25,'43 |
| 382 | Pirates of the Prairie | Nov. 20,'43 |
| 383 | Fighting Frontier | Jan. 15,'43 |
| 384 | Sagebrush Law | |
| 385 | The Avenging Rider | |
| 386 | Red River Robin Hood | |
| | **1943-44** | |
| .... | A Lady Takes a Chance | Not Set |
| .... | The Fallen Sparrow | Not Set |
| .... | The North Star | Not Set |
| .... | The Iron Major | Not Set |
| .... | Around the World | Not Set |
| .... | Adventures of a Rookie | Not Set |
| .... | Government Girl | Not Set |
| .... | Tarzan's Desert Mystery | Not Set |

## REPUBLIC

| | | |
|---|---|---|
| 201 | Hi, Neighbor | July 27,'42 |
| 271 | Sombrero Kid | July 31,'42 |
| 202 | The Old Homestead | Aug. 17,'42 |
| 261 | Shadows on the Sage | Aug. 24,'42 |
| 203 | Youth on Parade | Oct. 24,'42 |
| 272 | Outlaws of Pine Ridge | Oct. 27,'42 |
| 204 | X Marks the Spot | Nov. 4,'42 |
| 262 | Valley of Hunted Men | Nov. 13,'42 |
| 251 | Heart of the Golden West | Dec. 11,'42 |
| 207 | The Traitor Within | Dec. 16,'42 |
| 208 | Secrets of the Underground | Dec. 18,'42 |
| 206 | Ice-Capades Revue | Dec. 24,'42 |
| 273 | Sundown Kid | Dec. 28,'42 |
| 253 | Ridin' Down the Canyon | Dec. 30,'42 |
| 205 | Johnny Doughboy | Dec. 31,'42 |
| 209 | Mountain Rhythm | Jan. 8,'43 |
| 210 | London Blackout Murders | Jan. 15,'43 |
| 2301 | Boots and Saddles | Jan. 15,'43 |
| 263 | Thundering Trails | Jan. 25,'43 |
| 211 | Fighting Devil Dogs | Jan. 29,'43 |
| 274 | Dead Man's Gulch | Feb. 12,'43 |
| 2302 | South of the Border | Mar. 1,'43 |
| 252 | Idaho | Mar. 10,'43 |
| 274 | The Blocked Trail | Mar. 12,'43 |
| 212 | The Purple V | Mar. 12,'43 |
| 778 | At Dawn We Die | Mar. 20,'43 |
| 275 | Carson City Cyclone | Mar. 23,'43 |
| 214 | Alibi | Mar. 24,'43 |
| 215 | Hit Parade of 1943 | Mar. 26,'43 |
| 216 | Tahiti Honey | Apr. 6,'43 |
| 254 | King of the Cowboys | Apr. 9,'43 |
| 217 | The Mantrap | Apr. 13,'43 |
| 2303 | Gaucho Serenade | Apr. 15,'43 |
| 265 | Santa Fe Scouts | Apr. 16,'43 |
| 218 | Shantytown | Apr. 20,'43 |
| 219 | Chatterbox | Apr. 27,'43 |
| 2311 | Calling Wild Bill Elliott | Apr. 30,'43 |
| 220 | A Gentle Gangster | May 10,'43 |
| 276 | Days of Old Cheyenne | May 15,'43 |
| 221 | Swing Your Partner | May 20,'43 |
| 266 | Riders of the Rio Grande | May 21,'43 |
| 222 | False Faces | May 26,'43 |
| 2304 | Ride Tenderfoot Ride | June 1,'43 |
| 2312 | Man From Thunder River | June 11,'43 |
| 255 | Song of Texas | June 14,'43 |
| .... | Thumbs Up | July 5,'43 |
| .... | Bordertown Gunfighters | July 8,'43 |
| 2305 | Mexicali Rose | July 15,'43 |
| .... | Silver Spurs | July 29,'43 |
| .... | West Side Kid | Aug. 11,'43 |
| .... | Headin' for God's Country | Aug. 12,'43 |
| .... | Someone to Remember | Not Set |
| .... | Sleepy Lagoon | Not Set |
| .... | Wagon Tracks West | Not Set |
| .... | Death Valley Manhunt | Not Set |
| .... | In Old Oklahoma | Not Set |
| .... | Man from Music Mountain | Not Set |
| | **1943-44** | |
| .... | Fugitive from Sonora | July 1,'43 |
| .... | Nobody's Darling | Not Set |
| .... | Hoosier Holiday | Not Set |
| .... | Black Hills Express | Not Set |
| .... | The Fighting Seabees | Not Set |
| .... | Gay Blades | Not Set |

## 20TH-FOX

| | | |
|---|---|---|
| | **Block 1** | |
| 301 | Footlight Serenade | Aug. 1,'42 |
| 302 | A-Haunting We Will Go | Aug. 7,'42 |
| 303 | Little Tokio, U.S.A. | Aug. 14,'42 |
| 304 | The Pied Piper | Aug. 21,'42 |
| 305 | Loves of Edgar Allan Poe | Aug. 28,'42 |
| | **Block 2** | |
| 308 | Orchestra Wives | Sep. 4,'42 |
| 311 | Berlin Correspondent | Sep. 11,'42 |
| 312 | Careful, Soft Shoulders | Sep. 18,'42 |
| 310 | Just Off Broadway | Sep. 25,'42 |
| 306 | Iceland | Oct. 2,'42 |
| | **Block 3** | |
| 313 | Tales of Manhattan | Oct. 30,'42 |
| | **Block 4** | |
| 309 | Girl Trouble | Oct. 9,'42 |
| 314 | Manila Calling | Oct. 16,'42 |
| 315 | The Man in the Trunk | Oct. 23,'42 |
| 317 | Springtime in the Rockies | Nov. 6,'42 |
| | **Block 5** | |
| 318 | That Other Woman | Nov. 13,'42 |
| 307 | Thunder Birds | Nov. 20,'42 |
| 319 | The Undying Monster | Nov. 27,'42 |
| 320 | The Black Swan | Dec. 4,'42 |
| 321 | Dr. Renault's Secret | Dec. 11,'42 |
| | **Block 6** | |
| 322 | Life Begins at 8:30 | Dec. 25,'42 |
| 323 | China Girl | Jan. 1,'43 |
| 324 | We Are the Marines | Jan. 8,'43 |
| 325 | Over My Dead Body | Jan. 15,'43 |
| 326 | Time to Kill | Jan. 22,'43 |
| | **Block 7** | |
| 327 | Immortal Sergeant | Jan. 29,'43 |
| 328 | Chetniks, the Fighting Guerrillas | Feb. 5,'43 |
| 329 | Meanest Man in the World | Feb. 12,'43 |
| 330 | Margin for Error | Feb. 19,'43 |
| 316 | The Young Mr. Pitt | Feb. 26,'43 |
| | **Block 8** | |
| 332 | Dixie Dugan | Mar. 12,'43 |
| 331 | Quiet Please, Murder | Mar. 19,'43 |
| 333 | Hello, Frisco, Hello | Mar. 26,'43 |
| 334 | He Hired the Boss | Apr. 2,'43 |
| 335 | The Moon Is Down | Apr. 9,'43 |
| | **SPECIAL** | |
| 341 | Desert Victory | Apr. 16,'43 |
| | **Block 9** | |
| 338 | My Friend Flicka | Apr. 23,'43 |
| 337 | Tonight We Raid Calais | Apr. 30,'43 |
| 339 | They Came to Blow Up America | May 7,'43 |
| 340 | Crash Dive | May 14,'43 |
| | **Block 10** | |
| 336 | The Ox-Bow Incident | May 21,'43 |
| 342 | Jitterbugs | June 11,'43 |
| 343 | Coney Island | June 18,'43 |
| | **Block 11** | |
| .... | Stormy Weather | July 16,'43 |
| .... | Heaven Can Wait | July 23,'43 |
| .... | Bomber's Moon | July 30,'43 |
| | **1943-44** | |
| .... | Sweet Rosie O'Grady | Not Set |
| .... | Jane Eyre | Not Set |
| .... | Winter Time | Not Set |
| .... | Holy Matrimony | Not Set |
| .... | Roger Touhy, Last of the Gangsters | Not Set |
| .... | The Girls He Left Behind | Not Set |
| .... | The Song of Bernadette | Not Set |
| .... | Claudia | Not Set |
| .... | The Night is Ending | Not Set |
| .... | Guadalcanal Dairy | Not Set |
| .... | Dancing Masters | Not Set |
| .... | Happy Land | Not Set |

## UNITED ARTISTS

| | | |
|---|---|---|
| .... | Battle Cry of China | Aug. 7,'42 |
| .... | The Moon and Sixpence | Oct. 2,'42 |
| .... | One of Our Aircraft Is Missing | Oct. 16,'52 |
| .... | Undercover Man | Oct. 23,'42 |
| .... | I Married a Witch | Oct. 30,'42 |
| .... | Silver Queen | Nov. 13,'42 |
| .... | The Devil With Hitler | Nov. 20,'42 |
| .... | Jacare | Nov. 27,'42 |
| .... | American Empire | Dec. 11,'42 |
| .... | Lost Canyon | Dec. 18,'42 |
| .... | McGuerins from Brooklyn | Dec. 31,'42 |
| .... | The Powers Girl | Jan. 15,'43 |
| .... | The Crystal Ball | Jan. 22,'43 |
| .... | Calaboose | Jan. 29,'43 |
| .... | Young and Willing | Feb. 5,'43 |
| .... | In Which We Serve | Feb. 12,'43 |
| .... | Fall In | Mar. 5,'43 |
| .... | Hoppy Serves a Writ | Mar. 12,'43 |
| .... | Hangmen Also Die | Mar. 26,'43 |
| .... | Border Patrol | Apr. 2,'43 |
| .... | Taxi Mister | Apr. 16,'43 |
| .... | Lady of Burlesque | Apr. 30,'43 |
| .... | Buckskin Frontier | May 14,'43 |
| .... | Prairie Chickens | May 21,'43 |
| .... | Leather Burners | May 28,'43 |
| .... | Somewhere in France | June 11,'43 |
| .... | Colt Comrades | June 18,'43 |
| .... | That Nazty Nuisance | June 25,'43 |
| .... | Yanks Ahoy | Aug. 6,'43 |
| | ▽ | |
| .... | Stage Door Canteen | Not Set |
| .... | Victory Through Air Power | Not Set |
| .... | The Kansan | Not Set |
| .... | False Colors | Not Set |
| .... | Hi Diddle Diddle | Not Set |
| .... | Riders of the Deadline | Not Set |
| .... | Johnny Come Lately | Not Set |
| .... | The Gun Master | Not Set |

## UNIVERSAL

| | | |
|---|---|---|
| 7010 | Between Us Girls | Sep. 4,'42 |
| 7021 | Give Out Sisters | Sep. 11,'42 |
| 7035 | Half Way to Shanghai | Sep. 18,'42 |
| 7020 | Sherlock Holmes and the Voice of Terror | Sep. 18,'42 |
| 7017 | Sin Town | Sep. 25,'42 |
| 7071 | Deep in the Heart of Texas | Sep. 25,'42 |
| 7022 | Get Hep to Love | Oct. 2,'42 |
| 7030 | Destination Unknown | Oct. 9,'42 |
| 7026 | Moonlight in Havana | Oct. 16,'42 |
| 7019 | The Mummy Tomb | Oct. 23,'42 |
| 7038 | Night Monster | Oct. 23,'42 |
| 7002 | Who Done It? | Nov. 6,'42 |
| 7015 | Nightmare | Nov. 13,'42 |
| 7072 | Little Joe the Wrangler | Nov. 13,'42 |
| 7028 | Strictly in the Groove | Nov. 20,'42 |
| 7029 | Behind the Eight Ball | Dec. 4,'42 |
| 7034 | Madame Spy | Dec. 11,'42 |
| 7008 | Pittsburgh | Dec. 11,'42 |
| 7073 | The Old Chisholm Trail | Dec. 11,'42 |
| 7032 | The Great Impersonation | Dec. 18,'42 |
| 7027 | Mug Town | Dec. 18,'42 |
| 7063 | Arabian Nights | Dec. 25,'42 |
| 7016 | When Johnny Comes Marching Home | Jan. 1,'43 |
| 7037 | Eyes of the Underworld | Jan. 8,'43 |
| 7065 | Shadow of a Doubt | Jan. 15,'43 |
| 7074 | Tenting Tonight on the Old Camp Ground | Feb. 5,'42 |
| 7025 | How's About It? | Feb. 5,'43 |
| 7024 | Sherlock Holmes and the Secret Weapon | Feb. 12,'43 |
| 7005 | The Amazing Mrs. Holliday | Feb. 19,'43 |
| 7031 | Hi Buddy | Feb. 26,'43 |
| 7039 | Hi'Ya Chum | Mar. 5,'43 |
| 7012 | Frankenstein Meets the Wolf Man | Mar. 12,'43 |
| 7001 | It Ain't Hay | Mar. 19,'43 |
| 7041 | He's My Guy | Mar. 26,'43 |
| 7040 | Keep 'Em Slugging | Apr. 2,'43 |
| 7023 | It Comes Up Love | Apr. 9,'43 |
| 7075 | Cheyenne Roundup | Apr. 9,'43 |
| 7042 | Rhythm of the Islands | Apr. 16,'43 |
| 7004 | White Savage | Apr. 23,'43 |
| 7018 | Sherlock Holmes in Washington | Apr. 30,'43 |
| 7052 | Next of Kin | May 7,'43 |
| 7044 | Good Morning Judge | May 7,'43 |
| 7033 | Follow the Band | May 14,'43 |
| 7036 | Cowboy in Manhattan | May 21,'43 |
| 7013 | Mister Big | May 28,'43 |
| 7076 | Raiders of San Joaquin | June 4,'43 |
| 7014 | Captive Wild Woman | June 4,'43 |
| 7043 | All by Myself | June 11,'43 |
| .... | Two Tickets to London | June 18,'43 |
| .... | Get Going | June 25,'43 |
| .... | Hit the Ice | July 2,'43 |
| .... | Gals, Inc. | July 9,'43 |
| .... | Hers to Hold | July 16,'43 |
| .... | Second Honeymoon | July 23,'43 |
| .... | Corvette K-225 | July 30,'43 |
| .... | Frontier Bad Men | Aug. 6,'43 |
| 7077 | The Lone Star Trail | Aug. 6,'43 |
| 7064 | We've Never Been Licked | Aug. 13,'43 |
| .... | Phantom of the Opera | Aug. 27,'43 |
| | **1943-44** | |
| .... | Son of Dracula | Not Set |
| .... | For All We Know | Not Set |
| .... | Always a Bridesmaid | Not Set |
| .... | Cross Your Fingers | Not Set |
| .... | Never a Dull Moment | Not Set |
| .... | Cobra Woman | Not Set |
| .... | Fired Wife | Not Set |
| .... | Sherlock Holmes Faces Death | Not Set |
| .... | Angela | Not Set |
| .... | Sherlock Holmes and the Spider Woman | Not Set |
| .... | The Mad Ghoul | Not Set |
| .... | Let Yourself Go | Not Set |
| .... | Crazy House | Not Set |
| .... | The Strange Death of Adolf Hitler | Not Set |

## WARNER BROS.

| | | |
|---|---|---|
| 202 | Across the Pacific | Sep. 5,'42 |
| 203 | Busses Roar | Sep. 19,'42 |
| 204 | Desperate Journey | Sep. 26,'42 |
| 207 | You Can't Escape Forever | Oct. 10,'42 |
| 205 | Secret Enemies | Oct. 17,'42 |
| 206 | Now, Voyager | Oct. 31,'42 |
| 208 | The Hidden Hand | Nov. 7,'42 |
| 212 | Gentlemen Jim | Nov. 14,'42 |
| 210 | George Washington Slept Here | Nov. 28,'42 |
| 211 | Flying Fortress | Dec. 5,'42 |
| 215 | Varsity Show | Dec. 19,'42 |
| 201 | Yankee Doodle Dandy | Jan. 2,'43 |
| 216 | The Gorilla Man | Jan. 16,'43 |
| 214 | Casablanca | Jan. 23,'43 |
| 213 | Truck Busters | Feb. 6,'43 |
| 209 | The Hard Way | Feb. 20,'43 |
| 218 | The Mysterious Doctor | Mar. 6,'43 |
| 217 | Air Force | Mar. 20,'43 |
| 219 | Edge of Darkness | Apr. 24,'43 |
| 220 | Mission to Moscow | May 22,'43 |
| 221 | Action in the North Atlantic | June 12,'43 |
| 222 | Background to Danger | July 3,'43 |
| 223 | The Constant Nymph | July 23,'43 |
| 224 | This Is the Army | Aug. 14,'43 |
| | **1943-44** | |
| .... | Watch on the Rhine | Not Set |
| .... | Princess O'Rourke | Not Set |
| .... | Adventures of Mark Twain | Not Set |
| .... | Arsenio and Old Lace | Not Set |
| .... | The Desert Song | Not Set |
| .... | Crime by Night | Not Set |
| .... | Thank Your Lucky Stars | Not Set |
| .... | Old Acquaintance | Not Set |
| .... | Devotion | Not Set |
| .... | Adventure in Iraq | Not Set |
| .... | The Last Ride | Not Set |
| .... | Saratoga Trunk | Not Set |
| .... | Northern Pursuit | Not Set |
| .... | In Our Time | Not Set |
| .... | Murder on the Waterfront | Not Set |
| .... | Conflict | Not Set |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1388-1390.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1403-1404.

| *Title* | *Company* | *Prod. Number* | *Stars* | *Release Date* | *Running Time* | *REVIEWED M. P. Herald Issue* | *Product Digest Page* | *Advance Synopsis Page* | *Service Data Page* |
|---|---|---|---|---|---|---|---|---|---|
| ABOVE Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | 1943-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1392 |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | .... | George Sanders-Marguerite Chapman | July 15,'43 | .... | ..... | .... | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| As Thousands Cheer (color) (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | .... |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| BABY Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | .. |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'43 | 1337 | 1127 | 1392 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | .... | Margo-Tom Neal-Robert Ryan | Block 7 | ... | ..... | .... | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | 1943-44 | 94m | July 3,'43 | 1401 | 1191 | .... |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 13,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1392 |
| Bombers Moon | 20th-Fox | .... | George Montgomery-Annabella | July 30,'43 | .... | ..... | .... | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 60m | ..... | .... | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | .... | .... |
| Bordertown Gunfighters | Rep. | .... | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .... | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 67m | ..... | .... | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1392 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | ..... | .... | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 276 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1341 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Coastal Command (British) | Para.-Crown | .... | War Documentary | Not Set | 73m | Nov. 14,'42 | 1005 | .... | .... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1392 |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | Aug. 13,'43 | .... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 24,'43 | 1273 | 962 | 1392 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross Your Fingers | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DARING Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | May 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | Not Set | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | .... | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | .... |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | .... |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | 1943-44 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | .... |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | .... |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |
| Falcon in Danger, The | RKO | .... | Tom Conway-Jean Brooks | Block 7 | .... | ..... | .... | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | 1943-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | .... | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | .... | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | ... |
| Find, Fix and Strike (British) | ABFD | .... | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .... |
| Fires Were Started (British) | Crown | .... | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | .... | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| First of the Few, The (British) | Howard | .... | Leslie Howard-David Niven | Not Set | 118m | Sept. 5,'42 | 889 | .... | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1392 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1392 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | .... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | .... | ..... | .... | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | .... | ..... | .... | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | .... | Don Barry-Lynn Merrick | July 1,'43 | .... | ..... | .... | 1375 | .... |
| GALS, Inc. | Univ. | .... | Leon Errol-Grace McDonald | July 9,'43 | .... | ..... | .... | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | ... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | .... | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 23,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | 1943-44 | .... | ..... | .... | 1191 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | .... | Cecil Kellaway-Helen Walker | 1943-44 | .... | ..... | .... | 1191 | .... |
| Good Luck, Mr. Yates | Col. | .... | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1280 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | .... | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | .... | William Lundigan-Virginia Dale | Aug. 12,'43 | .... | ..... | .... | 1339 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) | 20th-Fox | .... | Don Ameche-Gene Tierney | July 23,'43 | .... | ..... | .... | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Aug. 20,'43 | .... | ..... | .... | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | .... | 1082 |
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | .... | ..... | .... | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | Not Set | .... | ..... | .... | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hi! Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice (formerly Oh, Doctor) | Univ. | .... | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |

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| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | .... | Luise Rainer-Paul Lukas | 1943-44 | .... | ..... | .... | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .... |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1392 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | .... | ..... | .... | 1192 | .... |
| I Escaped from the Gestapo | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 40 | John Carradine-Gale Sondergaard | July 26,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 18,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life (formerly Blondie Buys a Horse) | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | ..... | .... | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Sept. 10,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1392 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | 1943-44 | .... | ..... | .... | 1240 | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Lassie Comes Home | MGM | .... | Roddy McDowall-Edmund Gwenn | 1943-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | July 30,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | .... | Bob Hope-Betty Hutton | 1943-44 | .... | ..... | .... | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .... |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | .... | .. |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .... | .... |

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| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Not Set | .... | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | .... | ..... | .... | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | .... | Lupe Velez-Leon Errol | Block 7 | .... | ..... | .... | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | .... |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1392 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4041 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Moscow Strikes Back (Russian) | Rep. | .... | Documentary | Aug. 15,'42 | 55m | Aug. 15,'42 | 840 | .... | 1130 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | .... |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1392 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .... | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .... | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | .... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OLD Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | .... |
| Old Mother Riley, Detective (British) | Br. Nat'l-Anglo | .... | Arthur Lucan | Not Set | 80m | Feb. 13,'43 | 1159 | .... | .... |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing (British) | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | June 5,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 22,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | .... |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | .... | Ruth Warrick-Joan Carroll | Block 7 | .... | ..... | .... | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | Aug. 27,'43 | .... | ..... | .... | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | .... |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | .... | ..... | .... | 986 | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | .... |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1392 |
| Pride of the Army (also called War Dogs) | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth | Crystal | .... | Documentary on China | Not Set | 68m | Dec 5,'42 | 1043 | .... | 1392 |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | .... | Charles Starrett-Kay Harris | July 29,'43 | .... | ..... | .... | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | .... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | 1943-44 | .... | ..... | .... | 1057 | .... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | .... |
| Second Honeymoon | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | .... | ..... | .... | 1375 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) | Hellman-Gen'l | .... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .... | 1174 |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 66m | ..... | .... | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .... | .... |

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| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Fleet (British) | Archers-Gen'l | .... | Ralph Richardson-Googie Withers | Not Set | 88m | Mar. 20,'43 | 1214 | .... | .... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | .... | Roy Rogers | July 29,'43 | .... | ..... | .... | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | .... | Fred Astaire-Joan Leslie | Block 7 | .... | ..... | .... | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Not Set | .... | ..... | .... | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1280 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Soliga Solberg (Swedish) | Scandia | .... | Edvard Persson | Sept. 12,'42 | 89m | Sept. 19,'42 | 910 | .... | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember (formerly Prodigal's Mother) | Rep. | .... | Mabel Paige-John Craven | Not Set | .... | ..... | .... | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | ... | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song to the Wind (It.) | Hoffberg | .... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | .... | Leslie Howard-Rosamund John | Special | 90m | Apr. 17,'43 | 1275 | .... | .... |
| Spotlight Revue (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Oct. 1,'43 | .... | ..... | .... | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1392 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | .... | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | .... |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | .... | ..... | .... | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .... | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 401 | John Litel-Alan Baxter | July 15,'43 | .... | ..... | .... | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | 1943-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | .... | .... |
| Thank Your Lucky Stars | WB | .... | All Warner Contract Players | 1943-44 | .... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | .... | ..... | .... | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | .... | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life (color) | Para. | .... | Mary Martin-Franchot Tone | 1943-44 | .... | ..... | .... | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | .... | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .... | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .... | .... |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | .... | ..... | .... | 1375 | .... |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine | WB | .... | Bette Davis-Paul Lucas | 1943-44 | .... | ..... | .... | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| We'll Smile Again (Brit.) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 93m | Oct. 31,'42 | 982 | .... | .... |
| Went the Day Well? (British) | Ealing-UA | .... | Leslie Banks-Basil Sydney | Not Set | 92m | Nov. 14,'42 | 1006 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Aug. 11,'43 | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | Aug. 13,'43 | .... | ..... | .... | 1115 | .... |
| What's Buzzin', Cousin? | Col. | .... | Ann Miller-John Hubbard | July 8,'43 | .... | ..... | .... | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) (formerly They Flew Alone) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | June 25,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Without Notice | Col. | .... | Charles Coburn-Isabel Elsom | Not Set | .... | ..... | .... | 1391 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | .... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas (formerly Faculty Row) | MGM | .... | Mary Astor-Herbert Marshall | 1943-44 | .... | ..... | .... | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1403.***

# EASTMAN FILMS

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# MOTION PICTURE HERALD

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*REVIEWS*

*(In Product Digest)*

Victory Through Air Power
Bomber's Moon
It's A Great Life
Boy from Stalingrad
Gals, Incorporated
Submarine Base
Fugitive from Sonora
Life and Death of Colonel Blimp

***'Friendly but firm' is U. S. attitude on Decree as company attorneys map strategy for November « « « Exhibitor demands for sales policy changes get louder « « « MGM sales heads start 'caravan' tour to talk to exhibitors « « « Minute movie company sells sponsored war effort films to national circuits « « « Manpower Commission shifts studios to 48-hour week « « « OWI ends production activity July 15th « « « 'Gone with the Wind' grosses $1,000,000 in fourth year « « « Canadian Film Board plans morale shows for war production factories***

FIRST STILLS IN COLOR FROM 'FOR WHOM THE BELL TOLLS'

VOL. 152, NO. 2

JULY 10, 1943

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# VOTE BY CONGRESS SCORED BY RABBIS

Overriding of Roosevelt on the Anti-Strike Bill Declared to Show Intemperance

UNENFORCEABILITY IS SEEN

Delegates Here Find Measure Likely to Weaken Re...

...bill by Congress ... Roosevelt's veto.

The resolution, submitted by the conference's commission on ... and peace and ... delegates ...

...the manne... actment of the... which, because of their ... ance and impatience, may jeopardize the orderly democratic procedures which alone must be depended upon to adjust our di... economic relationships in ... to come.

New Study Sugges...

"The Central Conference ... American Rabbis suggests that the law be carefully restudied in the light of the progressive social legislation of recent years and that a more sober and helpful measure be enacted, which will not sacrifice any of the gains which American labor has achieved through the years and which will be fair to all concerned."

The resolution noted "with satisfaction that American labor has to a remarkable degree adhered to its 'no strike pledge' and because of it and the cooperation of management and the public, our country has achieved an astounding record of production for the war effort to defeat the Axis powers." It continued:

"Even those who are not opposed to many of the provisions of the bill have admitted that it has been hastily drawn up, some of its provisions altogether unrelated to the war emergency, unenforceable and, therefore, likely to weaken the respect for law and authority."

Achievement of Harmony

The new president of the conference, the Rev. Dr. Solomon B. Freehof of Rodef Shalom Congregation, Pittsburgh, said harmony on major issues had been achieved at the six-day meeting.

"Perhaps the reason for the spirit of cooperation which bridged all differences," he commented, "was the fact that in our consciousness was the vivid awareness of the tragic state of European Jewry; in the light of that unspeakable tragedy, the conference was more concerned with help to martyred world Israel than with debate on theoretical differences."

Other officers elected were Dr. Abba Hillel Silver of Cleveland, vice president; Rabbi Harry S. Margolis, St. Paul, Minn., treasurer; Rabbi L. Regner, Reading, Pa., financial secretary; Dr. Isaac E. Marcuson, Macon, Ga., administrative secretary.

## Joan Bennett Has Daughter

Special to THE NEW YORK TIMES

HOLLYWOOD, Calif., June 27—Joan Bennett, film actress and wife of Walter Wanger, Hollywood motion-picture producer, gave birth to a daughter last night at the Good Samaritan Hospital. The child was named Stephanie. Miss Bennett's other children are Diana, 15, born of Miss Bennett's marriage to John Fox, and Melinda Markey, daughter by Eugene Markey, writer and producer. Mr. Wanger and Miss Bennett were married in Phoenix in January, 1940.

## *New Army Chocolate Bar Resists Heat Up to 120°*

Special to THE NEW YORK TIMES.

JERSEY CITY, June 27—The Army's Jersey City Quartermaster Depot and chocolate manufacturers have developed a chocolate bar that will remain a solid up to 120 degrees Fahrenheit, it was announced yesterday by the Quartermaster Depot. The average chocolate would melt at 85 degrees and was a nuisance to troops in hot ... mates.

# BIDS NATIONS FIGHT RACE PERSECUTION

Grand Master Hoffman Tells Brith Abraham an Inter-National Pact Is Needed

REHABILITATION IS URGED

...E. Levin collapsed after making his appeal, but recovered after a few minutes. Lowe...

...Herman Hoffman, in an address prepared for the ... opening of the ...

groups during the Tunisian campaign.

"The problem of rehabilitation in North Africa emphasizes the need of a program which will promote better relations between Jew and Moslem," he said.

A message from President Roosevelt, read to the delegates, expressed hope that deliberations at the convention "will be fruitful of wise counsels and constructive action and will inspire all to do ... cate..."

## 15,000 GIVE WEEK'S WORK

Teachers Yield Part of Vacation to Aid Draft Boards

Fifteen thousand school teachers in this city will perform one week's volunteer work during the summer vacation in the local draft and appeals boards, Col. Arthur V. McDermott, City Director of Selective ...

...ical men and women ...of New York City's school system will be of inestimable benefit. The cooperation they will ... extend, Col. ...

...New York Eye and Ear Infirmary will be taken over by the School of Medicine of Columbia ...

...sions to ... facilitation of ... refugees ... they were ...

...and from countries occupied by Hitler. This money paid for their emigration to Palestine and the Western Hemisphere.

In Switzerland, food, clothing, shelter and medical aid will be given to 1,000 children who are expected to be brought out of France this year. Already $303,000 has been appropriated to aid refugees now in Asiatic Russia, $300,000 for European emigrants who have been resettled in Central and South America, and $100,000 for the maintenance of 400 Dutch refugees in Surinam. Help will be given refugees released from internment camps in North Africa, as well as to destitute native populations in Algeria, Casablanca and Tangier.


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Guest Stars in the order of their appearance





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LUCILLE BALL · WILLIAM GAXTON · VIRGINIA WEIDLER
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# Reach!



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*Curtain going up July 28* HOLLYWOOD THEA. N. Y.

# MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
*President and Editor-in-Chief*

TERRY RAMSAYE, *Editor*

Vol. 152, No. 2

July 10, 1943

## A DECISION

DECIDED issues of policy are involved in an expression from Mr. Nelson Poynter of the Hollywood office of the Bureau of Motion Pictures of the Office of War Information in which he has said that he understands that the film industry has made an offer to cover the costs of the bureau. This, he assumes, means that the organization will be continued.

Much has been said, especially within the industry, in favour of the work done by the bureau, including Mr. Lowell Mellett and Mr. Poynter. And there are many who feel that the interests of the nation and this industry alike would be well served by its continuance.

However, the story from Mr. Poynter is surprising. It does not sound like a product of careful consideration. It would appear hardly wisdom for the motion picture industry, in view of all relations, to take a position that could be interpreted as vetoing the Congress. The decision made is the decision of the elected representatives of the people. They have been most positive, and one recalls no argument that the vote was an economy measure.

△ △ △

## "INTERNATIONAL"

STUDENTS of the states of mind in Hollywood will be interested in some observations by Mr. Walter Wanger before a Lions' Club convention there the other day. He sees the motion picture engaged in "the fight for freedom" around the world. Comparing it with the press and the radio, he holds the screen the most democratic of the media, "because it definitely belongs to the people, having no other subsidy than the nickels and dimes of the people. . . . We are the only American medium of communication which has a great audience outside the United States.

"We can be proud of it because it proves to cynics that international organization is possible, for here is a vast industry that has been built not by theorists but by extraordinary American citizens who realized their responsibility and built this important medium of enlightenment and entertainment on a foundation that is commercially profitable and yet respectful of the international interests of other free peoples.

"We have realized that talent transcends national boundaries, and in consequence the greatest artists of all the world have come to Hollywood and have been accepted without ever any discussion of quotas or discrimination. Origin or color have been forgotten in the interest of talent and the people of the world we wished to serve."

American industry has come this far in the success of this nation strictly on its own.

△ △ △

## "OVERHEAD"

MR. WALT DISNEY probably was not reaching for a pun in his radio appearance for the March of Time hour when he remarked that some of the military training films he is making "would make 'Gone with the Wind' a short by comparison", and then named "Aerology", a study of the weather for aviators. Most of the capacity of the Disney plant is these days devoted to pictures for education for war, so that, as he remarks, "Every boy preparing to fight has a front row seat in the classroom, even if he is one of a class of 5,000".

Which brings to mind an incident of the making of "Victory Through Air Power". Major Alexander P. de Seversky, who appears in the picture, arrived in Hollywood for his studio appearances, in the midst of a tense schedule of speaking dates and conferences.

They went to work in palpitating haste. The hours stretched along and it became necessary to work the recording and camera crews and all hands into double time, then triple time and that costly overtime the unions call "golden hours". At the dawn of one hot morning the recording was completed.

A few hours later Mr. Roy Disney, very much concerned with the business management, encountered Major de Seversky strolling on the studio lot.

"Congratulations," said Roy. "It's in the can now—and we've got you through in time to make the plane east."

Major de Seversky shook his head sadly. "No, but I am not going now."

Mr. Disney, with those overtime costs speeding across his consciousness, froze in astonishment. "Why?"

"I cannot go now," replied the Major, "because my laundry did not come."

△ △ △

## SOUND AND FURY

NEXT door is the biggest noise in the world. Right across Rockefeller canyon and on top the terrific pile of the RCA building is the great air raid warning siren which sounds alerts to Greater New York and jars the eagle's nest for fifty miles up the Hudson. At this desk, about three hundred feet away, it can be heard rather clearly, even with the blackout curtains down.

This hell-roaring device was designed, probably with great glee, by those same Bell Telephone Laboratories which had so much to do with that scientific conspiracy which brought sound to the pictures some years ago. It was built by the Chrysler Corporation, and runs with a 140 horsepower motor car engine and no gas rationing. It positively works.

This Victory Siren, according to the engineers, has a "cry" equal to the combined voices of "4,000 million ordinary men". It is so loud that it takes ten million people to listen to it.

△ △ △

RURAL GLAMOURS — The aroma of campfire coffee brewed in the chill of the dawn. The scent of the hay curing in the sun-drenched meadow. That cleanest-in-the-world odor of linen dried on the grass. The nourishing perfume of home-made bread, hot from the oven and cooling on a deal topped kitchen table. The warm earthy smell that rises from cultivated acres as the shadows slant over the land and the evening breeze sets in. All luxuries, beyond and without price.

—*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Coincidence

EXHIBITORS who play Bingo and such games are more careless than others in the observance of laws governing theatres, in the estimation of New York City Commissioner of Licenses Paul Moss, who explained on Wednesday his closing of two of the city's houses, the Reo and the Century, for violations of the city's fire and safety codes.

Both theatres were playing Bingo. The courts have ruled the games legal in theatres if no admission is charged players; and the owners, in protesting the city's increased scrutiny of theatre premises, asserted they abided by the court ruling.

Mr. Moss said all theatres were being examined thoroughly, and that it merely happened to be the Bingo-playing theatres which were careless in segregating children, having matrons available, keeping premises clean, having exit signs lit and plainly marked, exit doorways unobstructed, and the like.

New York's Mayor Fiorello LaGuardia dislikes gambling.

## Congressional Victim

ANOTHER Government agency got out of motion pictures and radio Tuesday, when the Office of Civilian Defense announced its film and radio services would be discontinued as a result of the action of Congress in cutting its appropriation.

The motion picture section had been engaged in the production of training films and its discontinuance, it was said, would leave available to state and local defense councils only an extremely limited number of training pictures. The abolished radio section operated a radio script exchange service for local communities.

Many activities of the OCD will have to be curtailed, it was said, and more than 200 employees have been notified that their services will be terminated, more than half of them in Washington.

## Taxes, Taxes

A TAX on film rentals, such as was imposed during the last war, and an increase in the admission tax may be among the expedients considered next autumn by Congress when it undertakes the drafting of new tax legislation.

The House Ways and Means Committee has agreed to make no effort to deal with the tax problem this summer and has set September 8th as the date for a meeting at which it will decide when public hearings are to be held.

The Treasury is seeking an additional $12,000,000,000 in taxes, holding that this will be possible with the national income of $150,000,000,000, which it predicts the country will enjoy in 1944, but members of the committee and many leaders in Congress agree privately that this sum is out of the question and predict that the Treasury will be lucky if $6,000,000,000 is raised.

Even at that, these members said, it will be possible to raise $6,000,000,000 only by adopting a sales tax—to which President Roosevelt has always been opposed—and a number of levies heretofore avoided, such as the tax on film rentals.

## Local Autonomy

FILM carriers, being drained of their workers by the Selective Service System, learned this week that despite their designation by the Office of Price Administration as important conveyors, they must depend upon the local boards. The boards will determine which employees are essential. The National Film Carriers Association, which convened last month in New York, has not applied for general workers' deferment; nor is it filing manning tables. Some members are filing them, however.

## Selling Jobs

THE rush of help wanted advertising which overflowed recently from newspaper classified columns to radio stations in the San Francisco defense area, now has invaded the screens of more than a score of neighborhood and district theatres in that city. The labor procurement slides and trailers are providing a lucrative sideline for the theatres. A typical trailer shows a shipyard worker appealing for others to aid him in constructing ships at the Moore Drydock Company in Oakland. A wide variety of war industries are using the slides.

## Life in New Zealand

DOWN in New Zealand the entertainment page editors can use halftones, but the theatre advertisers are restricted to type, in single column measure, as evidenced by a copy of the Christchurch *Star-Sun,* which has been forwarded to the editor of the HERALD by Ronald J. R. Sutton, manager of the Grand theatre there.

The paper, excellently printed by the way, on its editorial page presents a theatre guide along with the weather report, the airways schedules, the radio programs and mail notices, all vastly important in that remote land.

There is evidence that amusement in these wartimes is held decidedly important in New Zealand, too, including notice of buses for the races. There also appears to be an active market in motor cars. Ford 1939 sedans are quoted at £485 or nearly $2,000. Incidentally the price includes a gas producer, so it can run on charcoal, straw or what-have-you. The American motor industry has so far not been observed promoting such a gasoline saving method.

## Double Duty

MANAGER Al Goodwin of the Orpheum in downtown San Francisco has hit upon a unique solution to his manpower problem. A news vendor stationed in front of the theatre was prevailed upon to double as a doorman. Now the newshawk sells his papers in the morning, dons his uniform for the day, then returns to the sidewalk in the evening to sell the first editions of the next morning's papers.


EXHIBITORS fight Consent Decree; majors heed protest Page 13

WARNERS list 31 features on a flexible schedule Page 15

ON THE MARCH—Red Kann reports on rental protest to Coe Page 19

OWI film activity will come to an end by July 15th Page 20

TO show "minute movies" on screens of many circuits Page 21

CANADA plans film programs for factory workers Page 22

MANPOWER Commission shifts studios to 48-hour week Page 26

8,000,000 men attend USO shows in six-month period Page 28

MEXICAN studios need "Hays Office," says Walter Gould Page 34

"GONE With the Wind" grosses million in fourth year Page 42

SERVICE DEPARTMENTS

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## Praise for Capra

BRITAIN likes the U. S. Army's screen version of the "Battle of Britain." The picture, third in the orientation series produced by Colonel Frank Capra for the Special Services branch, is being distributed to British theatres under the auspices of the Ministry of Information, George Archibald, director of the films division of the British Information Services, disclosed at New York.

Terms of release are the same as the nominal rental plan for the MOI's own productions, it was said. The picture was obtained through the reciprocal agreement with the overseas division of the Office of War Information. "Prelude to War," "The Nazis Strike" and others in the Capra series may also be released publicly in Britain. Only "Prelude to War" has been shown to theatre audiences in the U. S.

Cabled messages of congratulation to Colonel Capra this week from Brendan Bracken, Minister of Information, and Jack Beddington, head of the MOI film division, described "Battle of Britain" as a "brilliant and magnificent . . . tribute" which "will contribute immensely to the unity of our two nations."

## All-Time Lover

THE ladies of today appear to be re-discovering Rudolph Valentino with all the ardor which the women of two decades ago held for the screen lover. In Chicago "The Son of the Sheik" is in its third week at the Studio theatre in the Loop.

Herb Elisburg, the owner of the theatre, reports that the picture is drawing the best business of the season. About 90 per cent of the audience is women, young and old. The theatre has opened an hour earlier to handle crowds and Sunday prices have been carried through the entire week.

Once a state rights franchise holder, Mr. Elisburg has entered distribution again by buying outright distribution privileges on the Valentino picture for the midwest. In New York another Valentino hit, "The Eagle," is being dubbed with a sound track and prepared for reissue soon by Astor Pictures.

## Defender

ONE Chicago exhibitor is ready to defend the good name of his industry. James Perlberg, operator of the Ridge theatre, took pen in hand last week to reply in the letters column of Chicago newspapers to an attack on industry morals which appeared earlier in the *Chicago Tribune's* "Voice of the People" section over the name of Philip Yarrow.

"When a few Hollywood film stars make the headlines by getting married three or four times or create a bit of a scandal by their antics, newspapers get letters criticizing the movie industry and show business. . . . Let's not condemn the whole industry for the antics of a few of its members," Mr. Perlberg wrote in reply to Mr. Yarrow's charges that a few delinquents were setting an example of immorality for millions.

"There are a lot of Hollywood stars and theatre people in the service, trying to win this war," Mr. Perlberg wrote, citing another kind of example. Theatres sell bonds, run defense films and are busy on a war activities program surpassed by no other group, he pointed out.

## Party, Party

THAT party-giver extraordinary, Miss Elsa Maxwell, this week wired invitations to almost a thousand of her friends to join her Monday evening at the Waldorf-Astoria Hotel in New York for buffet supper and a screening of Walt Disney's forthcoming "Victory Through Air Power." Mr. Disney and Albert D. Lasker, former president of the Lord and Thomas advertising agency and an associate of Major Alexander de Seversky, were to be co-hosts.

Miss Maxwell's aide said that she was "tremendously interested" in aviation and with Mr. Lasker had arranged to invite a few of their friends to tell them about the Disney-de Seversky film.

Elsewhere it was indicated that the soiree was part of an exceptional exploitation campaign conducted by David "Skip" Weshner, special consultant, and Paul Lazarus, Jr., advertising and publicity chief of United Artists.

Other facets were the appearance of Walt Disney on the March of Time radio program and a description of his book and film by Major de Seversky on Columbia Broadcasting System's "Report to the Nation." On the same program Wendell Willkie also had some words to say about global air power in a discussion of General Claire Chennault and American airmen in China. Mr. Willkie is chairman of the board of Twentieth Century-Fox.

## G. I. Entertainment

SHOWMEN and theatre managers in the Army do not forget their tradition that "the show must go on." When the power circuits blew out at the Basic Flying School in Walnut Ridge, Ark., just as the evening motion picture was ready to start, Corporal Herbert Anderson stepped to the stage and called for volunteer entertainers. Corporal Anderson, formerly manager of the Paramount Strand in Jonesboro, Ark., and Corporal Harold Shaver kept a lively amateur show running for two hours by the light of emergency lamps. Sergeant Charles J. Burns, former Wilby and Kincey manager in Kingsport, Tenn., reported that the impromptu show was topflight entertainment.

## "No Girls"; Will Read

OSCAR H. BLOOM, of Columbia Pictures Corporation's Cleveland staff, has a letter from his son, Bernie, far overseas in the Army, with his mind much on the war, but still remembering our industry:

*"Absolutely no news from this outpost . . . and I do mean outpost . . . not a thing to do but swim and read around here. The nights are long and monotonous, with no bars, no girls, no nothing.*

*"A few German planes came over last night, but they had altitude and were out of range . . . probably just looking over the place . . . more coming later, I guess. But the foxholes are dug and we just run like hell. That's all we can do . . . the anti-aircraft boys do the rest. If you can subscribe to the* Motion Picture Herald *for me, I'd appreciate it.*

He will be getting the Herald.

## British Complaint

*London Bureau*

MEMBERS of the British Film Producers Association, meeting Wednesday in London, again voiced concern at the alleged difficulty of selling British films in the United States. It was charged that since the removal of quota restrictions last spring there had not been a single sale of a British film in the U. S. and that the American companies in England were availing themselves of the quality clause in the quota and passing on their reciprocity obligations to future periods. The Association decided to collect data to support the charges and to investigate the effect of raw stock restrictions on the interchange of British and U. S. films.

## "Unclean Hands"

THE Independent Theatre Owners Association of New York lost a preliminary round in its anti-trust suit against the American Society of Composers, Authors and Publishers in New York Federal Court Wednesday when Judge Henry W. Goddard refused to strike out ASCAP's defense of "unclean hands" on the part of the defendants. The court also denied a motion by Gene Buck, Irving Berlin, Inc., and Carl Fischer, Inc., for dismissal of the action against them individually. Trial will proceed.

ASCAP's defense is that the defendants themselves are guilty of violation of the Sherman Act through their complete control of ITOA. The exhibitors' complaint against ASCAP charges that they are compelled to sign license agreements for music in pictures at exhorbitant rates or go out of business because the music association controls most of the popular songs.

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# THIS WEEK the Camera observes:



DEPARTURE. At the 20th-Fox - National Theatres luncheon for Ernest Turnbull, who left Hollywood last week to return to managership of the Hoyts Theatres circuit, Australia: Tom Connors, Spyros Skouras, Mr. Turnbull and Joseph Schenck.



By Staff Photographer

CONGRATULATIONS to Nat Lefton from O. Henry Briggs, right, president of Producers Releasing Corporation. At the Eastern regional meeting in New York last Friday, Mr. Lefton was named manager for Pittsburgh, Detroit, Cincinnati, Cleveland.



By Staff Photographer

MARTIN QUIGLEY, N. Peter Rathvon, James R. Young, Rutgers Neilson and Ned E. Depinet at a luncheon Tuesday for Mr. Young, adviser for RKO's "Behind the Rising Sun".



By Staff Photographer

PLANNERS. Harry Lowenstein, president of New Jersey Allied, and E. Thornton Kelly, organizer, inspect the schedule at the unit's 24th annual convention at West End, New Jersey, last Tuesday, Wednesday and Thursday. Mr. Loewenstein was reelected.



PRAISE for Hollywood's "unstinting assistance" came last week from Secretary of the Navy Frank Knox, right, shown with MGM production chief Louis B. Mayer at the "Build the Cruiser Los Angeles" Bond selling program in the Hollywood Bowl last Wednesday night. Mr. Knox said he spoke for "the Democratic Administration and the Republican fragment".

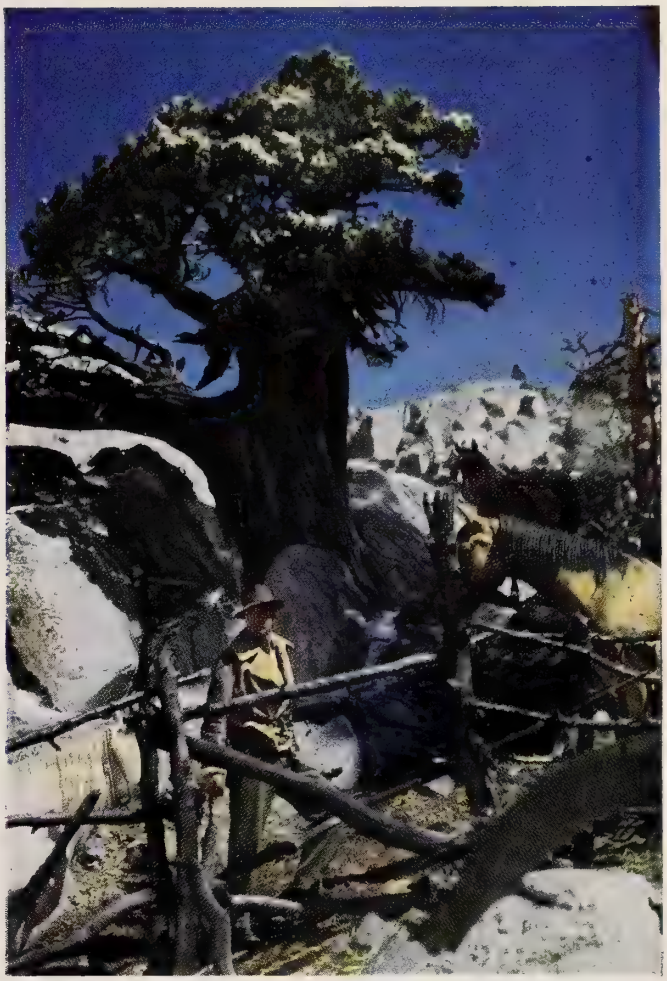


NEW PRODUCTION. Principals in the newly formed International Pictures, Inc.: William Goetz, former 20th-Fox production chief, and head of the new company; Leo Spitz, film attorney, former RKO president, and International's chairman of the board; Nunnally Johnson, writer and producer.

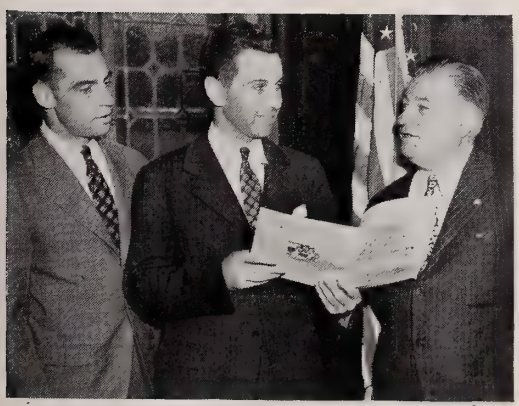
# FIRST STILLS IN COLOR FROM "FOR WHOM THE BELL TOLLS"

GARY COOPER and Ingrid Bergman (below), as Robert Jordan and Maria, are the stars of Paramount's screen dramatization in Technicolor of the Ernest Hemingway novel based on the Spanish civil war.





THE Sierra Nevada Mountains of northern California were used as the setting for the film, a scene from which is shown above, with Gary Cooper pictured. In the fastness of those mountains (below) a group of Spanish Loyalists watch Fascist planes circle over their hideaway in the hills. Left to right are: Eric Feldary, Mikhail Rasumny, Vladimir Sokoloff, Auturo de Cordova, Katina Paxinou, Akim Tamiroff, Ingrid Bergman and Gary Cooper. Sam Wood directed the film.



LEADERS of the WAC's copper drive in New England discuss their plans: Left to right, B. J. Waters, Jr., executive secretary for the Massachusetts Salvage Division; John D. Orr, regional manager; and Martin J. Mullin of M. & P., local WAC chairman.

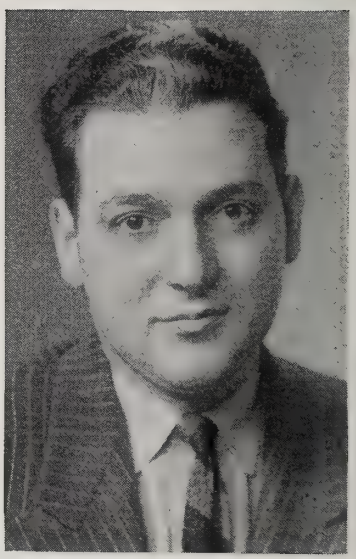




BOMBING BY STARS. Every plane of the R.C.A.F. "Lion Squadron," now bombing Germany, bears the name of an MGM star. Above, at the Canadian squadron's English base, Sam Eckman, Jr., MGM's managing director in Great Britain, presents a bronze lion to the squadron.



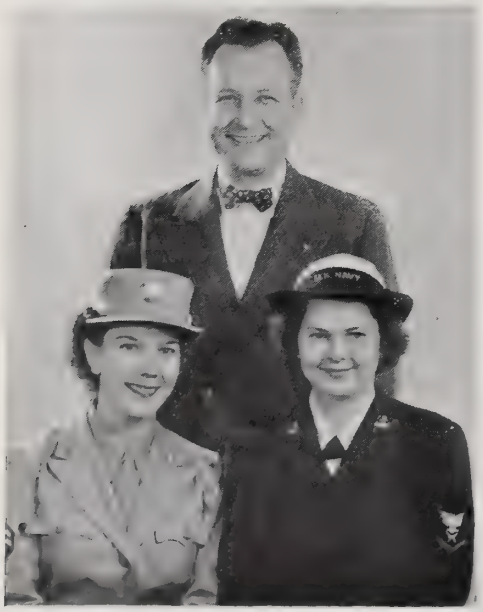
INAUGURATING Philadelphia theatres' intensified copper collection, Mayor Bernard Samuels contributed his personal copper ash tray. Above are George Gomperts, 20th-Fox; Manny Heller, managers' committee; Henry Friedman, drive co-chairman; Mayor Samuels; Mel Koff, Derby Theatre; Warner Heldeman, salvage committee; Bob Lynch, MGM branch manager; Ray Schwartz, drive co-chairman.



NEW MANAGER of the RKO Grand, Columbus, Ohio, is Carl Harold Siegel, 14 years with the company. Mr. Siegel started as page boy, has worked in 43 houses, 14 of them in New York. He was graduated from Columbia University's school of architecture.



R. J. O'DONNELL, Variety national chief barker, during his visit to Memphis on the copper salvage drive, poses with E. J. Meeman, editor of the Memphis *Press-Scimitar,* beside the Variety Club Humanitarian Award won last year by the Memphis Tent.



SERVICE. WAAC corporal and WAVE yeoman Margaret Snyder and Ruth McCabe, who were cashiers at the Norshor Theatre, Duluth, pose with manager Earl Long, during furlough visit.



TWENTY years ago Roy Tash, Associated Screen News Montreal photographer, used this Bell & Howell camera to photograph Mary Pickford for the newsreels on a visit to Canada. The reunion pictured took place on her last visit.

# EXHIBITORS FIGHT DECREE; MAJORS HEED PROTEST

## *Lawyers Offer Suggestion for Continuing Decree Expiring Nov. 20th*

What to do about the Consent Decree when its three-year trial period expires on November 20th is the subject of quiet discussion now going on in New York among the chief counsel for the five consenting distributors.

More vociferous are comments from exhibition. In all corners leaders among independent theatre men have lifted their voices of late with loud demand that the entire document be thrown out. Several have sent delegations to Washington with trade practice protests for the Department of Justice. The Justice Department will have final decision in the matter.

**National Allied States Association, many of its regional affiliates and the Motion Picture Theatre Owners of America have proposed changes in the decree.**

**This week Red Kann in "On the March," page 19, reported that Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, Inc., granted an audience to West Coast theatre men in San Francisco, and suddenly drew a storm of protest over sales practices and rentals.**

**Boston showmen have hired counsel in the person of George R. Farnum to lead a fight for legal limits on film rentals.**

**Sales departments of distributors, led by MGM, have shown awareness of the growing theatre protests. All have renewed offers to adjust cases of unfair price and MGM has sent top executives into the field to meet with exhibitors. [See box on the following page.]**

Objective of these preliminary legal discussions in New York and Washington is to be ready with a series of constructive suggestions on the basis of which the compromise settlement of the Government's anti-trust suit against the major film distributors can be continued indefinitely, it appears from the consensus of comment of home office lawyers.

Discreet feelers have been directed toward Washington to determine the Government's attitude. Organized exhibitor sentiment is being watched closely. The lawyers and their staffs are analyzing the effects on distribution of three years of decree practices.

### *Industry Lawyers Favor Compromise Settlement*

"Friendly but firm," is reported to be the attitude of the film unit of the anti-trust division of the Department of Justice. Several of the industry's leading counsel within recent weeks have called on Robert L. Wright, head of the film unit at Washington, and on Tom C. Clark, assistant attorney general, who recently replaced Thurman Arnold as chief of the anti-trust division. The visitors have included Joseph Hazen of Warners and Gordon Youngman of RKO.

Officially these visits are described by both sides as just casual social calls. Observers see them, however, as preliminary efforts to sound out the Government on its attitude toward continuation of the decree.

Decision as to what shall be done with the Consent Decree rests finally with the Department of Justice. Mr. Clark and Mr. Wright are the men who probably will make it. To them are being directed the views and representations, pro and con, of exhibitor organizations, independent producers and parties to the New York suit.

Three courses appear open: 1) The Government may demand that trial of the monopoly and divorcement charges filed in July, 1938, be resumed. 2) By tacit agreement the decree may be continued much as it now stands. 3) Government and defendants may agree again on a compromise settlement and together work out amendments to the decree on the basis of experience during the three-year test period.

The compromise course is favored by most of the consenting distributors. No one at Paramount, MGM, Warners, RKO or Twentieth Century-Fox is urging settlement by trial of the basic issues. This would be too complicated and not necessarily final, it was said.

"The long and complicated court trial which this case would bring would not be a very constructive answer," one chief counsel said. "We would not have spent so much time and expense working out the decree and putting it into operation if it were to be merely a temporary settlement, or truce."

"My company hopes that three years of constructive experience under the decree will be the basis for any changes in November," another lawyer said privately. He admitted that some phases of the document might well be revised in the light of this experience, but declined to specify what amendments he would advocate.

All of the attorneys were cautious in committing themselves. Most would go no further, for the record, than to confirm that discussions were under way. These talks have been within the companies themselves, among the five decree signatories, and in several cases with the attorneys who served as trial lawyers during the New York suit, and in drafting the decree.

"We are considering the whole question very carefully," Gordon Youngman, general counsel of RKO, said. "Personally I am anxious to work out some sort of compromise. Something should be under way before the new film season starts in September."

J. Robert Rubin, general counsel and vice-president of Loew's, Inc., said that questions about his company's decree policy were asked "too soon." He indicated that there had been some discussion of the question, but that MGM was "not ready to do anything."

Joseph Hazen, vice-president and general counsel of Warner Bros., conferred with Mr. Wright while in Washington several weeks ago. He passed on an informal report of the discussions to lawyers for the other companies recently but was not ready to talk publicly about Warners' attitude toward decree changes.

### *Some Consideration At Paramount*

At Paramount, Louis Phillips said there had been some consideration of the decree's future but that serious discussion awaited the return of Austin Keough, general counsel. Illness has kept Mr. Keough from his desk for several months. Last week he was reported convalescing rapidly and his aides predicted that the leader in drafting of the original decree would be back at his office within a few weeks.

Twentieth Century-Fox, according to Felix Jenkins, chief legal adviser, is not immediately concerned with the decree, but he supposed that talks would get under way "soon". He reiterated a previous declaration that the company was not anxious to initiate action.

Other leaders also agreed that the first move for settlement of the decree's future should come from the Government. All of the lawyers emphasized that discussion now in process was intended to prepare helpful and constructive suggestions, if and when the Government asks for them. They emphasized that there was no anxiety to precipitate a showdown, or set any sort of November 20th deadline.

"We see no urgency in the matter," one attorney said. He pointed out that his department was very busy with routine matters. Also it was handicapped by wartime inroads on its staff.

### *"Little Three" Unconcerned About Decree Future*

"We are shorthanded, and so are all the other companies," he said. "Presumably the Government, too, finds its legal staff smaller because of the war. It would be a difficult time in which to start an involved new trial. This is one reason we feel a satisfactory compromise can be reached."

The "Little Three", United Artists, Universal and Columbia, who were not parties to the Consent Decree, take the attitude that they are not concerned with current discussions of its future. They pointed out that they had not been brought to trial, nor a similar decree en-

*(Continued on following page)*

### SENATE GETS NEW DIVORCEMENT BILL

**A theatre divorcement bill was introduced into the U. S. Senate Tuesday by Senator Harley M. Kilgore, West Virginia Democrat. It is identical with the old and often repeated Neely divorcement bill, and appeared to have been introduced in anticipation of the expiration of the trial period of the Consent Decree next November.**

**The bill would make it unlawful for any producer or distributor to own, control, manage, buy or book films for, or operate any theatre or have any stock interest therein, direct or indirect. Distributors would be given 18 months after enactment to get rid of their present theatre interests and would have to file annual affidavits disavowing ownership of theatres. Penalties include a fine up to $5,000 or imprisonment for one year.**

**Senator Kilgore succeeded Matthew M. Neely, now Governor of West Virginia, and the original sponsor of the bill. Senator Kilgore was the chairman of the sub-committee in which the Neely Bill died. No action was foreseen on the new measure before the summer recess. It goes first to the Senate Judiciary Committee.**

# Exhibitors Fight Decree; Majors Heed Protest

(*Continued from preceding page*)

tered against them up to June 30, 1942, the deadline set in the decree with the "Big Five".

It was admitted unofficially, however, that they might again be involved in the case by the Government. The charges against them in the 1938 complaint have never been withdrawn from the Federal District Court records at New York.

Disposition of the Consent Decree and the possibility of its changes are not worrying the sales departments of any the distributors. All are going ahead with product plans for the season which starts in September, as reported in Motion Picture Herald. Little change in the current sales methods, based on decree practice, appears likely.

While not anxious to start a new court battle the lawyers are preparing their suggestions as to the decree's future with an eye to the actions of the groups which have been urging the Department of Justice to throw out the document and start over again.

They note that both Allied States Association and Motion Picture Theatre Owners of America recommended changes, and that numerous regional exhibitor organizations have sent delegations and petitions to Washington to urge decree revision.

"We must consider that if enough of this pressure is brought to bear the Government might 'get tough,' and seek trial of the New York case again," one lawyer said. But he expressed the hope that cooler heads would prevail and that any action on the decree would take advantage of the positive accomplishments of three years' experimentation.

Among these benefits, he said, were an improvement in the quality of product, an advance in box office receipts which was not all attributable to a wartime boom, and much more effective and friendly adjustment of disputes between distributor and theatre. Arbitration, he said, had been an important impetus to this voluntary conciliation of disputes within the trade.

The consenting companies also are watching to see what stand the Society of Independent Motion Picture Producers will take on continuation of the decree. John Flinn, secretary of the society, is now in the east and reportedly has discussed this question with industry leaders and Government officials in behalf of Loyd Wright, head of the SIMPP. Mr. Wright, a leading coast attorney, was sharply critical a year ago of proposals of the United Motion Picture Industry conference to increase the size of blocks in which pictures might be sold.

## Coe Gives Industry Viewpoint at Dinner

How "Hollywood Looks toward a New World" was outlined for Los Angeles civic and political leaders Thursday evening by Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, at a dinner in the Hotel Roosevelt there. The affair was sponsored by the Hollywood Chamber of Commerce, and was presided over by John B. Kingsley, its president.

Mr. Coe was introduced by Judge Harlan G. Palmer, publisher of the Hollywood *Citizen News*.

Invited film industry guests were Nate Blumberg, I. E. Chadwick, Y. Frank Freeman, Samuel Goldwyn, B. B. Kahane, Louis B. Mayer, Joseph M. Schenck, M. J. Siegel, Harry and Jack Warner, Loyd Wright, Clifford Work, Darryl F. Zanuck.

# MGM Executives Are in Field To Discuss Rental Adjustments

**Metro-Goldwyn-Mayer this week disclosed that it was sending home office and division sales executives to Cincinnati on July 9th to meet with exhibitors who are demanding adjustment in film rentals. It is the first step in a national analysis of all MGM contracts.**

**Executives will rotate in their visit to each exchange, spending three days in each to confer with theatre operators.**

**The Cincinnati delegation includes: E. K. O'Shea, eastern division manager; J. E. Flynn, western division manager; and J. J. Maloney, central division manager, together with Edwin W. Aaron, circuit sales manager; Harold Postman, assistant to W. F. Rodgers, vice-president and general sales manager; E. M. Booth, Cincinnati manager.**

**Mr. Rodgers, in Chicago last week, commented: "We never want to be successful on the failure of others. Over a period of years, we have only succeeded because of our customers and we want them to succeed with us. Any time we unintentionally overcharge a customer, we stand ready to be corrected immediately it is brought to our attention, without reference to home office, district manager or anyone other than those who made the contract."**

**His announcement of the regional visits said: "There is nothing new in this year's procedure. Our last meeting of this type was held in Buffalo and we try to vary the meeting place for our first gathering to different parts of the country. After the first meeting, this time in Cincinnati, the sales executives will fan out over the country and each and every account will be given a careful and sympathetic analysis preparatory to the sale of our next group of pictures.**

**"While of course attention will be given to accounts requiring consideration because of changing conditions, the purpose of these sales analyses is to properly appraise each individual situation so that when a sales approach is made it is based on accurate information.**

**"We are convinced that only by individual analysis of every one of our accounts can an intelligent sales approach be made, and our experience of having done this for several years has proved that point. With our policy of placing the responsibility of sales decision with our branch and district managers, they have found such a scientific study of each individual situation advantageous to both ourselves and our customers."**

## Reginald Barlow, Actor For 67 Years, Dies

Reginald Barlow, actor of stage and screen, died in Hollywood Tuesday. He was 76.

Mr. Barlow, a native of Springfield, Massachusetts, first appeared on the stage at the age of nine, in his father's minstrel troupe.

He was in such stage plays as "The Count of Monte Cristo", "The Silver King", "The Little Princess", and "The Sign of the Cross". After serving in the First World War he appeared in "Out of the Sea", "The Silent Witness" and others. On the screen he was seen in "The Washington Masquerade" and "The Witness Vanishes".

Mr. Barlow's service in the First World War was as Colonel of the 304th Infantry Regiment. He previously saw action in the Spanish-American and Boer wars. He was decorated by Queen Victoria for military service in South Africa.

## Resigns Columbia Position

James Flynn, Columbia booker in Philadelphia, has resigned. Walter Donahue has succeeded him. Mr. Flynn also was assistant office manager and held the position of business agent of the Film Exchange Employees Union, Local B-7.

## Raise Admission Prices

Matinee and evening prices have been raised at Warners' Ohio theatre, and the Palace and Loew's in Canton, O. Matinee prices are now 35 cents, evenings 50 cents. They were formerly 30 and 45 cents respectively. Children's prices rose from 10 to 17 cents.

## Schreiber Will Assist Zanuck at 20th-Fox

Colonel Darryl F. Zanuck's new assistant, in his return to leadership of Twentieth Century-Fox production, will be Lewis Schreiber. The appointment was announced Tuesday in Hollywood. Mr. Schreiber, talent department executive, succeeds William Goetz, who resigned from the company to enter independent production.

Assuming Mr. Schreiber's talent department duties are Robert Palmer, James Ryan and William Mayberry.

R. L. Hough has been appointed general production manager, succeeding the late William Koenig.

## Pennsylvania Fairs Cut

Wartime restrictions are taking a heavy toll of Pennsylvania's agricultural fairs and expositions, it is reported by Miles Horst, Pennsylvania Secretary of Agriculture. Of the 125 fairs listed with the state department, only 50 organizations have reported that they will conduct exhibits this year. This compares with 68 fairs held last year in the state, and 88 fairs in 1941.

## Start "Early Bird" Shows

"Early bird" shows have been inaugurated by two theatres in Boston, the Strand in Dorchester subdivision and the Oriental in Mattapan. In both instances special shows will be given at 6.15 and 8.15 A.M. on Wednesdays in order that war industry workers who are returning from or going to work may find time to attend.

# WARNERS LIST 31 FEATURES ON FLEXIBLE SCHEDULE

## *Exact Number Will Depend on Market Conditions, Regional Session Told*

Warner Bros. will begin the 1943-44 season with a list of story properties "surpassing all previous years," including 14 features already completed, five others now in production and another 12 ready to start shooting, Ben Kalmenson, general sales manager, announced Tuesday following the regional sales meeting held at the Waldorf-Astoria in New York last Thursday to Saturday.

The exact number of features to be released in 1943-44 will depend upon market conditions, Mr. Kalmenson said, with the studio maintaining continuous capacity production in order to be prepared for any change in present conditions.

The meeting was the first of three which the company has scheduled for July. A second regional conference began on Thursday, July 8th, at the Blackstone Hotel in Chicago, and the third will be held in San Francisco on July 15th.

**Joseph Bernhard, vice-president of Warner Bros., reiterated the company's "open door policy" in which exhibitors "are welcome at all times to discuss their individual difficulties" in addressing the delegates at the opening session of the Warner New York meeting last Thursday.**

"This policy of cooperation which has always been part of the Warner way of doing business has been found workable and equitable," he said. Mr. Bernhard pointed out that, by and large, the wartime population shifts have affected only a small percentage of the theatregoing public, perhaps not more than three per cent of the country as a whole. He also predicted that post-war attendance in motion picture houses would continue at a higher rate, particularly as a result of the more solidly established theatregoing habit now taking place, and the increased number of potential patrons, greater frequency of attendance and the progressive improvement in film quality.

The industry's cooperation in providing screen entertainment for the armed forces also is developing thousands of new and permanent film patrons, he said.

### *Kalmenson To Conduct Other Meetings*

Mr. Kalmenson, who presided at the sessions, also is conducting the Chicago meeting and will preside over the San Francisco regional. With Mr. Bernhard and Mr. Kalmenson were the following executives: Samuel Schneider, Mort Blumenstock, Norman H. Moray, Arthur Sachson, Roy Haines, A. W. Schwalberg, Jules Lapidus, Howard Levinson and Albert Howson.

Jack L. Warner, vice-president in charge of production, in a message to the delegates, praised the cooperation and teamwork of the field organization. Harry M. Warner, president; Major Albert Warner and Charles Einfeld, director of advertising and publicity, also sent congratulatory messages.

Affiliation of Bert M. Stearn, sales executive, with Warner Bros., was announced formally by Mr. Kalmenson. Mr. Stearn will serve in a general executive capacity for the time being, it was said.



*AT WARNERS' Eastern regional sales meeting in the Waldorf-Astoria, New York, last Thursday and Friday. On the dais are Norman Moray, A. W. Schwalberg, Mort Blumenstock, Roy Haines, Samuel Schneider, Joseph Bernhard, Benjamin Kalmenson, Arthur Sachson, Jules Lapidus and I. Howard Levinson.*

Announcement of the 1943 Warner sales drive winners and a business session concluded the morning conference. The afternoon was devoted to several group discussions conducted by sales officials, at the end of which a screening of "Thank Your Lucky Stars" was held. "Watch on the Rhine" was screened later.

On Friday, Albert S. Howson, eastern scenario editor and director of censorship, described in detail the company's inventory of completed pictures, those in production and in preparation and story properties held by Warners for early production. He said that more than 60 stories definitely are scheduled for release in coming seasons.

Before leaving New York for the Chicago meeting, Mr. Kalmenson announced on Tuesday that selling plans had been completed for Irving Berlin's "This Is the Army" and said that the picture would be handled in a manner to make it "the biggest thing that ever hit the film industry." He emphasized that the picture was to be sold as an absolutely separate attraction, not to be grouped or otherwise identified with any other Warner product under any circumstances.

The general sales manager pointed out that due to the nature of the film, and the fact that all proceeds will go to Army Emergency Relief, the Warner sales force is being instructed to obtain extended playing time in all engagements, and wherever possible to make the run longer than that of any picture to date.

Under this plan, Mr. Kalmenson said, not only will the picture make big money for exhibitors, but it will bring in the largest possible amount for Army Relief.

"This Is the Army" will open in New York at the Hollywood theatre July 28th at a $50 top admission, with most of the seats expected to be sold at this figure. Openings at $25 top already have been set in Washington, Baltimore, Worcester, New Haven, Hartford and a score of other key cities. It will open in about 100 other midwest, western and southern situations at prices ranging from $25 down to $2. This advanced-price premiere policy is to be carried out in all cities down to 5,000 population as well as in smaller places wherever practicable.

General release date of the picture is August 14th. Working in cooperation with a War Department public relations staff headed by Colonel Charles Johnson, the Warner advertising and publicity forces under Mr. Einfeld and Mr. Blumenstock will set up local committees to give a strong sendoff to the picture in all advanced-price opening engagements.

Winners in the Warners' 1943 sales drive announced at the New York regional were as follows:

Recipients of the $33,500 in War Bonds which will be distributed as prizes include:

District Managers: first prize, Henry Herbel, West Coast, $1,500; second, Ralph L. McCoy, Southern, $1,000; third, Hall Walsh, Prairie, $750; fourth, Harry Seed, central at start of drive recently promoted to N. Y. Metropolitan, $500; fifth, Robert Smeltzer, mid-Atlantic, $350.

Branches: first prize, Kansas City, Russell C. Borg, manager, $3,500; second, Seattle, Vete Stewart, $3,000; third, San Francisco, Al Shmitken, $2,500; fourth, Denver, Earl A. Bell, $2,000; fifth, Los Angeles, Fred Greenberg, $1,750; sixth, Memphis, H. G. Krumm, $1,500; seventh, Portland, Al Oxtoby, $1,250; eighth, Salt Lake City, William F. Gordon, $1,000; ninth, New Orleans, Luke Conner, $900; tenth, Dallas, Doak Roberts, $800; eleventh, Washington, Fred W. Beierdorf, $750; twelfth, Buffalo, Max Roth, $700; thirteenth, Oklahoma City, T. W. Loewe, $600; fourteenth, Atlanta, W. O. Williamson, Jr. (now in Navy), $550; fifteenth, Chicago, A. J. Shumow, $500.

Salesmen: first prize, Ed Williamson, Atlanta (recently promoted to Memphis branch manager as a result), $350; second W. B. Col-

*(Continued on following page, column 1)*

# Warners List 31; Program to Be Flexible

(*Continued from preceding page*)

lins, Detroit, $325; third, Gordon F. Contes, Washington, $300; fourth, J. H. Jordon, Charlotte, $250; fifth, H. G. Minsky, Pittsburgh, $200; sixth, Lloyd E. James, San Francisco, $150; seventh, J. D. Jernigan, New Orleans, $125; eighth, Elmer Huhnke, Omaha, $100; ninth, R. Salyer, Cincinnati, $100; tenth, H. Keeter, Charlotte, $100.

Bookers: first prize, San Francisco, $600; second, Memphis, $500; third, Denver, $400; fourth, Charlotte, $350; fifth, Chicago, $300; sixth, Dallas, $200; seventh, Philadelphia, $150; eighth, Kansas City, $125; ninth, Seattle, $100; tenth, Indianapolis, $100.

Ad Salesmen: first prize, C. M. Norene, Omaha, $200; second, E. Mallicoat, Kansas City, $175; third, M. L. Davis, Memphis, $150; fourth, G. Seibert, Buffalo, $125; fifth, L. Shayne, Chicago, $100; sixth, H. E. Stirling, St. John, $100; seventh, B. Davis, Dallas, $75; eighth, L. Katz, Vancouver, $75; ninth, A. Blase, Philadelphia, $75; tenth, C. Stacey, Cincinnati, $50.

### *All-Star Picture Heads Completed List*

Immediate and near future releases of the new season, starting Labor Day, include the following already completed pictures, listed without indicating their eventual order of release:

WATCH ON THE RHINE, from the prize-winning Broadway stage play, starring Bette Davis and Paul Lukas.

THANK YOUR LUCKY STARS, an all-star cast including Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia de Havilland, Errol Flynn, John Garfield, Joan Leslie, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith, Jack Carson, Alan Hale, Edward Everett Horton, S. Z. Sakall, Hattie McDaniel, Willie Best, Ruth Donnelly, Don Wilson, Henry Armetta, Noble Johnson, Spike Jones and His City Slickers.

OLD ACQUAINTANCE, from the stage play, with Bette Davis, Miriam Hopkins, John Loder, Gig Young.

PRINCESS O'ROURKE, comedy, with Olivia de Havilland, Robert Cummings, Charles Coburn, Jane Wyman.

THE DESERT SONG, from the stage operetta, with Dennis Morgan, Irene Manning, Bruce Cabot, Lynne Overman, Gene Lockhart.

DEVOTION, based on the life of the Bronte Sisters, with Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Sydney Greenstreet.

SARATOGA TRUNK, Edna Ferber's novel, with Gary Cooper and Ingrid Bergman.

ARSENIC AND OLD LACE, from the stage hit, with Gary Grant, Priscilla Lane, Raymond Massey, Peter Lorre, Edward Everett Horton.

THE ADVENTURES OF MARK TWAIN, starring Fredric March and Alexis Smith.

### *Films in Production Include War Themes*

Now in production, and all expected to be finished by the start of the 1943-44 season, are:

NORTHERN PURSUIT, drama with a Canadian northwest locale, starring Errol Flynn and Julie Bishop, with Helmut Dantine and Gene Lockhart.

DESTINATION TOKYO, the submarine counterpart of "Air Force," with Cary Grant, John Garfield, Alan Hale.

CONFLICT, drama, with Humphrey Bogart, Alexis Smith, Sydney Greenstreet, Rose Hobart.

IN OUR TIME, based on the radio broadcast by Robert St. John, with Ida Lupino, Paul Henreid, Nancy Coleman, Nazimova, Mary Boland, Morris Carnovsky.

SHINE ON, HARVEST MOON, musical based on the life of Nora Bayes, with Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning.

Also ready for release is a group of Victory Pictures including "Adventures in Iraq," "Murder on the Waterfront," "Crime by Night," "The Last Ride" and "Find the Blackmailer."

Among the next group of features to start shooting will be:

BATTLE CRY, a Howard Hawks production consisting of eight episodes by as many different writers, each dealing with a different nation.

PASSAGE TO MARSEILLES, follow up to "Casablanca," with substantially the same leading players.

### *Nine Stage Plays For Future Schedules*

THE HORN BLOWS AT MIDNIGHT, Jack Benny vehicle.

RHAPSODY IN BLUE, based on the life of George Gershwin.

MR. SKEFFINGTON, starring Bette Davis.

UNCERTAIN GLORY, drama, starring Errol Flynn.

THE GAY BLADES, musical, formerly titled "The Gay Nineties."

HERE COMES THE GIRLS, musical, with Ann Sheridan, Ida Lupino, Alexis Smith, Jane Wyman.

THREE STRANGERS, original by John Huston, starring George Brent.

Stage hits among the properties for future production include "The Doughgirls," "Dark Eyes," "The Corn Is Green," "Janie," "Ethan Frome," "Brooklyn, U. S. A.," "Daddies" "The Animal Kingdom," and Ibsen's "Pillars of Society."

Among the additional book properties are "Night Shift" by Maritta Wolf; "Country Lawyer," by Bellamy Partridge; "Green Eyes," new Sinclair Lewis novel; "Mississippi Belle," by Clements Ripley, to be made into a musical with Cole Porter music and lyrics; "The Time Between," by Gale Wilhelm; "The Conspirators," by Fredric Prokosch; "Nobody Lives Forever," by W. R. Burnett; "Danger Signal," by Phyllis Bottome; "Happiness," by Mildred Cram.

Other properties held by Warners include "Singing in the Wilderness," the story of John James Audubon; "Misunderstood," original by Lili Hatvany to be produced by Robert Buckner, with Bette Davis slated as the star; "Treasure of the Sierra Madre," "Will Rogers," "The Widow Wouldn't Weep"; "God Is My Co-Pilot," by Col. Robert Lee Scott; "Al Schmid, War Hero," "Life of Marilyn Miller," "Humoresque," "George, the Devil and Rosie," "Deep Valley" and "Broken Journey," play by Andrew Rosenthal.

### *Warner Player Roster Is Extensive*

Warners' contract list of stars and featured players who will appear in forthcoming productions includes: Humphrey Bogart, George Brent, Nancy Coleman, Joan Crawford, Bette Davis, Olivia de Havilland, Geraldine Fitzgerald, Errol Flynn, John Garfield, Sydney Greenstreet, Paul Henreid, Walter Huston, Priscilla Lane Joan Leslie, Ida Lupino, Irene Manning, Dennis Morgan, Ann Sheridan, Alexis Smith, Alan Hale, Gene Lockhart, John Loder, Hattie McDaniel, Dolores Moran, Eleanor Parker, Claude Rains, Joyce Reynolds, John Ridgely, S. K. Sakall, George Tobias, Jane Wyman and more than 20 other young featured players.

Additional players engaged for special pictures include: Gary Cooper, Eddie Cantor, Dinah Shore, Cary Grant, Ingrid Bergman, Edward Everett Horton, Flora Robson, Miriam Hopkins, Peter Lorre, George Murphy, Charles Butterworth, Una Merkel, Dolores Costello, Robert Cummings Charles Coburn, Fredric March, Donald Crisp, C. Aubrey Smith, John Carradine and others.

# RKO To Meet July 12-14th In New York

Following completion of plans for the 12th annual sales convention of RKO Radio Pictures to be held next week, July 12th to 14th, at the Waldorf-Astoria Hotel in New York, Ned E. Depinet, president, announced Wednesday that the company will hold national trade shows of five top pictures, the last of the 1942-43 product. They are: "The Sky's the Limit," "Behind the Rising Sun," "Petticoat Larceny," 'The Falcon in Danger" and "Mexican Spitfire's Blessed Event."

Mr. Depinet, who last year listed 45 features and 185 shorts which would be released for 1942-43, noted that one year later the promise had been kept practically 100 per cent. Of the films specifically promised only one will not be delivered, "Grand Canyon," forced out by wartime transportation, gas and tire problems.

Charles W. Koerner, vice-president in charge of production, and Perry Lieber, studio publicity director, were to leave Hollywood on Friday for New York to attend the meeting. Nearly 300 delegates were expected to attend the sessions at which Mr. Depinet will preside.

N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, announced this week that RKO Radio would continue to distribute Walt Disney shorts and features for another season under terms of an agreement extending the current contract which was signed last Friday.

The contract covers distribution of Disney's seventh group of shorts for RKO and carries an option for the eighth. Additionally, RKO will distribute "Let's Go Latin," Disney feature previously titled "Surprise Package." The feature and the 18 shorts will be in Technicolor.

This marks the beginning of the seventh season of RKO distribution of the Walt Disney pictures. From 1932 to 1936, United Artists distributed his product. UA was understood to have negotiated recently to regain distribution of the Disney films.

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# Republic to Hold Three Sessions

J. R. Grainger, president of Republic Pictures, this week announced that the company would hold a series of three regional sales meetings this month in New York, Chicago and at the North Hollywood studio. The first conference is scheduled for next Tuesday and Wednesday, July 13th and 14th, at the New York Athletic Club. July 16th and 17, at the Drake Hotel, is the date for the Chicago meeting and July 22nd and 23rd has been set for the studio meeting.

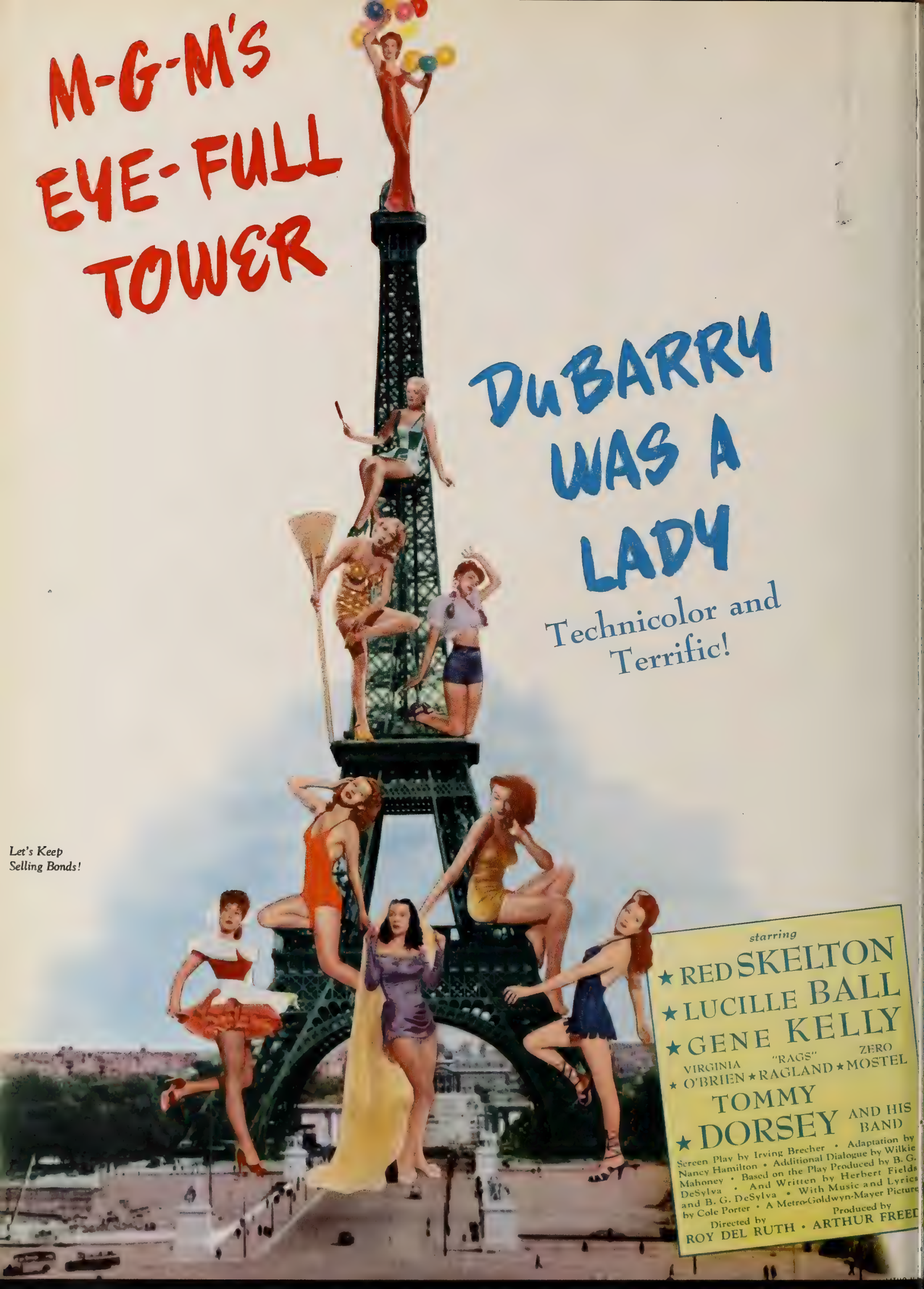
Promotion plans for Republic's forthcoming product and the concentrated publicity campaign on Roy Rogers, Republic's Western star, will be discussed at all three regionals, at which Mr. Grainger will preside.

Eastern district sales manager Maxwell Gillis and central district sales manager Sam Seplowin will head a contingent of exchange men from those two districts to the New York meeting. District sales managers, franchise holders and branch managers will be present at the conferences.

The forthcoming productions which will be discussed are: "Someone to Remember," "In Old Oklahoma," "War of the Wildcats," "Gay Blades" and "The Fighting Seabees."




**The Baer facts (artist Howard Baer of Esquire Magazine did it). It's his inspiration of the Du Barry Girl after seeing Metro-Goldwyn-Mayer's Technicolorful Musical Comedy, "DU BARRY WAS A LADY."**


M-G-M'S
EYE-FULL
TOWER
DuBARRY
WAS A
LADY
Technicolor and
Terrific!
Let's Keep
Selling Bonds!
starring
★ RED SKELTON
★ LUCILLE BALL
★ GENE KELLY
VIRGINIA ★ O'BRIEN ★ "RAGS" RAGLAND ★ ZERO MOSTEL
★ TOMMY DORSEY AND HIS BAND
Screen Play by Irving Brecher • Adaptation by Nancy Hamilton • Additional Dialogue by Wilkie Mahoney • Based on the Play Produced by B. G. DeSylva • And Written by Herbert Fields and B. G. DeSylva • With Music and Lyrics by Cole Porter • A Metro-Goldwyn-Mayer Picture
Directed by ROY DEL RUTH • Produced by ARTHUR FREED

# ON THE MARCH

by RED KANN

HOLLYWOOD

FILTERING into this Southland from up-state have come rumblings of dissatisfaction among independent theatre men. The filtering has been under way for some time. It ties to disaffection over circuits and their buying power and the insistence that distributors will not adjust grievances, no matter how justifiable the conditions or how persistently they publicize their intentions to be reasonable.

Those rumblings stop being irregular and now break into the open under the following circumstances:

"Socker" Coe, continuing his cross-country speech-making before outside groups, recently added San Francisco to his tour in an address before the Pacific Advertising Association. Later that same evening, he met a group of exhibitors for a face-to-face talk, thereby marking the second phase as entirely an industry matter.

Having made it plain at the beginning that he was not authorized to discuss trade practices and film prices, somewhere along the line the vice-president and general counsel of the Hays association, nevertheless, proceeded to tell why UMPI failed. What with one thing and another, the barriers thereafter dropped and the heat was on.

Hyman Levin, operator of the Roosevelt and the Avanue, among others in San Francisco, asked a question or more about the independent exhibitor and why he seemed never to get anywhere in this business. Ben, son of Hyman and secretary of the ITO of Northern California, which is an MPTOA affiliate, went filial in his father's defense when the back-and-forth became caustic, which it did.

H. V. (Rotas) Harvey, president of the exhibitor unit as well as an independent circuit man of parts in those parts, sought further information on Coe's public relations plan. He learned San Francisco was not blueprinted for a representative, but he likewise pointed out local theatremen knew the ins and outs of legislative halls and did not take too kindly to an "outsider" crashing the gate with manuals on how and wherefore. D. M. McNerney, partner to Joe Blumenfeld, who is an independent of means, too, threw the direct question by seeking to learn just what Coe was trying to accomplish.

## They Said No, Positively

IN the cross-fire which threatened to blow the mercury through the top of the thermometer, one or more exhibitors finally turned very definite on these points:

That Northern California independents were damned well fed up with the distributor attitude which assumed exhibitors were at their ready beck and call whenever trouble, the real or the imaginary, rattled the rafters.

That cooperation is a two-way road and that exhibitors were frigid about the whole matter unless distributors displayed mutuality by listening to proper grievances and taking action after they listened. Uncomplimentary messages were deposited in Coe's lap for delivery to "those guys down there in Hollywood."

The cause of amity certainly was not advanced, moreover, when Coe clearly conveyed this challenge, if not in these direct words: "If producers and distributors can cooperate, they can also fight if that's what you want."

Furthermore, those present who knew their history subsequently voiced astonishment tinged with resentment over the statement made by Coe that exhibitors were responsible for the consent decree in its present form. The astonishment and the resentment welled from the knowledge that it was the lawyers for the five majors who drew up the text which was approved by Judge Henry Warren Goddard, as prepared, despite exhibitor delegations before the then Assistant Attorney General Thurman Arnold and the public hearings subsequently held in Judge Goddard's court in New York.

Thus, the San Francisco episode turned out anything but happily. The break which made the open there evidently proved to be a flowering of what simmered sporadically when Coe spoke in New York, where Harry Brandt was challenger, what threatened but did not develop under similar circumstances in Boston and what sputtered and died in Detroit when Alex Schreiber showed his mood was one of fight.

Incomplete as they are, these signs are new tokens that all is not well. The independents are not on the march, but they are displaying restlessness. In San Francisco, they were belligerent.

## Signals in the Breeze

R. B. MURRAY director of the U. S. Army Motion Picture Service which currently books 6,834 shows weekly, told us while here: "Good war films click with the men in the armed services. However, the men get newsreels which are largely war and training films which are all war. Therefore, escapist fare is growing and is definite in value. 'My Friend Flicka,' as a case in point, was a hit."

The operating head of a national circuit who allows use of his viewpoint but not use of his name: "Our theatres, I think, represent the nation cross-sectionally. Our experience shows war pictures, even the big ones, have been getting off to a fine start, then many of them drop off. Contrariwise, escapist films, which also get off to a fine start, show greater staying power. They drop off, too, dependent upon quality and appeal, but the point is they are dropping off less rapidly than war films."

David Rose, managing director for Paramount in Great Britain, reports: Escapist films are doing business in that country, at war since September 1, 1939. Reasons: Too much dramatic license employed too often by Hollywood in war films; the battle is too close.

Hilary St. George Saunders, librarian of the House of Commons, who was here some weeks ago: "Two types are necessary. One for the armed services and one for the public. The armed services [British] want entertainment that has little to do with the war, but will take the occasional war subject if it is meritorious. The public must be kept abreast of the war; therefore, it is important to make a number of war films, provided they are not merely good, but *excellent.*"

## Unfair, This Time from India

REPORTING from an American air base in India, Herbert L. Matthews in the New York *Times* puts the industry under a cloud, however innocently it may have come about. He tells how lack of parts is making projectors run down and quotes one commander: "Get someone to put a carton of projector bulbs on the next plane leaving Miami and I'll guarantee a 100 per cent rise in the morale of my outfit over night."

Matthews also is critical of film quality. "Sometimes it looks as if Hollywood reserves its third or fourth class pictures for India. Often there are good ones, of course, but all too often they are pictures you couldn't drag people in to see in the United States. I have actually seen soldiers walk out. . . . Moreover, there are not enough films."

This inevitably creates the impression the condition traces to Hollywood. Of course, it traces to nothing of the sort. The blame, if there is blame, belongs in Washington.

War Activities Committee: Please note, take action.

■ *Benjamin de Casseres in his Hearst press column:*

*"General Eisenhower cabled the War Department that the movies are great morale builders. This must be apparent to any movie fan. I think the big stars—male and female—can do better work for us on the screen than they can in uniform. They are worth a thousand 'pep' talks."*

■ *Imperishable line of the week, from Hedda Hopper's column in the Los Angeles* Times:

*"The British War Office cabled Sam Goldwyn and received his* permission *to star Major David Niven in their biggest production to date, based on the history and exploits of the British army."*

■ *Studio brain conference, tossing around a flock of titles with "larceny" in them and unable to decide which one, was virtually stopped by a visiting theatre man highly conscious of percentage terms. Observed the visitor:*

*"Why not call it 'Larceny' and quit there?"*

# OWI Film Activity to End by July 15th

## *Eight Pictures In Work To Be Completed; Office in Hollywood To Close*

Motion picture activities of the Office of War Information, now in process of liquidation, will be concluded by July 15th. Congress last week slashed the budget for the Government film making agency to $50,000 from $1,300,000 and limited its program to that of a liaison office.

At New York officials of the production division, headed by Samuel Spewack, said that eight pictures now in work would be completed by July 15th. All new production had been halted shortly after the House of Representatives cut the OWI funds in mid-June.

The pictures now being edited include two reels on the black market and food rationing made for the Office of Price Administration, one on job training for the War Production Board, a reel for the War Manpower Commission and four general information pictures. The latter include reels for Merchant Marine recruiting, and an appeal for women in the services.

### *Hollywood Office Will Close on July 15th*

The Hollywood office of the OWI, headed by Nelson Poynter, also is scheduled to close on July 15th. Reports that the industry might underwrite the west coast bureau to insure its continuance as a contact channel with other Government agencies had not been confirmed by action up to midweek.

Mr. Poynter had estimated that the office could be maintained for $50,000 a year, and had offered to serve as Government representative without salary, or as a $1 a year adviser. He has independent means as the publisher of Florida and midwest newspapers. Warren Pierce, his assistant, expects to enter the Navy.

Curtailment of the OWI's production is not expected to result in a shortage of product for free distribution to theatres by the War Activities Committee. Arthur Mayer, assistant executive chairman of the WAC, told exhibitors at the New Jersey Allied convention in West End last week that distribution by the WAC of one film a week would not be interrupted by the shutdown of OWI production.

### *Film Bureau Confined To Mellett's Office*

Ample Army, Navy, Red Cross and other Government and United Nations film is available to replace the 28 reels which the OWI had been scheduled to provide, it was said.

The Congressional action will confine the motion picture bureau to the Washington office of Lowell Mellett, chief. In addition to halting the agency's production of information films for theatres the budget cut is expected to curtail the extensive 16mm distribution system organized under the direction of Paul Reed. Depositories now holding OWI films will continue to circulate them, however.

The National Association of Visual Education Dealers last week wired Mr. Mellett, and Elmer Davis, head of OWI, their pledge to continue dissemination of 16mm motion pictures. D. T. Davis, the secretary, asked that the films now in the hands of 230 of the 16mm dealers be kept in circulation and that prints now on order, including "Prelude to War" be delivered before the July 15th deadline.

Approximately 45 employees will be released from the domestic film branch at New York next week.

Mr. Spewack, director of the domestic production, is expected to transfer to the OWI overseas film unit, headed by Robert Riskin. He has filled several assignments for the overseas unit, including a trip to London last winter.

The only domestic activities of OWI to escape unscathed were the news and radio bureaus, the latter getting $800,000.

The domestic operations branch of OWI has been given $2,750,000. The House Appropriations Committee recommended a fund of $5,500,000 for domestic needs, but the House refused to grant one cent on the ground that OWI was engaged in politics.

The Senate Appropriations Committee suggested $3,561,000 for domestic operations, of which $50,000 would be for the motion picture division and $500,000 for liquidation. A conference committee split the difference, finally allowing $2,750,000.

## Florida Editorial Praises Industry's Usefulness

Editorial comment in the Lakeland *Ledger,* Lakeland, Fla., recently praised the part theatres of the country were playing in the raising of funds for charitable and war purposes, adding that the industry was meeting an important need by helping keep up morale on both the home and fighting fronts.

"Ninety per cent of the $146,372,271 amusement tax collected during 1942," the editorial said, "came from the theatres. The theatres raised $777,528.26 for Greek relief, $997,885.95 for the USO, $1,420,568.72 for infantile paralysis work and $2,120,212.66 for Army-Navy relief, and the movie influence in War Bond sales is incalculable. . . . Clearly, the movie industry is doing its all-out, patriotic best to help worthy causes."

## Order Construction Halted

The War Production Board on July 5th ordered construction of a theatre by Manning and Wink, Inc., at Dalton, Ga., stopped because "critical materials" were being diverted to "uses unauthorized." A suspension order has been issued against the exhibitor company, which operates houses in Tennessee and Georgia, charging it violated WPB Conservation Order L-41-A, and "that therefore they have hampered and impeded the war effort by diverting critical materials to uses unauthorized by the War Production Board."

## Sailor Leaves Curtailed

A new Navy order has curtailed leaves in the San Francisco area, it was reported recently, and the restriction is expected to be felt severely at downtown theatre box offices.

# *Industry, OWI Prepare Films For Invasion*

Plans were completed in New York last Thursday for the distribution of Hollywood features to theatres of foreign countries immediately upon occupation by Allied military forces. At a meeting at the headquarters of the Motion Picture Producers and Distributors of America, foreign managers of major film companies, representatives of the overseas bureau of the Office of War Information and MPPDA executives discussed arrangements for making American feature films available to the populations of the liberated countries.

Motion Picture Herald on January 16th and May 29th reported that such discussions were under way with film company and OWI officials.

An initial group of 40 appropriate features will be selected for exhibition in specific countries by the OWI and will be given superimposed titles in the languages of the countries for which they are intended. Distribution will be handled by the OWI's overseas bureau until such time as normal commercial channels are open. Thereafter, the major companies will select a representative with the approval of the OWI to assume charge of distribution. This was the procedure taken immediately after the American forces landed in North Africa last November.

According to reports, Laudy Lawrence, now in North Africa representing the OWI overseas film division, may be selected as that representative.

It was disclosed by the MPPDA that while the foreign distribution plans were being formulated with OWI, work was progressing at the same time on the preparation of superimposed titles for some of the films which were selected by the overseas film bureau earlier, as a result of which a number of these already are completed and ready for shipment.

Meanwhile in London last week, it was reported that officials of the British Ministry of Information, together with high ranking officials of the United Nations, met in a closely-guarded conference during the weekend of June 26th and 27th to start a thorough examination now and future study of plans to use motion pictures in aiding the liberation of occupied territories of Continental Europe. Representatives of Association of Cine Technicians were present at the meeting.

While proceedings of the conference were described as "private," apparently assuming the status of "military information," the fact of their existence has been unofficially reported from time to time through MOI and other Government agencies. It was understood the film meeting was representative of practically all of the Allies because of the number of member governments-in-exile and of the high ranking officers of the United Nations headquartered in London.

## Honored Before Entering Army

Edward Seguin, of the advertising staff of Balaban & Katz in Chicago, has been inducted into the Army. He was given a farewell party by his associates, after which he reported to Camp Custer, Mich. He had been with the company for 17 years.

## Warner Exchange Shifts

Herbert Blass, Warner Bros. salesman who formerly covered South Dakota, has been promoted to Twin City sales representative in the Minneapolis exchange, under branch manager Art Anderson. Mr. Blass succeeds William Grant who resigned.

# TO SHOW "MINUTE MOVIES" ON CIRCUIT SCREENS

## *Screen Broadcasts Plan Endorsed by Agencies of the Government*

Government-endorsed "minute movies," sponsored by national advertisers, will be shown on the screens of some of the nation's largest theatre circuits, in some instances for the first time, under a plan announced this week.

Major circuits, including National Theatres, Schine, Interstate of Texas, Mullin & Pinanski of Boston, Wilby-Kincey of Atlanta, Brandt, Cinema and Interboro circuits of New York, among others, are reported negotiating for the new product of Screen Broadcasts, distributed by Motion Picture Advertising Service of New Orleans and United Film Service of Kansas City.

Eight series of 26 one-minute films have been produced by Screen Broadcasts and will be distributed by its parent companies throughout the United States as part of a "community security" campaign which has been launched by the company. Advertisers of drug, food and other products have sponsored the pictures. Theatres will be paid for booking each of the series of pictures planned for release.

### *Have Been Endorsed by Government Agencies*

According to William Johnson, president of MPAS, the films have been endorsed by the Treasury Department, the War Production Board, Office of Price Administration, Office of Defense Transportation, Office of Civilian Defense, the U. S. Public Health Service and other Government agencies.

Mr. Johnson said that some months ago his organization made a survey of about 500 towns in the U. S. "to find out what the people in those towns were thinking. We found that people weren't entirely sold on war participation. We found that they were not buying War Bonds at the rate they should; that motorists were still driving at speeds in excess of 35 miles per hour and burning gasoline on unnecessary outings; that all departments of Civilian Defense were not adequately manned."

### *Submitted His Plan to Treasury Department*

Attacking the problem from the angle that "selling the war" means selling the American people on winning the war by coaching them on the many vitally important ways the home front can help, Mr. Johnson submitted a plan for a series of sponsored films to Treasury Department officials several months ago. The first series was on War Bonds. Executives of the War Savings Staff approved the plan and the pictures were produced by Screen Broadcasts which then proceeded to solicit commercial sponsors.

Since then, series of 26 "minute movies" have been made by the company for the OPA, the ODT, OCD, the U. S. Public Health Service, and the Department of Labor's National Committee for the Conservation of Manpower in War Industries.

Since Pearl Harbor, the advertising film business has been sharply restricted because of raw film stock shortages. Producers of "minute movies," for example, have been relying on their stocks purchased prior to the War Production Board order limiting the supply of raw film. Very few new advertising pictures were produced in the last year. Producers of industrial commercial films, however, diverted their operations to making films for the Navy, Coast Guard, the Office of Education, Coordinator of Inter-American Affairs or other Government agencies or to making training and morale pictures for national industrial firms.

### *Was Forerunner of Present Trailers*

In the early days of the motion picture industry, screen advertising took the form of the old-time slide which told about the wares and services of local merchants. As the industry developed, the slide grew into the "minute movie" picture which, in turn, was the forerunner of the picture trailer. Finally, the "minute movie" gave rise to one and two-reel pictures sponsored by national industries and from that screen form of educating the public in the elementary operations of American industry, was born the documentary film.

With the rapid development of the motion picture industry, screen advertising became a moot question. There were many theatre operators who were reluctant to use advertising films. Other exhibitors, however, came to rely upon the sponsored film for additional revenue. The advertising picture business grew to million-dollar proportions and it reached its peak just before the United States entered the war.

The parent companies of Screen Broadcasts, among the oldest in the business, maintained contracts for regular advertising films before the war with about 9,000 theatres throughout the country.

Under the new Government film plan, Mr. Johnson reported that thus far theatres in 2,500 communities in 30 states were showing the War Bond series and that theatres in 2,000 communities were booking the OPA and OCD groups. Films explaining ODT objectives and those on job safety will be released shortly.

### *Pictures Are Booked On Yearly Basis*

Standard rates for the pre-war "minute movies" were $3 per showing of which the theatre was paid $1 per showing. It is understood that similar rates are still in effect. The pictures are booked in theatres on a yearly basis, insuring playing time of 26 weeks, or one picture in each house every two weeks.

Through an authorization from the motion picture bureau of the War Production Board, raw film stock was made available to Screen Broadcasts for the series. The eight different groups were made in both 35 and 16mm.

Mr. Johnson said in New York this week that trade and business associations, parent-teacher groups and other organizations would be utilized in helping to promote the "community security" program, in connection with scheduled showings of the films at each theatre. His organization is preparing detailed circulars, brochures and other promotional material which will be sent to exhibitors acquainting them with the purpose and procedure of the project. Other material will be made available for community groups.

## National Decency Legion Classifies Seven Films

The National Legion of Decency this week reviewed seven films, classifying three as unobjectionable for general patronage, two as unobjectionable for adults, one as objectionable in part and condemning one as unsuitable for exhibition in entertainment motion picture theatres.

The lists follows: Class A-1, Unobjectionable for General Patronage: "Colt Comrades," "Fighting Balley," "Henry Aldrich Swings It." Class A-2, Unobjectionable for Adults: "Gals, Incorporated," "Life of Simon Bolivar." Class B, Objectionable in Part: "Best Foot Forward." Class C, Condemned: "Confessions of a Vice Baron."

## Russian Film Envoy Due in Hollywood

Mikhail Kolotosoff, Soviet film producer, is expected to arrive in Hollywood within a month as a representative of the Soviet Film Committee. He will establish a permanent office in Hollywood for the purpose of studying American film technique and production methods. He also expects to promote the interchange of technical knowledge of motion pictures between the two industries. Mr. Kolotosoff will not deal with trade relations between the U. S. and Russian film industries. Currently that is being handled by Leonid Antonov, a representative of the Soviet Film Committee who is now in New York.

## Warners Donate Prints To War Shipping Board

Three prints of Warners' "Action in the North Atlantic" have been donated by the producer to the War Shipping Administration for official use in merchant marine training schools, it was announced last week.

The film will be used at the Merchant Marine Academy at Kings Point, New York, and at the Cadet Basic Schools at San Mateo, Calif., and Pass Christian, Miss., as part of their regular training program.

## Thomas on Sales Tour

Harry Thomas, Monogram eastern sales manager, left New York this week on a tour of the company's Pittsburgh, Chicago, Cleveland and other exchanges.

## Promoted to Corporal

Cy Jacobsen, formerly short subjects buyer for the Indiana-Illinois circuit, has been promoted to corporal at the Army Air Force base in Kingman, Ariz.

# Canada Plans Shows For All Factories

## *Threat to Industry Seen In Film Board's Idea to Entertain Workers*

by W. M. GLADISH
*in Toronto*

Canada's National Film Board has launched a development which, in its field, holds promise of rivaling organized distribution of film product by recognized exchange companies among the 1,250 theatres of the Dominion.

Replace the theatres by hundreds of manufacturing industries and the film exchanges by the NFB and you have the Federal Government's latest project under the aegis of John Grierson, commissioner of the Board, general manager of Wartime Information Board and otherwise an officiating influence in high political circles of the Dominion.

The new activity is known by the name of Industrial Circuits and Gordon Adamson has been appointed general supervisor. Branch offices have been, or will be, opened in key film cities across Canada and will operate as industrial film exchanges with regional supervisors and bookers.

**These offices primarily will handle 16mm product, but the availability list includes subjects which also are being released to recognized theatres. There lies the germ of a threat to the theatre business of Canada because, admittedly, some of the pictures can be classed as entertainment, while some of the shorts are very similar to newsreels.**

The potential audience is 750,000 men and women industrial workers, and to serve these people with propaganda and topical information it is planned to organize 50 circuits from coast to coast. The objective for each circuit is 50 shows per month, with operator and equipment supplied by the NFB, without charge to the industrial company or its employees who form an audience. The Board is providing the equipment and the cost of the films is borne by the Federal Department of Munitions and Supply, Wartime Prices and Trade Board and National Selective Service, the latter being a part of the Labor Department. "The entertainment is completely free," it is stated.

### *Manufacturer and Labor Groups Cooperate*

The arrangement is that Industrial Circuits will put on a show in any plant or industrial enterprise having at least 100 employees. The show, or any number of necessary shows, will be staged at any hour of the day or night. If space is not available within a plant, permanent cooperation is sought with religious, education, municipal or fraternal organizations for the use of a hall in which to stage the shows on booked dates. Employment badges, it is ruled, will be the token of admission.

The NFB already has obtained the cooperation of the Canadian Manufacturers Association, the Trades and Labor Congress of Canada, the Canadian Congress of Labor, Catholic Labor Syndicates and other bodies. Some unions, rather than company management, have been given the responsibility of arranging free National Film Board shows on company time or otherwise.

To date, there are 20 Industrial Circuits in Ontario, each of which is booking 50 "stands" monthly. Forty factories in the Kitchener district, employing 3,000 workers, have combined for a total of 40 engagements which actually are designated as bookings. In Toronto 272 manufacturing plants are said to have been lined up for a series of scheduled bookings. Readiness to fall in line has not been unanimous in the Toronto area, however.

"Workers are here to produce, not to be entertained," was the reported response of one manufacturer, and there are others who are cool to the plan, it is admitted. Some have intimated that there are sufficient theatres to which the workers can go on their own account, it is said.

### *Munitions Plant Has Private Theatre*

One large munitions plant has its own private theatre and equipment in which NFB programs are regularly presented. The related aircraft industry of Canada has installed 19 sound projectors in various plants and departments and has become part and parcel of NFB Industrial Circuits. Incidentally, the unit film program averages 90 minutes running time, when the NFB supplies operator and equipment, but a shorter show can be arranged. Apart from subjects dealing with technical matters, nutrition, rationing and the like, each program includes topical films, one of "Canada Carries On," one of "The World in Action" and war pictures from other parts of the world. According to reports, the film division of the U. S. Office of War Information also will supply films for the circuit. There are no routine educational reels, it is said.

The Ontario film exchange of the National Film Board has been opened at No. 1 Toronto Street, Toronto, about a half-mile from the real Film Row at Dundas Square. H. R. Keele is in charge as Ontario Supervisor and his assistant is H. J. Taylor who was an itinerant exhibitor in rural Ontario before joining the NFB organization. This fact recalls that the Board has a comprehensive rural circuit system to take the screen to the farming, fishing and lumbering people. Theatre men raised objection to this scheme some time ago on the ground that it was new opposition but the traveling rural shows still operate. In fact, Industrial Circuits is an outgrowth of Rural Circuits.

## Leach Des Moines Booker

Robert Leach has been promoted from assistant to head booker and office manager of the Des Moines exchange of RKO. He succeeds Glen Wood.

## "Northern Pursuit" New Title

Warners has changed the title of "To the Last Man," with Errol Flynn, to "Northern Pursuit," and will release the picture under that title.

# *PRC Stresses Topical Films*

Principal topic of discussion at the closing day of Producers Releasing Corporation two-day regional sales meeting last Thursday and Friday at the Park Central Hotel, was the sales campaign on "Isle of Forgotten Sins," the first Producers Special on the company's 1943-44 program. Arthur Greenblatt, sales chief of PRC, said the compnay's field forces would "put over the most ambitious campaign ever attempted by an unaffiliated company. He also soid PRC was fortunate in being able to anticipate topical subjects and headline news, as witness the rapid rise and gross sales of "Corregidor."

Mr. Greenblatt stressed the point that the major portion of the new season program would be based on topical subjects, with at least 50 per cent of the entire schedule in the lighter vein, musicals, semi-musicals and comedies, and the balance drama and melodrama.

O. Henry Briggs, president of PRC, in opening the New York regional last Thursday, reviewed the growth of the company during the past year and said that still further expansion would be in order throughout the organization to keep pace with the more ambitious production plans now under way and already in effect.

## Ohio Bill Permits Bingo For Charitable Affairs

Governor John W. Bricker of Ohio last week signed the anti-numbers racket bill which contains an amendment exempting from interference or prosecution sponsors of Bingo games when conducted for religious or charitable purposes. The bill becomes a law in 90 days after the date of signature.

Mrs. Margaret E. Keller, Cincinnati, who was responsible for the games being stopped in that city after she filed suit to compel city officials to uphold the law against gambling, announced her intention to challenge the constitutionality of the bill, and to carry the case to the Supreme Court, if necessary. Theatre men anticipate the same degree of competition formerly experienced from this source.

## Louis Rosenbaum Again Heads War Chest Group

Governor Chauncey Sparks of Alabama has appointed, for the second successive year, Louis Rosenbaum, Muscle Shoals Theatres head of Florence, Ala., as chairman of District I of the Alabama State War Chest organization covering three counties.

Mr. Rosenbaum, who entered the theatre business in 1914, has been head of the Muscle Shoals Theatres since 1924. His service on charity fund committees during the past 25 years covers organizations of almost every type functioning in Alabama. In 1941 he was president of the Florence Chamber of Commerce.

## Waggoner Named Publicity Head of Wallace Theatres

Ted E. Waggoner has been appointed publicity director of the Wallace Theatres in Texas, it has been announced by Wallace Blankenship, circuit head. Mr. Waggoner will operate from the Levelland office and will work with the staffs of all Wallace theatres. Before his association with the circuit, he was employed first by Interstate Theatres and then Jefferson Amusement Company.

## Gets Monogram Booking Post

Marie Slattoste has been appointed booker at Monogram's Des Moines exchange.






# TAYLOR



"JOHNNY EAGER"—"STAND BY FOR ACTION"—"BATAAN"

# UP! UP! UP!

*Let's Keep*
*Selling Bon*

LITHO

# *Warners Set Financing of $23,000,000*

Warner Bros. last week announced that it had arranged for new financing totaling $23,000,000, of which $15,000,000 was obtained on July 2nd from a group of banks headed by the First National Bank of Boston.

Others include the New York Trust Company, Guaranty Trust Company of New York, Continental Illinois National Bank and Trust Company of Chicago, Pennsylvania Company for Insurance on Lives and Granting Annuities of Philadelphia and the Union Trust Company of Pittsburgh.

The loans mature through June 1, 1949, with interest at the rate of 2¾ per cent. Commitments have been entered into for the private sale on or before September 15, 1943, of $8,000,000 principal amount of four per cent serial debentures of the company maturing semi-annually from December 1, 1949, through June 1, 1953.

The proceeds of the financing together with other funds of the company will be used to pay the $5,500,000 domestic bank loans; all six per cent debentures, series due 1948, in the principal amount of $10,139,500; and the 99,397 shares of preferred stock outstanding. The debentures have been called for payment at 100½ and accrued interest on August 2, 1943, but the holders thereof may obtain payment in full at any time.

The preferred stock has been called for redemption on September 1, 1943, at the redemption price of $89.65 per share. At one time there were outstanding $42,900,500 principal amount of six per cent debentures and 785,604 shares of preferred stock.

After September 1, 1943, the outstanding capital stock of the company will consist solely of 3,701,090 shares of common stock, it was announced.

## Central States Partnership Formed After Dissolution

Mrs. Virgil Jackson and John A. Murphy have formed a partnership operating the Central States Amusements, it was announced recently following the dissolution of the corporation after Mrs. Jackson's husband entered the Army as a major.

Mrs. Jackson has the title of president and Mr. Murphy is treasurer. The circuit operates three Ohio theatres, the Olentangy and Uptown in Columbus and the McCook, near Dayton. Four other houses were recently sold, two in Cincinnati and two in Columbus.

## Honor DeFazio in New Haven Before Army Departure

Peter DeFazio, Warner salesman in New Haven, was tendered a farewell luncheon by associates in the trade at New Haven last week. He enters the service shortly, and is to be succeeded by Al Herman, former Monogram salesman in Boston.

The chairman for the affair was Michael Tomasino of the Victory theatre, while Samuel Seletsky, Republic branch manager in New Haven, was treasurer. Mr. DeFazio received a cash gift.

## Transferred to Publicity

Waldo Baill, former city manager for Balaban & Katz in La Grange, Ill., has been transferred to the publicity department in Chicago, where he will handle advertising for neighborhood houses, according to an announcement by William K. Hollander, publicity head.

## DRIVE-IN HOLDS OWN DESPITE GAS CRISIS

**The limitations of gas rationing, responsible in many cases for the demise of drive-in theatres, has not noticeably reduced the patronage at the Milwaukee Drive-In theatre, eight miles from the city proper.**

**Open since April 25th, the theatre has done almost as much business as last season, and the only complaint heard by the management concerned the weatherman's indecision.**

## Junior War Groups Guests At Boston Film Showing

A special showing of "Bataan," MGM film, was to be shown to more than 2,000 Victory Army members in Boston at the Loew's State theatre on Saturday. The Boston *Record* and Boston *American* are joint sponsors with the theatre in a series of similar special showings.

The entertainment is given the group in recognition of the work being done by the organization. Among the guests at the showing were to be American Legion juniors, and various boys' and girls' clubs in the city which aided in numerous campaigns, such as the copper drive and the campaign to obtain playing cards for service men.

## McNamee Is Nominated for Philadelphia WMC Post

Frank L. McNamee, partner in the Jay Emanuel theatre circuit in Philadelphia and eastern Pennsylvania, recently was nominated by President Roosevelt for the post of regional director of the War Manpower Commission in the Philadelphia area.

Mr. McNamee started in the film industry as city salesman for Universal in Pittsburgh, later being appointed Salt Lake City branch manager for the company. In 1923, he joined RKO as branch manager in Washington, D. C., remaining with the company 17 years. He joined Jay Emanuel in 1940, and in the following year was chairman of the annual Infantile Paralysis Fund drive in Philadelphia.

## More Key Positions to Women in Boston

Boston's film industry has been observing the influx of more and more women in key jobs. Three women managers are now in charge in the E. M. Loew circuit, numbering more than 50 theatres in the area.

There are at least three other women holding managers' jobs in the territory. Replacement of male draftees with usherettes and doorwomen has become a common practice. The Lockatres also have absorbed many women into their organizations.

wood and Gordon circuit and the Warner the-

## Ohio Censors Cut 17 Films

Eliminations were ordered in 17 films or 33 reels out of a total of 122 films, representing 343 reels reviewed by the Ohio censors for the four-week period ending June 26th. This compares with eliminations in nine films or 16 reels in May, when 135 films or 350 reels were reviewed.

## Joins Warner Story Bureau

Ellingwood Kay, formerly an associate editor of *Cosmopolitan*, has been appointed story editor in Warner's home office under Jacob Wilk, eastern production manager.

# *Expect Further Gas Rationing, N. J. Allied Told*

Exhibitors must expect further gasoline reduction by the Government, thus reducing patronage in rural areas, and cutting film deliveries in some sections, they were warned by H. M. Richey, MGM exhibitor relations director, at the 24th annual convention of New Jersey Allied, Tuesday, Wednesday and Thursday of last week, at the Hotel Hollywood, West End, N. J.

Mr. Richey, acting distributors' representative on the War Activities Committee, and a conferee at meetings in Washington on the film delivery problems occasioned by OPA and ODT conservation orders, said he had been told the petroleum situation would become worse before it improved. He asked faith in film carriers, voluntary conservation measures, and complete cooperation in playing Government shorts.

Other convention speakers were Francis Harmon, WAC executive vice-chairman, who outlined its work, and stressed that it guards specific exhibitor needs; Arthur Mayer, of the WAC, who discussed its formation, and emphasized that it grew from film industry awareness long before the war, of the consequences of Nazi aggression; Walter Green, National Theatre Supply president; Abram F. Myers, national Allied general counsel; A. W. Smith, Jr., Twentieth Century-Fox eastern division manager; Don Jacocks, Warners; Ed Morey, Monogram; Max Gillis, Republic; George Dembow, National Screen Service; Sidney Samuelson, J. B. Fishman and Irving Dollinger, Allied.

Eastern regional directors of Allied, meeting last Thursday morning, approved a "buyers' clinic", which will include a series of meetings at which rental terms will be discussed. The buyers of each territory will advise local exhibitors at frequent meetings; and they will leave their areas every 60 days for meetings in other localities.

Harry Lowenstein, of Newark, who presided, was reelected president.

Other officers elected were: Louis Gold, Newark, and Ralph Wilkins, Pitman, vice-presidents; David Mate, Little Falls, secretary; David Snaper, New Brunswick, treasurer, and Edward Lachman, Boonton, assistant treasurer.

The board of directors includes: Jacob Unger, Helen B. Hildinger, John Harwan, Morris Spewak, Louis Gold, Frank P. Gravatt, Irving Dollinger, Basil Zeigler, Harry K. Hecht, George Gold, Sidney E. Samuelson, Sam Frank, Jack Waxman and Lee Newbury.

## Request Four Warner Films For National Archives

John G. Bradley of the National Archives has written Jack L. Warner, executive producer of Warner Bros., requesting "posterity prints" of "Mission to Moscow," "A Dispatch From Reuter's," "Underground" and "Confessions of a Nazi Spy." The films were chosen as "having historical value—eligible for acceptance in the terms of National Archives standards."

## Orowitz Named Film Booker

E. M. Orowitz, former Hollywood publicist who recently joined the Varbelow theatre circuit in southern New Jersey, has been appointed film booker for the company.

## Joins Merchant Marine

Chris Chinn, assistant cashier of the Twentieth Century-Fox exchange in Chicago, has joined the Merchant Marine Service.

# WMC Shifts Studios To 48-Hour Week

## *Order Effective July 18th; Map Plan for Workers to Take Part Time Jobs*

Arrangements to shift production to a 48-hour week for the duration in accordance with the War Manpower Commission's designation of Southern California as a Class II critical labor shortage area are completed.

Hollywood's labor-management committee met last Friday to complete final details of industry compliance with the order, which becomes effective at the start of the work-week on July 18th. E. C. Rinehart, assistant area director for the WMC, served as chairman of the meeting, at which the committee of producers and labor leaders functioned as a sub-committee of the War Manpower Committee.

With studios already operating unofficially on a 48-hour basis, the meetings Friday and previously were concerned principally with the working out of a means of adjusting rules governing the issuance of availability certificates to studio workers.

### *To Facilitate Transfers Of Day Workers*

The chief problem was to permit studio workers to take other part time jobs in defense industries, while remaining available for the fluctuating demands of film production. The studios, which require widely varying numbers of workers from day to day, hope to obtain them without interruption of the very tight over-all labor picture in the Los Angeles section.

The committee and WMC on Friday agreed to facilitate transfers of studio day workers by granting them authority to work and change jobs at will, without availability certificates. Studios and unions will certify the workers who come under this exemption.

Stunt men, extras, day players and casual laborers are the principal members of the group. Extended availability certificates will be issued, however, to 46 regularly employed studio workers to show that they are employed by the industry and not available for transfer to other essential jobs without WMC approval.

### *Letters of Authorization Sent to Studios*

After Friday's meeting Fred Pelton, labor executive of the Association of Motion Picture Producers, mailed the following communication to all studios.

"Attached herewith are your letters of authorization from the War Manpower Commission, authorizing certain designated persons in your studio to issue Extended Availability Certificates to employees in the following job classifications:

"Carpenter, journeyman electrician, chauffeur and/or truck driver, special equipment driver, wrangler, car washer, artist, sculptor and/or modeler, plasterer and/or model maker, caster, mouldmaker and/or cement finisher, staff shop helper, laborer, potwasher, vegetable man, yardman porter misc., dishwasher waiter, bus boy, waitress, machinist, machinist helper, blacksmith, moulder and foundryman, sheet metal worker, scenic artist, assistant scenic artist, decorator.

"Painter or paperhanger, paint shop helper, body makeup woman, hair stylist, grip, lamp operator, beader, special operator, cleaner and presser, finisher, and millinery maker, tailor, prop and miniature journeyman, special effects journeyman, upholsterer, draperyman, seamstress (drapery), assistant propman, greensman, laborer, projectionist, welder, nurse and/or first aid man, watchman, musician, free lance player,

"and to issue Regular Availability Certificates to:

### *Studios to Prepare Availability Certificates*

"(a) Individuals resident, but not previously employed in this area, and

"(b) In-migrants in accordance with Regulation 2.03.

"The following procedure for the establishment of the Employment Stabilization Plan in the Motion Picture Industry has been approved by the War Manpower Commission:

"(1) During the week ending July 10, 1943, the studios will prepare Extended Availability Certificates for each employee on the current payroll whose job classification entitles him to an Extended Availability Certificate.

"(2) These Extended Availability Certificates may be retained in the studio files during the tenure of employment of such employees, or for convenience, these Certificates may be given to and retained by the employees.

"(3) Prior to July 12, 1943, the studios will send the list of names for whom Extended Availability Certificates have been issued to their respective labor organizations, thus preventing duplication of issue.

### *Stabilization Plan Is Effective July 18th*

"(4) During the week ending July 17, 1943, these respective labor organizations will check names and issue Extended Availability Certificates to their members and permittees not covered by the studio list of names.

"(5) On July 18, 1943, the Employment Stabilization Plan will be fully in effect, and thereafter the studios and employees will comply with the plan and regulations previously issued by the War Manpower Commission.

"At a special meeting of the Area War Manpower Committee on June 29, 1943, the Committee approved a regulation exempting Motion Picture "Extras," "Day Players" and "Stunt Men" from the Availability Certificate requirements. Hence no type of Availability Certificate is required when employing such persons; likewise such persons are completely free to change from Motion Picture employment to other employment insofar as the War Manpower Commission is concerned."

Film exchanges in Buffalo, Cleveland and Portland, Ore., received temporary exemptions from WMC orders placing them under compulsory regional 48-hour weeks, it was learned at New York Tuesday. Not all film companies applied for the exceptions.

Still pending are requests for the exemption of film exchanges in the 48-hour regions of Washington, D. C., and Detroit. Petitions also have been filed by exchanges in Los Angeles, Seattle and San Francisco, the only other cities where regional WMC directors have ordered a 48-hour week to meet critical labor shortages.

In Detroit, an exception to the general order, the WMC directed Loew's to adhere to the 48-hour schedule and set up a 44-hour week for Columbia. Both companies plan an appeal.

C. J Scollard, Paramount home office executive who filed the first petitions, has been designated a committee of one to help other distributors file requests for exemption

Petitions argued that the film delivery system was geared to a 40-hour week and that the surplus hours would be unproductive. Also they pointed out that the longer work week would inflate payrolls by almost 30 per cent.

## Investment Company Buys Two Broadway Theatres

The Fulton and Gaiety theatres together with the six-story office building on Broadway and Forty-sixth Street in New York were purchased last week by Robert Dowling as president of the City Investing Company from the National City Bank, as trustee of the Erlanger estate.

The company now controls a plot approximately 54,000 square feet in the Times Square district comprising five theatres and a number of stores and offices. The company indicated through representatives that the blockfront would be held as an investment pending post-war improvement.

## Esquire in San Francisco Is City's Eighth First Run

The Blumenfeld circuit has launched a first run policy for its Esquire theatre in San Francisco, making the eighth downtown house to operate on that policy in the city. The admission scale was raised to 75 cents from a previous top of 40 cents.

Permission has been given by the War Production Board to the Fox West Coast circuit to construct a small theatre in Richmond near the Kaiser shipyards in the San Francisco territory. Detailed plans on the new house have not been announced as yet.

## Herb Golden in Navy

Herbert L. Golden, chief motion picture officer in charge of reports at New York for the film division of the Coordinator of Inter-American Affairs, has resigned to accept a commission as ensign in the Naval Reserve. He is a former trade paper reporter.

## Sign Removal Drive Planned

The New Jersey State Highway Commission discussed the abolition of advertising signs on roads at a meeting held in Trenton recently. Present were representatives of civic organizations, planning a campaign to consider a voluntary drive for their removal.

## Submits Bill of Particulars

Allen Boretz, plaintiff in an infringement suit against Warners for the alleged use of the title of his play, "The Hard Way," has complied with a court order by supplying a bill of particulars. He is suing the film company for $25,000.

# Philadelphia's Stage Season At New High

The 1942-43 legitimate theatre season in Philadelphia just ended enjoyed its biggest box office business in more than a decade. With three Shubert houses in continuous operation, and spot bookings at other houses, the season grossed a new high of approximately $1,850,000. This compares with $1,318,400 grossed during the 1941-42 season, and $994,500 in 1940-41.

At the three Shubert houses—Forrest, Locust Street and Walnut Street—with 42 stage attractions (three paying return visits during the season) over an aggregate period of 93 playing weeks for the three houses, the season's gross was $1,557,450. There were only 20 dark weeks among the three houses during a season that extended from September 7th to June 5th.

In addition, Irving Berlin's all-soldier show, "This Is the Army," grossed $210,000 for its two October weeks at Warners' Mastbaum theatre; and the Mask and Wig Club realized $32,000 for an eight-day run of "Paoli Junction," collegiate production of the University of Pennsylvania, at the Erlanger theatre. The season also brought scattered bookings at the Shubert theatre, Bucks County Playhouse, Academy of Music and at Town Hall.

The biggest business of the season, apart from the Army show, was "Ziegfeld Follies" at the Forrest theatre, enjoying $192,600 during its five-week stay. At the same house, "Lady in the Dark" was the next big grosser with $122,000 for four weeks; then "Porgy and Bess" with $96,500 for three weeks, and "Student Prince" with $80,000 for four weeks.

At the Locust Street theatre, "Junior Miss," staying for six weeks, was the biggest grosser with $79,600, and at the Walnut Street theatre, "Springtime for Henry" with Edward Everett Horton, was the top grosser for that house with $73,800 for six weeks. Both shows enjoyed the longest stays of any local runs during the season.

Indicative of the wartime boom enjoyed by the legitimate theatres last season, only two attractions failed to attract customers. Of the 42 shows, only "Full Speed Ahead," after a dismal $17,000 for the Christmas holiday week at the Forrest, and "The Willow and I" at the Walnut Street house doing $6,000 for the week, completed their local runs as financial losses. Both shows closed down after their engagements.

## 20th-Fox Employees in Service Total 1,033

Twentieth Century-Fox recently announced that the number of the company's personnel now serving with the armed forces totals 1,033. The figure includes approximately 600 from the studio.

Inducted this week were James Rogers, ad sales manager for the Cleveland branch, while Spence Pierce, assistant shipper in the Pittsburgh exchange, reports soon. Chris Chin, assistant cashier at the Chicago branch, who recently joined the Merchant Marine, was the 16th employee to enter service from that exchange.

## Weigh Sunday Film Showings

The City Council of Cambridge, O., has recommended that the question of Sunday pictures be submitted to referendum vote at the November election. The issue has repeatedly been rejected when voted upon on previous occasions, but it is said that there is a possibility of it now being approved since Sunday operation of theatres will provide additional recreation for service men.

## Schenck Announces 15 For 20th-Fox Studio

Fifteen pictures will go into production in the next four months at the Twentieth Century-Fox studio, Joseph M. Schenck, executive head of production, told the press in Hollywood Wednesday after a conference with Darryl Zanuck, who returned to the studio Tuesday. Mr. Schenck said that the new production schedule would eliminate all "B" and minor "A" product, concentrating only on high budget pictures. Mr. Zanuck's first project will be "Wilson," based on the life story of the late president. Three of the 15 pictures scheduled will be musicals and three others will be in Technicolor.

## David Niven to Appear in British War Official Film

The British War Office has requested and received Samuel Goldwyn's permission to star David Niven in a production based on the history and exploits of the British Army.

The story, as yet untitled, is by Eric Ambler and has been approved by the Army Council of Great Britain and the British Secretary of State for War. Carol Reed has been assigned as director, while Major Niven will be released from his official duties to star in the film, which is planned for release both in Great Britain and the United States.

## Warners Promote Three In Two Exchanges

Promotions in the New York and Cleveland exchanges of Warners have been announced. Arthur Reiman has been named New Jersey booker and Ann Simons Brooklyn booker, succeeding Daniel Ponticelle and Michael Anderson, respectively, who have joined the Army.

In Cleveland, Tony Stern has become film buyer for that territory, having been promoted from his position as assistant film buyer in Pittsburgh. He replaced Nat Fellman who was named exploitation assistant under Clayton Bond in the home office.

## Toronto Sets August 2nd As Civic Holiday

Although a Government order exists banning all minor holidays in Canada for the duration, the Toronto City Council has adopted a resolution designating August 2nd as a Civic Holiday, on which day business operations will be suspended.

The Council defied the order on May 2nd in declaring Empire Day observance. The latest gesture is its second defy. On Empire Day, only Federal offices remained open, as other communities followed the Toronto decree in calling for observance of the holiday.

## Atlantic Theatres Shifts Several Managers

Changes in management personnel of Atlantic Theatres was announced recently by B. A. Amsterdam, president of the company. Melvin C. Worrell, former manager of the Fox theatre in Riverside, N. J., joined the Navy, and his wife was appointed manager of the Criterion in Moorestown. She replaced Clarence Marshall who took Leo Toner's place in Mt. Holly. Mr. Toner succeeded Mr. Worrell.

## Dedication at MacDill Field

A new theatre has been dedicated for the Army Air Forces at MacDill Field in Tampa, Fla. It seats approximately 4,000 and includes a sound-proof radio broadcasting studio, dressing rooms and complete theatrical equipment.

## Projectionists Win Raise

Schine circuit projectionists have been given a 10 per cent pay increase, as a result of negotiations of the past several weeks.

# Schine Asks to Hold 10 Houses and Buy Others

The Schine Circuit on Wednesday in a final divestiture report told the U. S. District Court at Buffalo that it had been unable to sell ten of the 16 theatres named in the divorcement order of May 19, 1942.

The circuit asked that the order to sell these theatres be rescinded and that Schine be permitted to acquire other theatre interests to protect itself in competitive situaions. Describing deailed negotiations for the sale of the 16 theatres, the report said that no apparent market existed for the ones not yet sold. High taxes, gasoline rationing, shortage of help, and the necessity of a high initial investment deter prospective buyers, it said.

Permission to continue operation of the ten theatres as part of the circuit was sought. They have been deteriorating rapidly and the majority "are in a rather deplorable condition," the report said. Continued operation of the divorcement orders would deprive these communities of the benefit of first class theatre service, the circuit said.

Referring to the New York anti-trust suit against the major circuit operating distributors, Schine said, "it was an outrageous act of oppression for the Government to require Schine, having only 150 theatre interests, to attempt to sell 15 theatres which they had acquired since the filing of the suit." They pointed out that the distributors, defendants in the suit, too, had been permitted by the Court in New York to retain the 63 metropolitan theatres and 141 other houses acquired after filing of the complaint.

The theatres were disposed of as follows:

Leasehold on the Paramount theatre, Glens Falls, N. Y., was reacquired by the former operator, Paramount Pictures, Inc., on May 31, 1942.

The fee of the Webster theatre, Rochester, was reacquired by a corporation in which the former operator, Max Fogel, was given an interest on June 18, 1942.

Leaseholds on the Cla-Zel and Lyric theatres, Bowling Green, O., were returned to the former owners, Clark and Hazel Young, on June 24, 1942.

The Palace theatre, Clifton Springs, was reacquired by the former owner, Mrs. Josephine Williamson, on July 15, 1942, who leased it to someone else.

The Scotia theatre, Scotia, N. Y., was acquired by the Edsol Corporation of New York on December 15, 1942, preference of the former operator, Ritz-Scotia Theatre Corporation, having lapsed.

Sol Shafer, of Rochester, let options lapse on interests in the Strand theatre, Cumberland, Md., and the Marjorie Grand, Harlan, Ky.

The report said that the Liberty theatre, Pikeville, Ky., was included in the order by error, the Schine interest having been acquired before the suit was filed on August 7, 1939.

Still undisposed of are the Plaza theatre, Malone, N. Y.; Memorial, Mt. Vernon, O.; Opera House, Lexington, Ky.; Ada Meade and Viv theatres, Corbin, Ky., and State and Appalachia, Appalachia, Va.

## Harry Sherman Planning 16 Films for Early Release

Harry Sherman has announced that 16 films are being prepared under his supervision for early release by United Artists. Included among them are seven "Hopalong Cassidy" pictures, three other Westerns and two films from adaptations of magazine stories. In addition, "Crocus Hill" is being prepared under the title of "Nob Hill." The story was written by Eleanor Griffith and is an unpublished novel.

# 8 Million Men at USO Shows in 6 Months

## *8,000 Performances Given at 4,078 Army and Navy Bases During Period*

USO-Camp Shows, Inc., the largest touring show business in the world, entertained more than 8,000,000 service men stationed in 4,078 Army camps and Naval stations during the period from November 23rd, 1942, to May 31st, last, it was learned at Camp Shows' headquarters in New York this week. In that period, more than 8,000 regular performances of the Red, White and Blue circuits were given, including hundreds of personal appearances of Hollywood stars and featured players.

Recently, the Hollywood Victory Committee announced that nearly 1,000 Hollywood contract and free-lance players thus far had pledged their cooperation in the new program arranged by the committee and USO-Camp Shows, which was designed to double the entertainment for service men at home and abroad. The minimum six-week pledge will facilitate a steady flow of talent to the USO shows. This summer, there will be 25 USO units touring Army camps, compared to 15 last summer.

### *More Than 20 Units Now Touring Overseas Camps*

During the November, 1942 to May, 1943 period, the total number of Camp Show playdates was 5,267; regular performances, 8,135. Regular attendance at the shows totaled 7,852,617, plus 235,742 in attendance at performances given by USO at hospitals. The average attendance by performance was 965. A total of 50 shows in all toured the Red and White circuits during the period, of which 34 of the units always were on tour at one time.

More than 20 units are now visiting camps and bases overseas, featuring such well-known Hollywood players as Bob Hope, Adolphe Menjou, Frances Langford, Charles Butterworth and Hal LeRoy.

Currently, there are about 54 tabloid shows on the Blue circuit, comprising five entertainers in each company, which trek to the isolated bases along the Atlantic and Pacific coasts and in other sections of the country.

### *Thousand Films a Week Used at USO Clubs*

An unprecedented sum of $14,000,000 has been earmarked by the United Service Organization for USO-Camp Shows between June 1st of this year and December 31st of 1944 to handle Camp Shows' expanded program at home and abroad. About $4,700,000 will be spent by the entertainment unit of the service organization between now and the first of the year it was indicated by USO officials.

Bookings of films for USO clubs throughout the country is now in process of change. At the present time, the various clubs make their own arrangements with sectional distributors in obtaining entertainment pictures. However, this procedure has not worked out as well as officials had hoped. A staff specialist is being sought to book films on a national basis, to effect greater coordination. About 1,000 prints a week are used at the clubs at present.

The USO mobile film units which travel to isolated posts use about 100 prints a week with an average of nine shows per print. The field units are serviced by the Victory Recreation Service and 16mm prints from Paramount, Universal, RKO and Twentieth Century-Fox are purchased from 16mm distributors. Plans are being made to increase the number of pictures to be distributed through these units.

Within the last week and during the next two weeks the following Hollywood stars will tour Army camps: Charles Laughton, Robert Young, Judy Garland, Edward Arnold, Edgar Buchanan and Helen Walker, Grace McDonald, Carole Landis, Warner Baxter, George Tobias, Marjorie Main and Donald Meek, Mary Lee, Nan Wynn and Grace Moore.

Bob Hope, Frances Langford and Charles Butterworth reached England on June 25th to join the USO shows entertaining soldiers in the European theatre of operations. They also will present regular weekly broadcasts in connection with troop entertainment as they had been doing in this country.

The Hollywood Victory Committee announced this week that during June, it had supplied 385 players who made 1,106 appearances in 176 servicemen's events. Twenty-seven of these were for Government agencies, 91 for the Army and 33 for the Navy. The 18-month record of HVC now is 2,042 players who made 13,496 appearances in 4,442 events.

## Paramount Radio Campaign Under Way on "Bell Tolls"

Spot announcements and purchase of radio time on three network programs is part of Paramount's consumer buildup for its film, "For Whom the Bell Tolls," which is to have its world premiere at the Rivoli in New York on July 14th. Time has been bought on the Arthur Godfrey and Adelaide Hawley programs over CBS and on the Mary Margaret McBride program over NBC.

## "Mr. Lucky" Is Next Music Hall Booking

The next booking for the Radio City Music Hall will be "Mr. Lucky," according to RKO, producers of the film. The picture stars Cary Grant and Laraine Day. The screenplay was adapted from a story by Milton Holmes which appeared in *Cosmopolitan* Magazine. David Hempstead produced and H. C. Potter directed.

## Stage Hit Breaks Record

"Lady in the Dark," stage play, has broken the house record at the Curran in San Francisco with a gross of $33,000 for a single week's run. It broke its former record of $32,000, and has been shown as part of the Civic Light Opera's 10-week series of Broadway plays.

# *Theatres to Aid Fight on Vandals On West Coast*

San Francisco exhibitors have indicated their willingness to cooperate with city enforcement officials in the drive against vandalism and juvenile delinquency. Blame for the rise of rowdyism first was placed on theatres by policewoman Kathryn Sullivan, who pointed to "round-the-clock" showings as one example which fostered the condition.

Edward D. Keil, coordinator of theatre civilian defense activities in the area, protested the police implication. He said that vandalism was common in a number of amusement places other than theatres. Exhibitors will not institute any separate campaign, therefore, but will offer cooperation in all measures designed to curb delinquency.

A new curfew ordinance forbidding children under 16 on the streets from 11 P.M. to 5 A.M. recently was introduced in the Omaha City Council by Police Commissioner Richard Jepsen. The measure, if adopted, would provide fines of from $1 to $100 payable by parents or guardians responsible for the children's behavior. In the light of the recent passage of an ordinance prohibiting the parking of cars in city parks after 11 P.M., it is believed that the child curfew also will receive the necessary support for passage.

In Philadelphia, police have been enforcing an unofficial curfew to prevent street loitering by minors, but a recommendation by the city's June Grand Jury for a city ordinance for an official curfew is now ready to be presented to the Department of Public Safety after endorsement had been given by Judge Vincent A. Carroll, who received the presentment.

The Delaware Coordinating Council at Delaware, Ohio, has turned down a proposed curfew measure as an inadequate solution of the problem of juvenile delinquency. Proposed, instead, is an evening playground program for 'teen-age children.

The City Council in Columbus, O., is preparing an ordinance requiring children to remain off the streets between 10 P. M. and 5 A. M. as a measure to curtail juvenile delinquency. It calls for fines of from $10 to $25 for parents or guardians in the event of violations.

The City Council of Norwalk, O., has passed a curfew ordinance prohibiting children under 16 from remaining on the streets after 10:30 P.M. except on Friday, Saturday and Sunday, when the time is extended an extra hour.

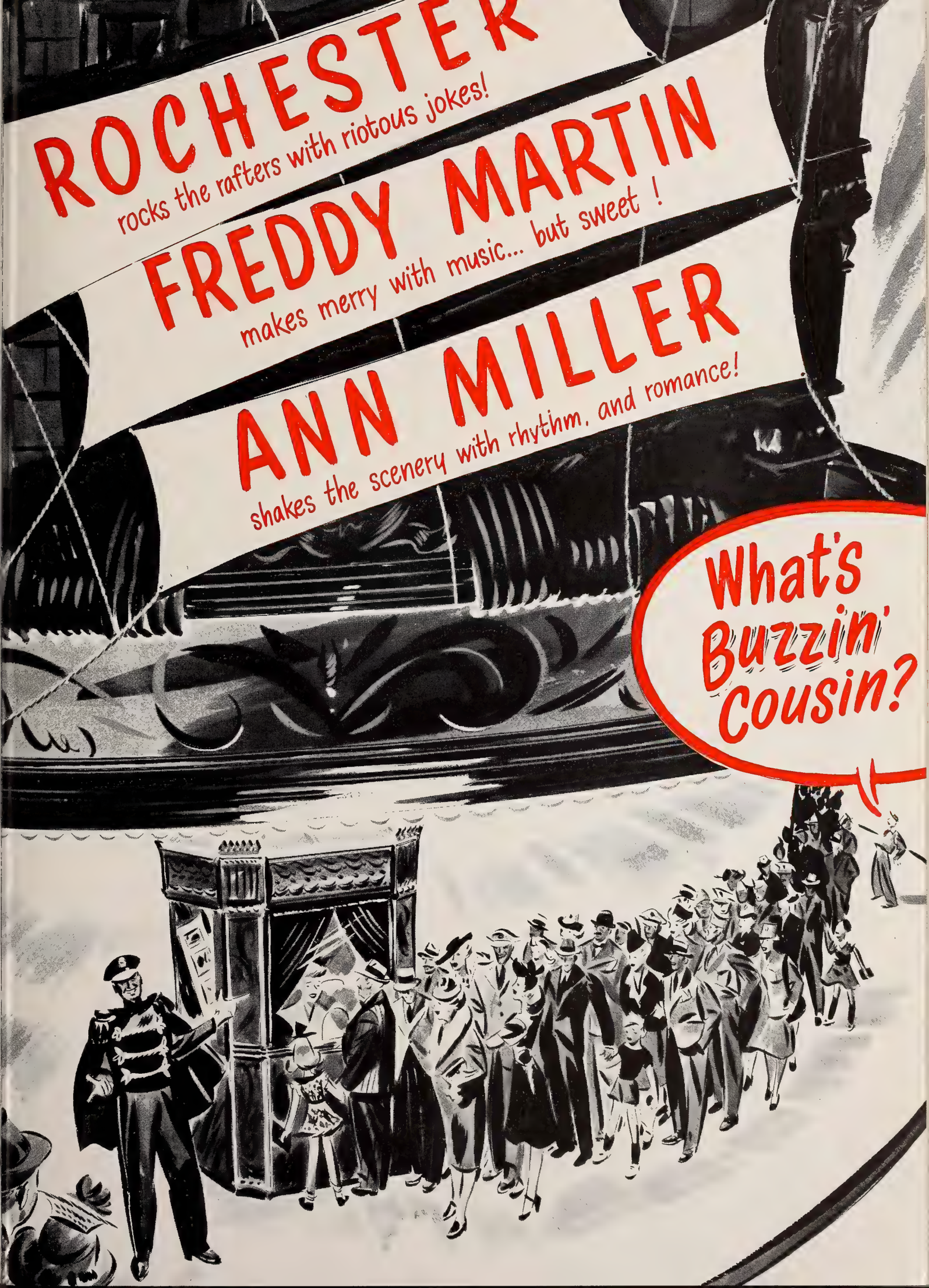
## Five Fellowships Awarded By Amateur Cinema League

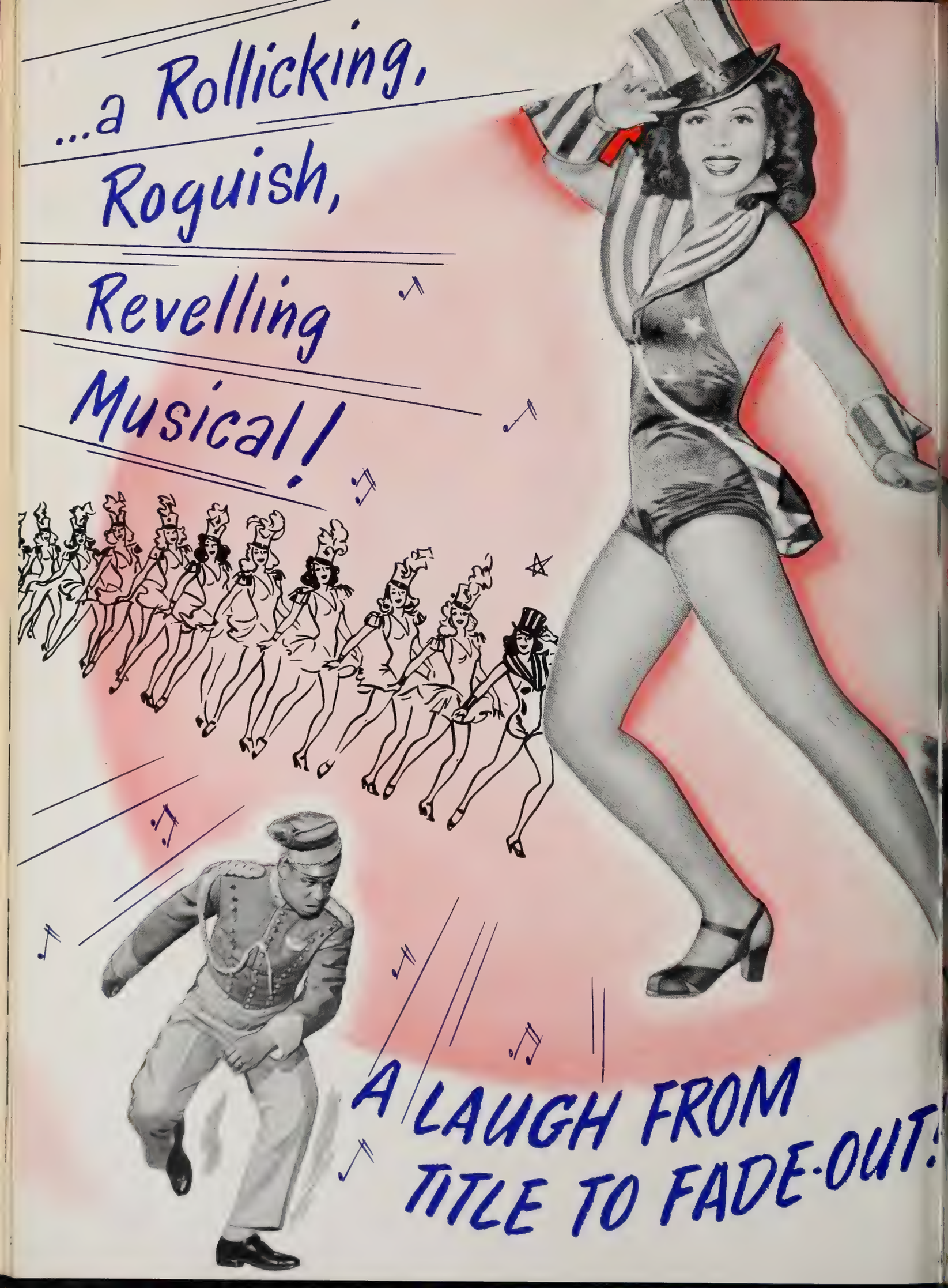
The Amateur Cinema League, non-theatrical film organization, has elected as fellows five members of the group after listing them on the third annual honors list in the July issue of *Moviemakers*.

. The fellowships, awarded for conspicuous service, were given Charles J. Carbonaro, research cinematographer for the Radiation Laboratory of the Massachusetts Institute of Technology; Russel T. Ervin, Jr., associate producer for Grantland Rice Sportlights; Robert P. Kehoe, engineer and naturalist; Stephen F. Voorhees, president of the Amateur Cinema League, and Thomas W. Willard, founder of Willard Pictures.

## Thomson Is Circuit Booker

Charles Thomson has been promoted to booker for the Columbus Stamper theatres in Philadelphia. He also will manage the Rivoli theatre in addition to the Great Northern.


ROCHESTER
rocks the rafters with riotous jokes!
FREDDY MARTIN
makes merry with music... but sweet !
ANN MILLER
shakes the scenery with rhythm, and romance!
What's Buzzin' Cousin?


...a Rollicking,
Roguish,
Revelling
Musical!
A LAUGH FROM
TITLE TO FADE-OUT!

# What's Buzzin' Cousin?

## ROCHESTER

rocks the rafters with riotous jokes!



## FREDDY MARTIN

makes merry with music... but sweet!

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shakes the scenery with rhythm and romance!





N SHANGRI-LA WAR STAMP DRIVE DURING JULY!

THE GALS ARE PRETTIER!
THE MUSIC'S MERRIER!
THE LAUGHS COME LOUDER!
What's Buzzin' Cousin?
STARRING
ANN MILLER · ROCHESTER
JOHN HUBBARD
with LESLIE BROOKS · JEFF DONNELL
and FREDDY MARTIN AND HIS BAND
Screen Play by Harry Sauber · Directed by Charles Barton · Produced by Jack Fier
A COLUMBIA PICTURE
It's got that spirit!
COLUMBIA PICTURES
PRINTED IN U.S.A.

# Industry Stamp Drive Starts in High Gear

The American film industry this week was in the full swing of its third major effort to help the sale of Treasury issues, in addition to its steady "for the duration" sales. Its theatres are now endeavoring to sell to each of 130,000,000 Americans one dollar's worth of War Stamps, so that an aircraft carrier, the *Shangri-La,* may be built. The drive will last through July.

In addition to the exploitation suggestions advanced by the War Activities Committee, exhibitors, both independent and circuit, are using their own ideas to boost the sale of the Stamps.

The Tri-States and Central States circuits of the midwest are promoting a special Shangri-La War Stamp Album Day, giving as rewards free tickets, and gift purchases at retailers. They also are holding Shangri-La morning matinees in one theatre in each town, the admission being a minimum of $1 in War Stamps.

The circuits also plan War Bond Nights later. In these, holders of filled stamp albums may exchange them for War Bonds and free admissions.

The WAC in New York reminded theatre operators this week that the sale during July of $130,000,000 of Stamps would be $80,000,000 more than an average month's sale. It indicated it expected success because of the minimum demand upon the patron—only $1.

In New Haven, the launching of the campaign with a rally on the city's green resulted in the sale of $15,000 in Bonds and Stamps the first hour. The rally was conducted by Harry Shaw, chairman of the campaign's local theatres' division. The mayor and other city officials and noted business men were present.

Philadelphia industry, in its participation in the Shangri-La War Stamp drive this month, has revived the Junior Commando idea. Each child buying $1 worth of War Stamps at a theatre receives a cardboard medallion designating a "Second Invasion" of the Junior Commandos. On July 27th, the regular matinees will admit free all those bearing the medallion, the shows to be given in selected theatres in each area. Wounded war veterans will be guests at the matinees. Further cooperation is being given the theatres by the playgrounds, summer schools, air raid wardens, Boy Scouts and other organized groups.

In addition, theatres are selling special boutonnieres and corsages with $1 worth of stamps, each with a special "Shangri-La" ribbon. Theatres are carrying a line in all newspaper ads on the drive, and all the radio stations are being contacted for announcements by a committee headed by Howard Gilbert.

Backed by an intensive publicity campaign which includes special lobby displays and trailers, the Empire theatre, Fall River, Mass., with William S. Canning, WAC director, as manager, opened its Shangri-La drive which, for the week of June 27th, netted War Stamp sales of $3,576.

Since the Empire theatre has become an issuing agent for the sale of War Bonds and Stamps, Mr. Canning said, sales of the securities have averaged about $300,000 monthly.

## Wile Joins Universal

Robert Wile, recently editor of the Round Table section of MOTION PICTURE HERALD, has joined Universal as assistant to A. J. Sharick, manager of the sales promotion department. Mr. Wile, who has had long experience as a theatre manager, exploiter and trade paper editor, will devote most of his time to the development of sales promotional ideas and literature on forthcoming Universal product.

## THEATRES AID INDIANA SAFETY CAMPAIGN

**Education of Indiana residents on the provisions of the new vehicle safety responsibility law which goes into effect on July 1st is furthered by the aid of approximately 150 theatre managers who have volunteered the use of their screens to Don F. Stiver, director of the state division of public safety. Trailers are being shown calling attention to the new law and to an official booklet available to drivers without cost.**

# Petrillo Ban Is Referred to WLB

James Caesar Petrillo's attempt to end the transcription business was referred this week to the National War Labor Board. Frances Perkins, Labor Secretary, certified the case to the board. She said that all conciliation attempts had failed because the American Federation of Musicians, of which Mr. Petrillo is president, "no longer was interested in negotiating a settlement and intended to stop the transcription industry permanently."

Mr. Petrillo had ended a conciliation meeting last Thursday in his New York office by declaring his men would not make transcriptions at "any price"; that he was not interested in what the transcription industry could give the AFM; that its entire gross is "peanuts to the Federation"; that the "guy really getting rich is the radio station using the transcriptions"; and that "we've got to go to the source."

However, he declared later, after seven transcription companies wired the Labor Department for transfer of the dispute to the WLB, that "we will abide by any Government ruling. If we come under the jurisdiction of the WLB, we will obey the laws. No John L. Lewis stuff here."

The WLB Tuesday ordered a hearing in Washington Friday morning to determine whether the dispute is one of labor and therefore under its jurisdiction.

Miss Perkins told the WLB she understood that discontinuance of transcription manufacture "had an indirect effect on the enlisted personnel of the armed forces."

## Roy Rogers' Photo Will Be on 'Life' Cover

Republic's Western star, Roy Rogers, will have his photo on *Life* Magazine's front cover in the July 12th issue, the company has reported. His horse, Trigger, will be included in the photograph. H. Allen Smith will do an article on the actor in the same issue. The company recently released two Rogers specials, "King of the Cowboys" and "Song of Texas," with billboard, radio and newspaper campaigns in conjunction with the two pictures.

## No Rejections by Censors

The Chicago Police Censor Board ordered 11 cuts, but no rejections, in 73 films examined for the month of July. It was the fewest number of films examined so far this year.

## Goss Promoted to Manager

Carl Goss has been promoted from assistant to manager of the Lyric theatre at Rockwood, Tenn. It is operated by the Rockwood Amusement Company.

# Broadway Has Record Gross On July Fourth

Broadway theatre managers described the three-day Fourth of July holiday weekend business as "phenomenal" in their experience. The biggest weekend grosses for the Fourth were reported. Extra shows were added at most Broadway houses to meet the demands of the large crowds, with many theatres opening much earlier than usual and closing later.

The record box office grosses in New York and other key cities were attributed to the unprecedented number of out-of-town pleasure seekers and to the fact that more city dwellers stayed at home for the weekend this year in compliance with the Office of Defense Transportation request.

At Radio City Music Hall, G. S. Eyssell, managing director, announced that all Fourth of July holiday records in the 10-year history of the theatre were broken. The estimated total attendance for the three-day period ended Monday night was 83,000, with an estimated total attendance of 124,000 since last Thursday. MGM's "The Youngest Profession," feature attraction at the Music Hall, began its third week there on Thursday.

The Capitol, with "Stage Door Canteen," United Artists release, in its second week., was forced to close the box office for two hours on Sunday afternoon, according to the management, because of the number of waiting customers. On Monday the attendance ran ahead of Sunday, with capacity seating. The Roxy, where the Twentieth Century-Fox musical, "Coney Island" is the feature, reported an attendance of about 25,000 on Sunday. Approximately 60,000 persons attended the Paramount, showing "Dixie," for the three-day period ended Monday night.

The Strand, with "Background to Danger," drew a total of 14,780 customers on Sunday and ran ahead of that figure Monday, according to reports. About 10,200 persons attended the Astor theatre on Monday where MGM's "Best Foot Forward" is playing on a single-feature policy. The Metro musical began its second week Tuesday. At the Stanley, showing "The Russian Story," Artkino release, it was estimated that 11,900 patrons saw the picture in the three-day period, a house record. Other theatres on and off Broadway enjoyed comparable business.

A community program sponsored in Fall River Mass., in observance of the Fourth of July hit the local theatres hard, it was learned on Tuesday. Attendance at evening performances Monday was the lowest in years as the public gathered in the center of the city to witness the holiday ceremonies. Professional entertainment, block dancing, a War Bond and Stamp sales rally in the evening and sports events during the day kept hundreds of people away from the theatres, it was said.

Paramount announced on Tuesday that "Dixie," the Technicolor musical starring Bing Crosby and Dorothy Lamour, made box office records in the pre-release engagements in the South over the Fourth of July weekend. The picture showed heavy increases over openings of "Holiday Inn," which was a Labor Day attraction last year.

At the Tivoli theatre in Chattanooga, "Dixie" was 67 per cent better than "Holiday Inn" and 50 per cent over "Road to Morocco."

Paramount also announced that "The Major and the Minor" had topped all records for the past two years in Buenos Aires. It was recently held over for a second week at the Rex.

## Air Field Has Post Theatre

A new post theatre has been dedicated at the Billy Mitchell air field near Milwaukee. Films are shown five nights weekly.

# Mexico Studios Need Hays Office: Gould

## *Reports Production Boom and Wide Acceptance of Mexican Films*

Now on its "honeymoon," Mexican production soon will need a "Hays Office," in the opinion of Walter Gould, United Artists foreign sales manager, who returned to his New York headquarters Sunday after five weeks in Mexico City and provincial cities.

Mr. Gould described the production scene as "booming," with acceptance of Mexican pictures almost everywhere in Latin America except Argentina, with much money being spent, and with some producers riding for a fall when the "honeymoon ends." Production, he said, was at such a pace that it is limited now only by lack of studio space.

The possibility of a setback Mr. Gould described as one to be expected, but, he added, he expects the country's production to be on a healthy basis after that, especially when a control agency is established.

The Coordinator of Inter-American Affairs is responsible for much of the success of the production industry, and also of exhibition, and it is much appreciated by film men and outsiders interested in good-will between Mexico and the United States, he asserted.

### *Cites "Generosity" of U. S. Industry*

The CIAA activity is evidence to Mexican film men, he said, of the "generosity and superior mentality" of the American film industry, which normally in times of restriction of materials would be expected to keep them for itself.

Of the future of Mexican films in South America, Mr. Gould predicted that they would "achieve their greatness when they crack the Argentine market. So far, they have not been able to. And it is a most important market."

Mexican films, for the majority of the Latin-American patrons, are more colorful than Argentine because the Mexican locale and history are more colorful, in Mr. Gould's opinion. He also thinks that if the producers of both countries confine themselves to national, and therefore colorful, subjects, they will be in their metier, and that they should not attempt drawing-room or industrial-scene pictures.

### *Theatre Construction Is Increasing*

Mexican theatre construction is increasing, Mr. Gould said, reporting approximately eight houses now building, four of them in Mexico City. The capital will have four first run theatres before the end of the year, he said.

Although many Mexican houses are playing only the pictures of that country, there are, on the other hand, some which will not play native product despite the law requiring at least one per month, Mr. Gould said, citing this as evidence of the hold American pictures have on the screen there.

He added that there also was a disposition by some who had switched from U. S. to Mexican pictures to change back, because it was felt American pictures after the war will be world dominant.

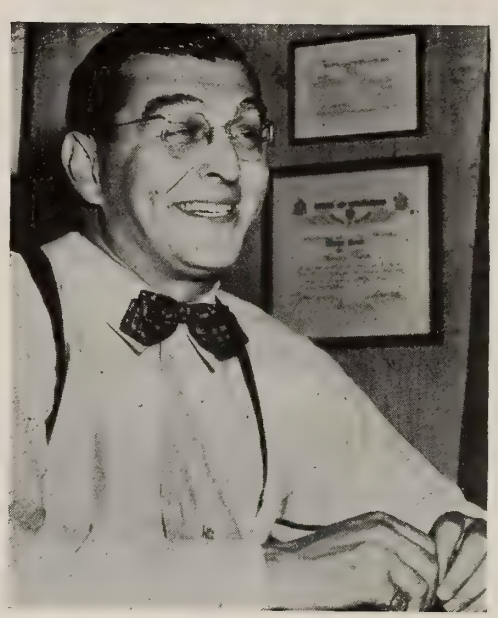


Photo by Staff Photographer

*WALTER GOULD*

The growth of native production, Mr. Gould views with favor. It will do "two jobs," he said. It will entertain the masses and it will provide a great potential pool of new patrons for American films. He added that he found corroboration for this thesis in analyzing attendance in nearby Pueblo and Monterey, typical proletarian towns. In these situations, Mexican films have been out-drawing American.

United Artists' Mexico City office signed a contract with the exchange workers' union July 25th, Mr. Gould reported. It was done amicably, the union's only grievance being that American companies until now have given the appearance of being in business only temporarily. Pay increases were provided in the contract.

## India Lifts Restriction On American Funds

India has removed all restrictions on the remittance of film revenues, following the example set by Great Britain and New Zealand, which already have made frozen funds available to American distributors. Approximately $600,000 of frozen funds are expected to be released immediately. The only part of the British Empire which has not taken action on the removal of its remittance restrictions is Australia.

## Historical Display at Music Hall

The Radio City Music Hall is displaying in its lobby a collection of 10 miniature rooms covering various periods of American history. Jerome H. Hoffheimer, formerly in charge of the special service division of National Screen, designed the entire project.

## Appointed Winnipeg Manager

Abe Finestein, formerly of Paramount Film Service in Canada, has been appointed manager of Monogram's Winnipeg branch.

# *Correspondent Tells of Japs' Use of Films*

How the Japanese adapted films, even those from the American entertainment world, for propaganda purposes, was told in detail to reporters and editors of the American film trade press, at a luncheon at the Waldorf-Astoria Hotel, New York, on Tuesday. James R. Young, former International News Service correspondent, and now technical adviser to RKO on "Behind the Rising Sun," produced from his book, was the speaker.

He cited Japanese acquisition of American films such as "Hell Divers" for special showings in theatres and on portable equipment, even in Korea and Manchuria, and told how on a screen beside the regular screen a silent projector threw Japanese titles which reflected Japanese Navy propaganda, and depicted an American "attack" on Japan. This was in the instance of "Hell Divers," and at that time there was a debate in the Diet on increased Navy Air Force appropriations. The Air Force obtained the appropriations.

Other American films were dubbed with propaganda, and in still others an announcer would stand beside the screen interpolating translation—and propaganda.

"Behind the Rising Sun" will open August 3rd in 50 New England and New York situations. It is in the company's seventh film block.

## Boston War Veterans Ask Bingo Reinstatement

The recent Massachusetts ban on chance games has been protested by the Veterans of Foreign Wars in the Boston area who have adopted a resolution calling for its reinstatement when conducted under fraternal auspices.

The game, known as Beano in Boston theatres, has been termed illegal and is subject to restrictions by police of the city. The John F. Fallon Post of Roslindale, near Boston, and the U.S.S. Jacob Jones Post of Everett, a suburb, have asserted that the game should not be outlawed any more than dog or horse racing which have legal sanction locally.

## Judy Garland Draws Record Audience at Concert

Judy Garland's appearance at the Robin Hood Dell in Philadelphia last Thursday, where she was guest soloist with the Philadelphia Symphony Orchestra, drew an audience of 15,000, a new record for the 6,500-seat hall. The previous record was 14,250 for the all-Gershwin program in 1942 with Oscar Levant as pianist. It was estimated that approximately 15,000 were turned away after being unable to purchase seats for Miss Garland's performance.

## Artkino Will Distribute Five Russian Films

Five features from Russia have been received by Artkino in New York for distribution in the United States. They are planned for early 1943-44 release. The films include "Black Sea Fighters," documentary; "She Defends Her Country," "A Lad from Our Town," "Guerrillas" and "It Started in Odessa."

## Haustein Heads Branch Sales

Henry J. Haustein has been promoted to sales manager of Paramount's exchange in San Francisco. He has been with the exchange since 1920. John C. Bowles has been appointed to the sales staff there.

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

**It could turn out that the Brothers Warner and the Brothers Cagney started more than they had in mind when they filmed the biography of the late George M. Cohan, "Yankee Doodle Dandy," while the great American entertainer was still alive to view and approve (or disapprove, had he chosen to do so) their picturization of his life and works.**

"Yankee Doodle Dandy" is not the first screen biography of a living notable—there was "Sergeant York," for instance—but it is without question the one responsible for the cycle of biographies of living persons which has developed considerable velocity on paper and is about to go onto film where it could carry, if box office results parallel the "Yankee Doodle Dandy" figures, to lengths that are fascinating to contemplate.

Biographies of five living Americans are about to go into production. Three of these Americans are figures in the world of entertainment, one is a hero of the present war and the other is a hero of World War I as well as of World War II and of recent headlines pertaining to things other than fighting.

Columbia is about ready to start camera work on musicals which will trace the careers of Al Jolson and Ted Lewis.

### *All Have Approved Scripts of Pictures*

RKO Radio is preparing the life of Eddie Cantor for the shooting stages.

Cecil B. DeMille is on the point of turning the Technicolor cameras upon "The Story of Dr. Wassell."

Winfield R. Sheehan is progressing with the script and casting of a picture which will tell the story of Captain Eddie Rickenbacker.

These men are alive and guaranteed by law as well as custom the right to approve or disapprove the pictures which are to represent them. All have okayed in advance the projects which will portray them, subject to their continuing approval, and it is not the purpose of these remarks to suggest that anybody in any way connected with these projects anticipates trouble on this score.

### *Roosevelt Pictured in Several Films*

The purpose of these remarks, on the contrary, is to sketch loosely a state of affairs which could develop if a producer elected to film the biography of, for instance, Franklin D. Roosevelt, Wendell L. Wilkie, Henry A. Wallace, Burton K. Wheeler, Cordell Hull, Jesse Jones, Hamilton Fish, Harry Hopkins, Thomas E. Dewey John L. Lewis, Henry Ford, Charles E. Coughlin, Alfred M. Landon, Al Smith, Eleanor Roosevelt or Herbert Hoover.

If it is said that these are controversial figures, it is of record that Franklin D. Roosevelt has been picturized in "Yankee Doodle Dandy" and "Mission to Moscow," his recorded voice figuring in various war pictures, and that Cordell Hull was represented in "Sergeant York."

If it be pointed out that these are political figures, there is the precedent of "Mission to Moscow" with its Winston Churchill, Josef Stalin, ex-Ambassador Davies and others to refer to. Until the final returns are in on this much referred to picture it is not to be said with certainty that any producer referring to the financial statement would find it a source of discouragement if he had in mind, say, "The Life of Wendell L. Willkie" or "Franklin D. Roosevelt—American."

Until last week there were three agencies in Hollywood with limited but official authority to discourage or encourage enterprises of this or any kind. The OWI, first in line of contact, is here no more. The CIAA remains, its power limited to suggesting what is good or bad in pictures with respect to the Latin-American market. The Office of Censorship, which doesn't inspect or advise upon scripts, can keep a picture from leaving the country.

This week it is any producer's privilege to produce a biography of any living American whose approval he can obtain and any distributor's privilege to distribute it, any exhibitor's privilege to exhibit it or decline to.

That's about equivalent to saying that a really competent producer who set out to do so could elect a president—on his own or at the candidate's instigation—if the screen should prove to be in fact the implement of influence which Congressmen and commentators have been declaring it to be.

Fascinating to contemplate.

## *Studios Filming 44*

Completion of nine pictures and the commencement of shooting on seven maintained the production level at an active 44 when Hollywood closed its doors for the long weekend.

Universal dominated the new undertakings, putting four pictures on its stages. "Ali Baba and the Forty Thieves" is a Technicolor job presenting Maria Montez, Jon Hall and Turhan Bey, the latter replacing the enlisted Sabu, with Paul Malvern producing, and directed by Arthur Lubin.

"Man of the Family" is a vehicle for the lately starred Donald O'Connor, with Susanna Foster, Richard Dix, Lillian Gish, Count Basie and his band. It's about a lad who takes his enlisted father's place in family affairs. Bernard Burton is producing, with Charles Lamont directing.

"His Butler's Sister" is a Deanna Durbin number, with Pat O'Brien, Franchot Tone, Evelyn Ankers, Walter Catlett, Akim Tamiroff and Sig Arno in the cast. It concerns a young lady who doesn't get her musical opportunity until four butlers arrange matters for her. Felix Jackson is the producer, Frank Shaw the associate, and Frank Borzage the director.

"You're a Lucky Fellow, Mr. Smith" presents Allan Jones, Evelyn Ankers, Patsy O'Connor and others in a comedy about a showgirl and a will. Felix Feist is directing for producer Edward Lilley.

RKO Radio started "An American Story", an episodic story about the lives of various members of a share-your-car pool, all employed in war plants, presenting Margo, Wally Vernon, Alan Carney, John Carradine and others. Production is by John H. Auer, who also directs.

Republic launched "A Scream at Night", originally known as "The Morgue Is Always Open", a murder mystery offering Robert Lowery, Marie McDonald and Edward Brophy, under the direction and production of George Sherman.

The same studio started "Beyond the Last Frontier", which is the introductory feature for the teaming of Smiley Burnette with the lately announced John Paul Revere in a Western series. Their support includes Ernie Adams, Richard Clarke, Bob Mitchum, Charles Miller, Lorraine Miller and Jack Kirk. Lou Grey is producing the picture, with Howard Bretherton directing.

The state of affairs at the weekend:

**COMPLETED**

**Monogram**
Outlays of Stampede Pass

**Paramount**
Henry Aldrich's Little Secret
Hour Before Dawn

**PRC**
Tiger Fangs

**RKO Radio**
Iron Major

**20th Century-Fox**
Dancing Masters
Song of Bernadette

**Universal**
Let Yourself Go

**Warners**
Saratoga Trunk

**STARTED**

**RKO Radio**
American Story

**Republic**
Beyond the Last Frontier
Scream at Night

**SHOOTING**

**Columbia**
Footlight Glamour
There's Something About a Soldier
Cover Girl

**Goldwyn**
Up in Arms

**MGM**
Broadway Rhythm
Meet the People
White Cliffs of Dover
Cry Havoc
Cross of Lorraine
Heavenly Body
America
Song of Russia
Madame Curie
Guy Named Joe
See Here, Private Hargrove

**Monogram**
Bullets and Saddles
Blazing Guns
Nearly Eighteen

**Paramount**
And the Angel's Sing
Frenchman's Creek

**RKO Radio**
Government Girl
Around the World
Adventures of a Rookie
Dollar-a-Year Man

**Republic**
Man from Music Mountain
Deerslayer

**20th Century-Fox**
Happy Land
Guadalcanal Diary
Girls He Left Behind

**Universal**
Crazy House
Strange Death of Adolf Hitler
Frontier Bad Man

**Warners**
Conflict
In Our Time
Northern Pursuit
Destination Tokyo
Shine On, Harvest Moon

# Plan New $1,000,000 Mexico City Studio

## *Syndicate Headed by RCA Engineer, Randall; Will Be City's 11th Studio*

by LUIS BECERRA CELIS
*in Mexico City*

The studio situation here, the hub of the Mexican industry, which has been vastly improved during the past few months, is in for more improvement with the start of work by a syndicate which Howard Randall, RCA engineer, heads, on such facilities at Churubusco, near here. This enterprise, it is reported, will represent an ultimate investment of about $1,000,000. The studio is to be the most modern in Mexico and is expected to be in service by the end of this year. Harry Wright, the wealthy American who became the pioneer in 1909 of Mexico's iron and steel industry, a plant which he is still running here, is said to have a considerable cash interest in this venture.

The Randall studio will bring to 11 the number of studios here. Mr. Randall has been active in the sound phase of the business in Mexico for some time.

**Complaint is heard among producers about soaring costs of production, not so much personnel, but material, particularly raw film and the expense of making sets. Raw film, it is said, has increased in price some 300 per cent since the war started and other costs have soared proportionally. But even at that, the producers admit, costs of producing quite an elaborate picture here are much below those of Hollywood.**

Mexico is soon to have a version in Spanish of "The Man in the Iron Mask," after all, as production of it, which had to be suspended because Carlos Villarias, the Spanish actor who was playing an important part, was obliged to quit Mexico as his six-month permit to remain here had expired. Mr. Villarias had to stay in El Paso, Texas, for several weeks until he could get his permit renewed and then fly back here.

▽

A departure in production is being tried here by Julio Bracho, acclaimed Mexico's best director for 1941 and 1942, with the making of a film of a type that the French were particularly good at before the war. This picture, now in production, is "Distinto Amanecer" ("Different Dawn"). Mr. Bracho announces that it is to be a story of Mexico City exactly as it is. Its sequences are being taken in the streets, places where people gather, on buses and trams. Mr. Bracho contends that the Mexican public are tired of ranch and cowboy pictures.

### *Former Mexican Official Plans Production*

Bernardo Jimenez, a former local civic government official, is to start as a film producer on or about July 1st with a novelty —the story of the conscripts, the 18-year-olds who have just been inducted into the armed services. Jose Benavides, director of the picture, has been sent to Hollywood to buy stock shots of current war sequences for the film.

▽

Raul Basurto, the local building contractor and realtor who is responsible for most of this city's best subdivisions, has arranged to build two theatres in Morelos State, which adjoins this city. One of the theatres will be in Cuernavaca, the state capital, while Cuautla, a popular resort, will be the site of the other. Each theatre is to cost about $250,000 and the plans call for work on them to start August 1st.

### *Dolores del Rio Will Make Another Film in Mexico*

In announcing that she definitely will make a second picture in Mexico, Dolores del Rio said that the film is to be made entirely at Xochimilco, the traditional resort near here which is a floating garden in existence when the conquering Spaniards arrived in 1520. Miss Del Rio is to be the only professional player in the picture. She will be supported by the full blooded native Xochimilco Indians.

▽

Joseph Ervolieff, the Russian-French producer, has associated himself with CIMESA, prominent producing company here, for his third version of Jules Verne's "Michael Strogoff, or the Czar's Courier". This version is to be in Spanish. It may have a version in English. Mr. Ervolieff made his first version of this story in Paris and the second in Hollywood. He is seeking a director and he wants Arturo de Cordoba to play the lead.

▽

The Ministry of Public Education has undertaken to arbitrate the claim of two important producers, Gen. Juan F. Azcarate, lately Mexican Minister to Germany who is now associated with the Rodriguez Brothers, and Antonio Mayer and Marcos E. Raya, the latter a former mayor of this city, to the title, "Mexicanos al Grito de Guerra" ("Mexicans Answer the War Cry") for the war pictures they are to make. Both companies insist that they have the right to this title. The Ministry is acting as umpire because it has just released eight war propaganda shorts under the same title.

### *Claims Ownership of Film Rights to Book*

Claim for half the gross proceeds of the third film version of "Santa" ("Saintess"), the Classic Mexican novel written some 50 years ago by the late Federico Gamboa, has been filed with the local district attorney's office by Eusebio Gomez de la Puente, 74-year-old Spaniard who avers that he bought all screen and stage rights to the book from its author. The new film "Santa", directed by Norman Foster, who is reported to have received the new high of $8,000 in Mexico for the assignment, is acclaimed by the critics to be the best of the three. It is doing capacity business at the Cine Palacio, a leading local first run theatre.

The producer, Central Cinematografica, S.A., told the prosecutor that it is the sole owner of all screen rights to the novel because it bought them from Don Federico's estate and presented documents to prove its contention.

"Santa" is an historic Mexican picture. Its first film version was made in 1918 under very unfavorable conditions, in a vacant lot in the downtown area here where the Cine Olimpia, a leading first run theatre, now stands. Its star, Elena Sanchez Valenzuela, is now an obscure clerk for the Ministry of Public Education. But this version was a sensation in Mexico, as it was exhibited for 100 consecutive days at a local theatre. The second version also was made under unfavorable conditions and did only fairly well at the box office. It was produced and directed here by Antonio Moreno in 1930. He had a hard time making this, Mexico's first talking picture, because of the lack of adequate equipment.

# *20th-Fox Stock Deal Approved*

Twentieth Century-Fox stockholders this week at a special meeting at the home office authorized the company to exercise its option to purchase the remaining 58 per cent stock interest held in National Theatres Corporation by Chase National Bank.

The holdings represent $13,000,000. The Twentieth-Fox Corporation holds 42 per cent of the stock. In order to consummate the transaction whereby National Theatres will become a wholly-owned Twentieth-Fox subsidiary, the creation of a new prior preferred cumulative $4.50 stock issue was approved by stockholders, calling for 100,000 shares. Involuntary liquidation value of the stock will be $100 and voluntary liquidation value $102.

The Twentieth-Fox option on Chase holdings in the theatre circuit expires November 30th.

## Film Classics Withdraws Two Hitchcock Films

Film Classics has announced that two Alfred Hitchcock films, "The Lady Vanishes" and "The Girl Was Young" temporarily have been removed from their distribution roster. The company, which recently acquired Gaumont-British and Hitchcock films, said that the two films will be made available to theatres as a combined bill at some future date. New prints and special accessories are now in preparation. If arrangements can be completed, the company plans a premiere of the films at a New York midtown theatre.

## FWC Studies War Problems

More than 70 Fox West Coast officials and theatre managers discussed industry problems in wartime at a meeting of the circuit in San Francisco recently. Among those attending were Irving Epstein and George Topper, National Theatres executives and George Bowser, southern California division manager of FWC.

## Honor Peppiatt in Washington

Charles E. Peppiatt, recently appointed branch manager of Twentieth Century-Fox's Washington exchange, was honored at a cocktail party on Thursday at the Variety Club headquarters in that city. A. W. Smith, Jr., 20th-Fox sales executive, was in charge of arrangements.

The Voice Of

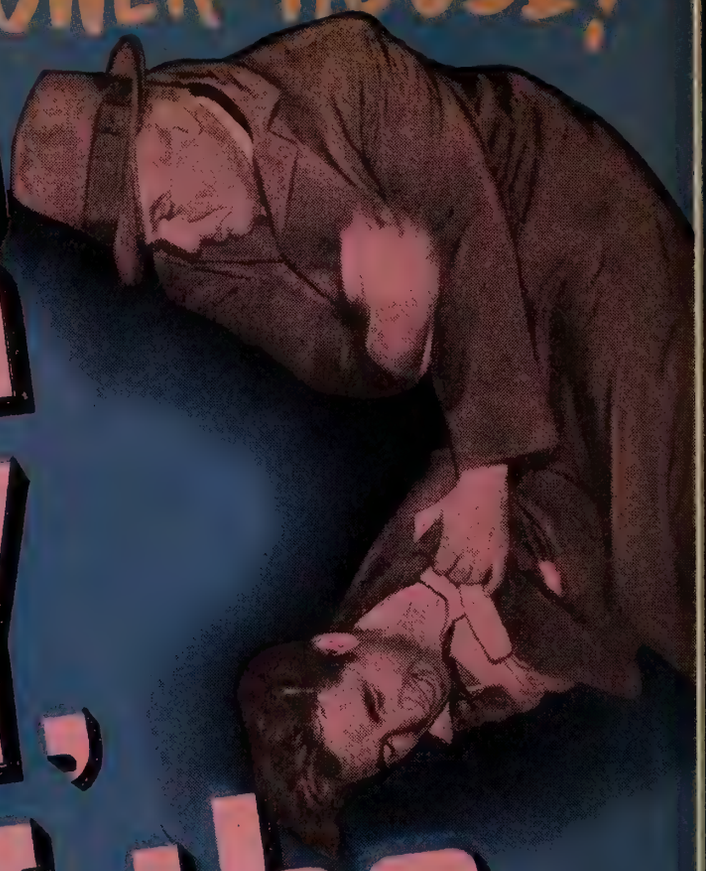
# BROADWAY

By Dorothy Kilgallen

I miss the old "Chicago" era in the films, when killers killed to protect their territory or silence a squealer. That was wholesome. That was refreshing.

You Said it---Dorothy
—And Here is THAT picture
from THE Company
that CAN DO IT!

FRESH--VITAL--
A Boxoffice POWER-HOUSE!



# ROGER TOUHY, LAST of the GANGSTERS

with PRESTON FOSTER VICTOR McLAGLEN LOIS ANDREWS KENT TAYLOR and Anthony Quinn · William Post, Jr.

Henry Morgan · Matt Briggs · Moroni Olsen · Reed Hadley · Trudy Marshall · John Archer · Frank Jenks · George E. Stone

Charles Lang · Kane Richmond · Directed by Robert Florey · Produced by Lee Marcus · Screen Play by Crane Wilbur and Jerry Cady · Original Story by Crane Wilbur

IT's ANOTHER HIT FROM--- 20th CENTURY-FOX

PRINTED IN U.S.A.

# NTS Announces New Post-War Purchase Plan

National Theatre Supply Company this week announced a plan under which exhibitors, without obligation, may assure quick delivery of equipment needed after the war. Named the "Magic Bridge", it is a special equipment survey, covering a theatre's future equipment requirements.

In the announcement, Walter Green, company president, said:

"Exhibitors can now tell us what they want in the way of post-war equipment, and we in turn will arrange our manufacturing and delivery schedules to provide all the equipment they need when peace time production is resumed." Mr. Green added:

"National does not want any exhibitor's money now for future equipment. This war must first be won. The place for an exhibitor's excess funds is in War Bonds rather than in anything else. Through the continuous purchase of War Bonds, exhibitors can create their own post-war equipment fund."

Under the plan, exhibitors ask NTS to enter the survey of their houses as a reservation on the company's post-war delivery schedules.

Last week, at the Allied of New Jersey convention at West End, Mr. Green praised the work of Allen G. Smith and Lester B. Isaac, as chief of the amusement section, equipment division, and special industrial consultant, respectively, on the War Production Board.

Mr. Green also stressed the aid given by equipment dealers to exhibitors in obtaining and keeping customers by supplying necessary comforts. However, he said, "I am unable to give you a definite statement regarding equipment. The situation applying to supplies and equipment parts is better, and, in my judgment, will continue to improve. I feel sure that this is the way it will be for the duration."

The improvements which will come in the post-war world will find NTS engineers ready, Mr. Green asserted. The company's technical staffs are prepared for wide angle projection, third dimension and even television, he said.

## Nebraska and Iowa Variety Club Planning Jamboree

The Variety Club of Nebraska and Iowa has scheduled a theatrical jamboree at Omaha's Peony Park, Monday, July 12th. Proceeds are to be donated to St. Joseph's Hospital to aid construction of a new wing and to the Hattie B. Monroe Home for crippled children.

The program will consist of an all-day picnic with swimming, athletic events and dancing. Prizes in the amount of $500 are to be awarded.

Under the committee chairman, E. I. Rubin, arrangements also will be handled by Walter Green, Jack Connor, Arthur Randall, Charles Lieb, Harold Johnson, Don McLucas, Sidney Epstein, Glenn Rogers, Howard Jackson, Arthur Kimball and Joseph Kinsky.

## Sponsors NBC Symphony

General Motors has contracted with the National Broadcasting Company to sponsor the NBC Symphony during the winter months. The orchestra is conducted by Arturo Toscanini and had been a sustaining show for the past six years.

## Dembow Named NSS Director

George F. Dembow, vice-president in charge of sales for National Screen Service, has been appointed a director of the company.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 87**—MacArthur opens drive on Japs. . . . RAF Sgt. Sydney Cohen a hero. . . . Nazi spies seized. . . . Record sheep herd in Canada. . . . Sailors harvest potatoes. . . . Mr. America of 1943. . . . New U. S. food chief.

**MOVIETONE NEWS—Vol. 25, No. 88**—Germans launch drive....Japs raid Allied bases....King George in Africa....Colonel Hobby reviews WAACS.

**NEWS OF THE DAY—Vol. 25, No. 285**—Launch drive on Japs. . . . Spies rounded up. . . . King George in Africa. . . . RAF Sgt. Cohen a hero. . . . Bullet proof vests. . . . Sheep for victory. . . . Mr. America contest. . . . Only dead Japs left on Attu.

**NEWS OF THE DAY—Vol. 25, No. 286**—Yanks fight back after Japs raid base....King George in Africa .....WAACS change name....South Pacific heroes ... MGM chief aids recruiting.

**PARAMOUNT NEWS—No. 90**—Pantelleria's liberation. . . . Gay Nineties revue for Chicago service men. . . . North front. . . . Miners returning to work. . . . Nazi spy roundup. . . . MacArthur begins Pacific drive. . . . Bullet proof vests.

**PARAMOUNT NEWS—No. 91**—Patty Berg victory.... Mass for 16,000 sailors....WAACS change name.... Tarrytown castle....King George visits Malta.... Pacific front—gasoline battle.

**RKO PATHE NEWS—Vol. 14, No. 90**—U. S. troops on Attu. . . . FBI's fingerprint file. . . . Marines land on Funafuti. . . . Pantelleria aftermath. . . . Bullet proof suits. . . . England's queen reviews U. S. ambulances.

**RKO PATHE NEWS—Vol. 14, No. 91**—King George in Africa....Launch George M. Cohan ship....Barage balloons....Army gunners trained....WAC now in regular Army....Christen new destroyed escort vessel....Japs raid Allied bases.

**UNIVERSAL NEWSREEL—Vol. 16, No. 203**—Spies caught. . . . Flying box cars. . . . Mr. America contest. . . . Liberated Italians. . . . Safety vests. . . . FBI's identification department. . . . Air aces piling up air victories over Japs in New Guinea.

**UNIVERSAL NEWSREEL—Vol. 16, No. 204**—King George visits Africa. . . . Sausages for safety. . . . New Guinea heroes of air receive medals. . . . Oil for Aussies. . . . Patty Berg wins golf tourney.

**ALL AMERICA NEWS—Vol. 2, No. 37**—First Negro ration board does job in Richmond. . . . Crippled children aid scrap drive. . . .WAACS display military precision. . . . Boy artist wins scholarship. . . . Military jive season.

## Predicts Rapid Rise of FM in Post-War Era

Raymond F. Guy, radio facilities engineer for the National Broadcasting Company, told the Institute of Radio Engineers and the Electrical Engineers Institute that Frequency Modulation would be extended rapidly after the war. He spoke at the combined conference of the two groups convening at Cleveland last week.

Some of the benefits of Frequency Modulation as described by Mr. Guy have been evident in its use by the military, and it is expected that its wide use will be applicable in television in the post-war era.

## "Dixie" Has Pre-release Openings in 20 Cities

Paramount's "Dixie" had approximately 20 pre-release openings, largely in southern cities, over the July 4th weekend. The Kraft Music Hall program, of which Bing Crosby is the star, heralded the openings on the network program last Thursday. He will appear as guest star on various other programs as a further exploitation idea. Spot radio announcements and a national advertising campaign in newspapers and magazines also are being used by Paramount.

## Returns to Head Branch

E. V. Landaiche has returned to his former post as manager of the 20th Century-Fox branch in New Orleans and has been replaced as Dallas manager by Clare Hilgers, moved over from Oklahoma City. Phil Longdon recently was named district manager for 20th Century-Fox with headquarters in Dallas.

# Fireworks Mark First Hearing in FCC Inquiry

The Congressional investigation of the Federal Communications Commission sought by Representative Eugene E. Cox of Georgia opened on the Friday before the Fourth of July with fireworks. At the first of a long series of projected hearings Representative Cox threatened to call police to force Charles Denny, FCC counsel, to be seated when he sought to interrupt commission counsel Eugene L. Garey's recital of more than 50 charges against the Commission and James L. Fly, its chairman.

Mr. Denny later explained to newspapermen that he merely wanted to advise the committee that Dr. Robert Leigh, head of the FCC foreign broadcast intelligence service, could not be present this week, when the hearings were to be resumed, because of an official engagement in London.

Mr. Garey's list of charges, all of which he said were based on facts "heretofore substantially established through investigation by this committee," ranged from general incompetency to endangering the national security. Many of them were aimed directly at Mr. Fly, who was charged with having interfered with Army and Navy communications plans by insisting that his War Communications Board pass on all proposals to take over stations or frequencies, as well as with having "terrorized" the broadcasting industry.

A surprise feature of the presentation was the submission of a recommendation made by the Joint Chiefs of Staff that the President halt all military or quasi-military radio intelligence activities of the FCC.

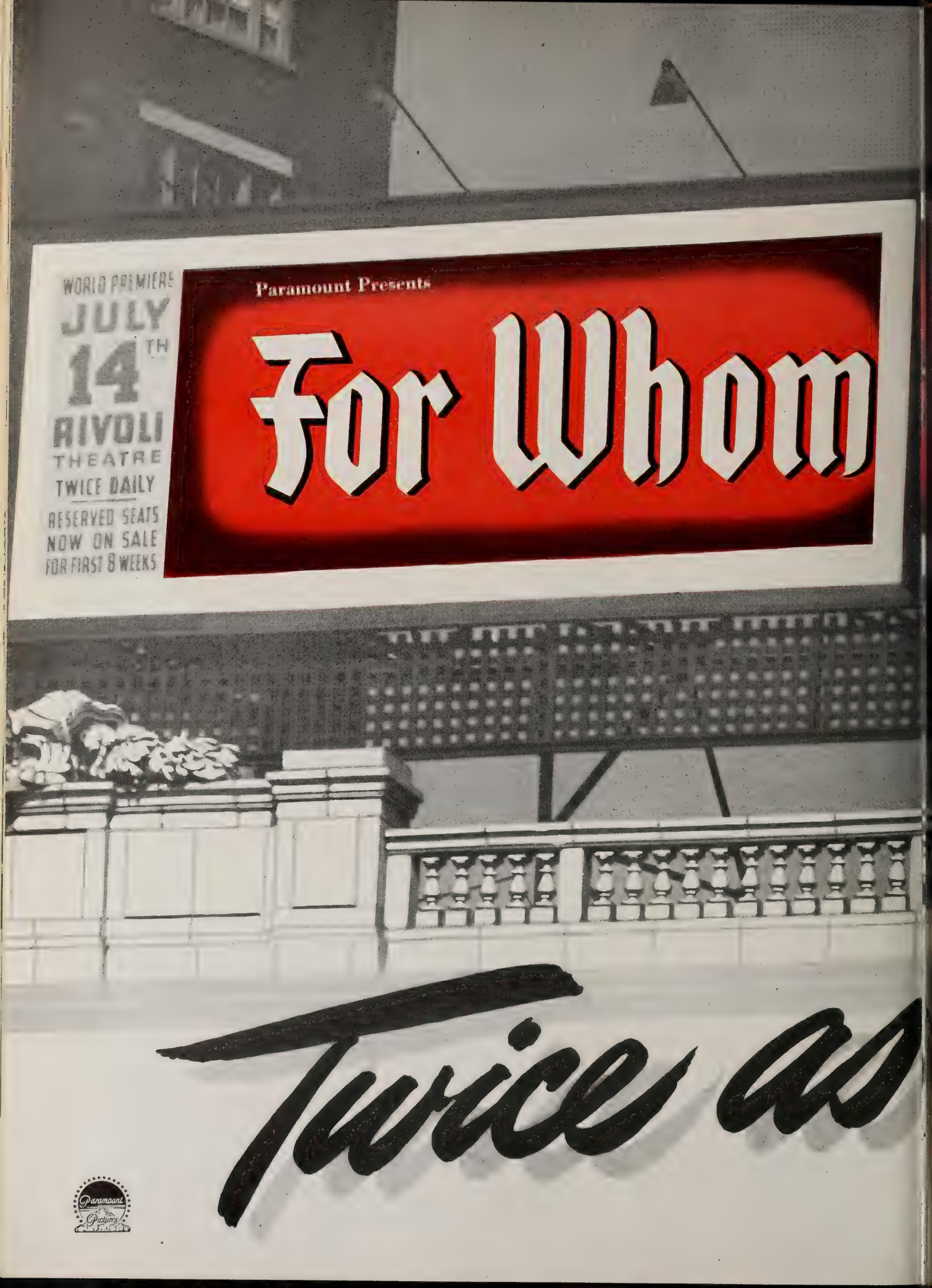
Other allegations were that Mr. Fly had defeated efforts of the Army and Navy and Hawaiian broadcasting stations before Pearl Harbor to arrange for the elimination of Japanese language broadcasts in Hawaii, that he defeated recommendations of Army and Navy representatives to keep off the technical committees of the Defense Communications Board certain proposed members whom they believed had no place on the committees, that he refused to approve the operation of miniature broadcast stations at isolated combat posts if they were to be operated by soldiers, and that he insisted no commercial company could permit the War or Navy Departments to take over and operate a transmitter without a license from the FCC.

Mr. Fly on Tuesday said the investigation was of "serious import" to the President, with whom he had conferred last week. Writing to the committee, he asked answers to 12 questions about the purpose of the investigation, and whether it had an "open mind." He also asked whether the committee would "continue to permit the conclusions of its Wall Street counsel to be broadcast without giving the commission an opportunity for a hearing."

As the hearings opened, the FCC was short one member as a result of an unusual and unexplained situation. On June 30th, President Roosevelt sent to the Senate the nomination of Commissioner George Henry Payne for another term on the FCC, and on the following day withdrew the nomination. No explanation was made from the White House and Mr. Payne described himself as mystified.

## Sign Contracts for Station

Contracts have been signed by officials of the Defense Corporation, in Washington, and the Crosley Corporation, in Cincinnati, for construction of the 750,000-watt short wave transmitter at Mason, Ohio, near Cincinnati, at a cost of $450,000, it is reported. The station will be operated for the Government to broadcast propaganda and news to foreign countries.


WORLD PREMIERE
JULY
14TH
RIVOLI
THEATRE
TWICE DAILY
RESERVED SEATS
NOW ON SALE
FOR FIRST 8 WEEKS
Paramount Presents
For Whom
Twice as




So PARAMOUNT uses **48**-sheets to launch the historic Roadshow World Premiere at N. Y. Rivoli, July 14th!

# 'Wind' Takes Million In Fourth Year

## *Estimate Aggregate Gross $31,000,000 in Domestic Distribution Alone*

David O. Selznick's "Gone With the Wind," playing subsequent runs in its third time around, grossed close to $1,000,000 this season against some of the best competition it has had in four years of exhibition life.

It is estimated that a total gross of $31,000,000 has been garnered thus far by the screen dramatization of Margaret Mitchell's novel, in domestic distribution alone. According to MGM, the distributor, nearly 60,000,000 have witnessed the four-hour Civil War saga, including more than 8,000,00 who have seen it for the second time and about 6,000,000 who saw it three or more times.

In April, MGM's plan to withdraw the picture for another year was suspended because business and bookings were so heavy. It was discovered that with more money in circulation, patrons of the small theatres in the U. S. who had never seen Clark Gable as Rhett Butler or Vivien Leigh as Scarlett O'Hara, no longer objected to the 40-cent matinee and 50-cent evening scale stipulated by MGM for this booking.

### *Better Than Current Films in Midweek*

An MGM sales executive reported recently that the picture "has been doing better business than current product in the middle of the week at the subsequent run houses. Many small theatres have broken records with 'Gone With the Wind' on Tuesday, Wednesday and Thursday business," he said.

The first road show engagements played to 25,362,700 persons in a total number of 4,404 bookings, according to MGM's statistics. The second release, January 19th, 1940, played to 24,065,279 patrons, with a total of 8,100 bookings. On February 1st, 1942, MGM sent the picture around for the third time. Since then, it has played to 10,500 persons in a total of 7,594 bookings. Currently, the Selznick production is being booked into an average of 165 theatres a week and will continue to play probably until the end of August, when MGM will withdraw it, unless, of course, the box office records dictate another suspension of withdrawal plans.

### *59,979,000 Saw Film In 20,098 Houses*

For the record, 59,979,000 American thetre-goers saw "Gone With the Wind" in a total of 20,098 theatres. These astronomical motion picture figures include millions of patrons who went back for second and third sessions and hundreds of theatres which booked the picture for the second and even the third time.

In the foreign market, the Clark Gable and Vivien Leigh vehicle broke all records for length of run and box office receipts in London, Manchester, Buenos Aires, Stockholm, Rio de Janeiro and Sydney, Australia.

At the Ritz theatre, London, the film is in its fourth year of exhibition. Previously, it played the Empire for 12 weeks and the Palace for eight weeks in London, drawing eager patrons even during the blitz. In Sydney, Australia, it played at the Victory 46 weeks and at the Liberty 24 weeks. In Stockholm, at the Paladium, Swedish patrons kept the picture running continuously for 47 weeks and it played other theatres for a total of 30 weeks in that city.

At the Futurist theatre, Birmingham, England, the film played 17 weeks and it stayed at the Gaiety, Manchester, for 24 weeks. At the Liberty, Melbourne, Australia, it ran for 20 weeks and then played other theatres in that city for an additional 31 weeks.

### *Picture Opened After Four Years in Work*

There are no figures available on the total foreign market attendance for "Gone With the Wind."

The Selznick picture opened at the Grand theatre in Atlanta on December 15, 1939, after four years in production. The 220-minute, 19,800-foot film cost nearly $5,000,000 to produce and it was estimated that the negative cost of the picture ran to $3,970,000. The cost for each Technicolor print was reported at $1,100.

When the film opened, Mr. Selznick anticipated that 75 per cent of its domestic gross would be made up within the first five months of exhibition. He reported at that time that Technicolor was turning out 500 prints for U. S. consumption and the same number for foreign distribution.

MGM originally distributed the picture to exhibitors who paid 70 per cent of the gross box office, playing on an average all-time high of 82 cents an admission compared to the normal average of 30 cents. Exhibitors booked the film on a guarantee from MGM that a least a 10 per cent profit would result for them. That guarantee still obtains.

Currently, the company plans to withdraw the Selznick production at the end of August and keep it on the shelf for another year or more.

## Five Picture Companies Chartered in New York

Five motion picture firms have been incorporated, in New York, by Thomas J. Curran, Secretary of State.

Film Service, Inc., Manhattan, by Willard S. McKay, Greenwich, Conn. (counsel to Schine Circuit), Marlene S. Kaen, Brooklyn, and John P. Schofield, New York. Attorney filing was Willard S. McKay, New York.

Rogel Amusement Corporation, 100 shares, no stated par value, by Jacob Leff, Louis Kaplan and Philip Smith, New York, Mr. Leff filing the papers.

Sonjack, Inc., and Unside, Inc., were formed with $100,000 capital stock each in $10 par value shares. Directors of record are R. F. Spagna, Ann Nicholls, and Augusta Kessler, New York. Papers for both corporations were filed by Louis M. Weber, New York.

BLD, Inc., $100,000 capital stock authorized in $10 par value shares was also formed by the same directors with Mr. Weber filing the papers.

# *Court Upholds Hirsch Sentence*

The U. S. Circuit Court of Appeals last week affirmed the two-year jail sentence and $2,000 fine imposed upon Martin A. Hirsch by Judge Alfred C. Coxe for perjury before a Federal grand jury last year.

Hirsch falsified his testimony concerning the $25,000 bail furnished for Nick Circella, alias Nick Dean who was sentenced to eight years for the extortion of funds from the motion picture industry. Upon discharge of the $25,000 bail, Hirsch consented to have the Government retain $10,000.

Questioned about the remaining $15,000, which he had claimed he had loaned out to friends, the Government showed that Hirsch perjured himself.

In appealing his conviction, Hirsch had contended that while his testimony was false, it did not relate to a material matter and, therefore, could not form the basis for a prosecution.

The Circuit Court ruled, "If the false testimony related to a material matter, as we have held, guilt is clear."

## "Canteen" Stars Honored At Milwaukee Luncheon

Marjorie Riordan and Lon McCallister, featured actors in "Stage Door Canteen," were guests of honor at a press luncheon in Milwaukee last week, Harry MacDonald, manager of the Warner theatre in that city, acting as host for the occasion.

Among those present were: Fred Joyce, city publicity head for UA, and Mrs. Joyce; A. Chapman, local office manager, United Artists; Gene Kilber, representative of Fox theatres; Walter Monfried graphic editor of the Milwaukee *Journal,* Larry Lawrence, amusement editor, Milwaukee *Journal;* Richard Bellamy, radio editor, Milwaukee *Journal.*

Also, Buck Herzoff, columnist, Milwaukee *Sentinel*; Charles Lamphere, station WEMP; Mr. and Mrs. Johnny Olson, WTMJ; Nat Nathanson, branch manager, United Artists; N. Provencher, salesman, United Artists; Al Cavool, in charge of city Warner theatres; Harry Hale, American Legion, and Don Woods, branch manager for Warners.

## Basil Circuit Files Two Arbitration Actions

Basil Brothers circuit of Buffalo with two clearance demands, on Thursday filed their third and fourth arbitration actions within a week.

In Buffalo's 24th case the circuit attacked the 35-day first run margin granted by MGM, Paramount, RKO, Warners and Twentieth Century-Fox to the Strand, Cataract and Bellevue theatres in Niagara Falls, N. Y. The complaint asked 30 days or less for the Basils' La Salle.

Case 25 asked elimination of the four to 10-day clearances granted by the five consenting distributors to Schine's Granada, Buffalo, over the Basils' Varsity theatre.

## Warners' "Action" Scores 97 Per Cent Holdover

Warners' "Action in the North Atlantic" has been held over in 398 out of 410 engagements, representing a 97 per cent average, it was reported by the company's playdate department last week. At the Fox, San Francisco, the picture topped all previous Warner films in its first week, with the pace continuing in the second week, it was said. It recently completed a six-week run at the New York Strand.

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.**

## Columbia

**COMMANDOS STRIKE AT DAWN:** Paul Muni, Lillian Gish—Had a perfect setup on this. Had the largest gross in over a year and we play nearly all the big ones. This is a story of Norway in the war and in this Norse community we really went to town as our closest larger town competition had not yet played it. Bought flat so the net was one of those things that make this show business very interesting at times. And what a grand show!—L. V. Bergtold, Westby Theatre, Westby, Wis.

**JUNIOR ARMY:** Freddie Bartholomew, Billy Halop—This thing has been done a hundred times. Can hardly rate this average entertainment except for children under 14. Doubled with "Priorities on Parade." We had far below average gross.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**LAUGH YOUR BLUES AWAY:** Jinx Falkenburg, Bert Gordon—This was a good musical comedy which did good business here. We showed it at an Owl Show. Played Saturday, June 5.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**MURDER IN TIMES SQUARE:** Edmund Lowe, Marguerite Chapman—This was only a fair picture which appealed chiefly to the children and was not up to the standard of our other Owl Shows. Played Saturday, June 12.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**NIGHT TO REMEMBER, A:** Loretta Young, Brian Aherne—These are the two nights that we played "A Night to Remember" that we will remember because we did no business. We thought we had converted the show into an undertaking parlor. Our ears are still ringing from the lack of an audience. Played Monday-Wednesday, June 21-23.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**NIGHT TO REMEMBER, A:** Loretta Young, Brian Aherne—It's entertaining, deals out a lot of laughs, but not outstanding at the box office. It did just fair. Played Sunday, Monday, June 27-28.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

**PARACHUTE NURSE:** Kay Harris, Marguerite Chapman—Nice, timely program that did good first-of-week business. Played Sunday, June 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada .

**RIDERS OF THE NORTHWEST MOUNTED:** Russell Hayden, Bob Wills—For those that like that type of picture it seemed to satisfy and we did fair weekend business. The heat kept people from going to shows and did not give us the best results.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**SADDLES AND SAGEBRUSH:** Russell Hayden, Bob Wills—This was just an average Western, but it did good business for us. Played Friday, Saturday, June 11, 12.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**SING FOR YOUR SUPPER:** Jinx Falkenburg, Charles Buddy Rogers—Played with "Miss Annie Rooney" (United Artists). Program well liked. Business average. Played Thursday, Friday, June 17, 18.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

**SMITH OF MINNESOTA:** Bruce Smith, Arlene Judge—A good little picture that will get by on bargain night and will help to take the people's minds off the war for about 60 minutes—and off war pictures, which the public has grown tired of. Played Tuesday, June 6.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Janet Blair—Very good musical but does not deserve your best playing time. Swell for midweek or double bill. Played Sunday, Monday, June 20, 21.—J. T. Spencer, Grove Theatre, Holly Grove, Ark. Small town and rural patronage.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Jack Oakie, Janet Blair—The picture is very good in spots and a little slow in spots. However, in general it is very entertaining. Did well at the box office and that's what counts. Played Sunday-Wednesday, June 20-23.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

**YOU WERE NEVER LOVELIER:** Fred Astaire, Rita Hayworth—Here is delightful and lovely entertainment which appealed to both the youngsters and older patrons. Although we did not do sellout business as our rural districts were trying to get their crops in, all who saw it were more than pleased. Played Monday-Wednesday, June 21-23.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**YOU WERE NEVER LOVELIER:** Fred Astaire, Rita Hayworth—Poor. No gross at all. When will Freddy stop murdering the songs?—C. Smith, Wyona Theatre, Glenrock, Wyo. General patronage.

## Metro-Goldwyn-Mayer

**BORN TO SING:** Virginia Wiedler, Ray McDonald—A surprisingly good little picture that moves along at a fast pace, but is spoiled by the last reel in that the singing finale is dragged out too long. Audience good but got restless at the end. Will please generally. Played Thursday, Friday, June 3, 4.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining town patronage.

**DR. GILLESPIE'S NEW ASSISTANT:** Lionel Barrymore, Van Johnson—This picture went over great here, as Lionel Barrymore's pictures always do. The public wants to see a picture such as this one—they are tired of war pictures. Played Tuesday, June 8.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—If I had paid what the picture was worth, I'd say this was one fine show. But I paid too much. Opened Sunday, June 13.—Tom McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—Played this in June when I had my January date pulled on short notice. Good picture to above average gross.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**GO WEST:** Marx Bros., John Carroll—This is a repeat, too, and as big a success as it was the first time. The Marx Bros. certainly prove that all producers don't know—otherwise, why have they (the Marx Bros.) been permitted to retire from the screen? Played Thursday-Saturday, June 10-12.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**OMAHA TRAIL:** James Craig, Dean Jagger—Metro does it again. This was one of the best Westerns we have run. Liked by all. No complaints. Played Wednesday, Thursday, June 16, 17.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

**PANAMA HATTIE:** Ann Sothern, Red Skelton—The worst from King Leo. Stars slipping. Played Wednesday, Thursday, May 19, 20.—J. T. Spencer, Grove Theatre, Holly Grove, Ark. Small town and rural patronage.

**RANDOM HARVEST:** Ronald Colman, Greer Garson—The sort of picture that gladdens the heart of an exhibitor. Not only excellent business but remarkable satisfaction in just being able to offer it to the public. Fine performances by all concerned, with Colman nicely overcoming the handicap of being really too old for the role. Played week June 21.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**REUNION IN FRANCE:** Joan Crawford, Philip Dorn, John Wayne—Very good reception for this, considering that war pictures are beginning to pall around here. Miss Crawford remains the most attractive woman on the screen and even acts well in places, but they put her in the same situations too often. John Wayne and Philip Dorn give able support. Can't go very far wrong in playing it. Played Monday-Wednesday, June 7-9.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**REUNION IN FRANCE:** Joan Crawford, John Wayne—This was well liked here, but business was held down because the public is tired of war pictures. I can say this was a good picture. Played Sunday, Monday, June 13, 14.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**SEVEN SWEETHEARTS:** Van Heflin, Kathryn Grayson—Very good picture. Got the people's minds off the war. Liked by all. No complaints. Played Sunday, Monday, May 23, 24.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

**SEVEN SWEETHEARTS:** Van Heflin, Kathryn Grayson—This picture was well received by our patrons. Played Sunday, Monday, May 30, 31.—H. E. Fulgham, Azle Ave. Theatre, Fort Worth, Tex. Neighborhood patronage.

**SOMEWHERE I'LL FIND YOU:** Clark Gable, Lana Turner—One lady remarked as she walked out on the third somewhat censored clinch, "Well, that's all I can take of that," and many other customers walked out with only dirty looks. The picture, from entertainment and business angles, is just plain poor and the stars show badly. Played Wednesday-Saturday, May 19-22.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**WHITE CARGO:** Hedy Lamarr, Walter Pidgeon—It did a little better than was expected, chiefly on account of the sarong and Mr. Miniver. About as dangerous as a rattlesnake without its venom, and about as valuable. Played Thursday-Saturday, June 17-19.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**YANK AT ETON, A:** Mickey Rooney, Edmund Gwenn—This may not be Mickey's best but it was good enough to be either Gene Autry or Hopalong Cassidy on our Friday-Saturday change. Played June 11, 12.—Tom McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

## Paramount

**FOREST RANGERS, THE:** Fred MacMurray, Paulette Goddard—Great! Here is one with mass appeal. Susan Hayward steals the show, according to some of our patrons. But the other two are right in there pitching all the time. Box office satisfactory in spite of excessive heat. Opened Sunday, June 20.—Tom McCormick, Rock Theatre, Rockford, Ia. Rural patronage.

**FOREST RANGERS, THE:** Fred MacMurray, Paulette Goddard—Went over well. Business normal. Played Sunday, Monday, June 6, 7.—H. E. Fulgham, Azle Ave. Theatre, Fort Worth, Tex. Neighborhood patronage.

**GLASS KEY, THE:** Brian Donlevy, Veronica Lake, Alan Ladd—Good enough action picture in pre-war style. Since Paramount is so proud of Alan Ladd, why don't they give him a chance to act instead of posing him around all over the place? He was much better when I first spotted him in "Captain Caution" or something of that nature. Bonita Granville performs better than the stars in this. Played Monday-Wednesday, May 27-29.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**GLASS KEY, THE:** Brian Donlevy, Veronica Lake, Alan Ladd—Really no excuse for making a picture of this type. Good cast in a gangster type of story. Laughs were too far apart. Business was poor on this and that isn't why I can't recommend it.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**HATTER'S CASTLE:** Robert Newton, Deborah Kerr—Played with Universal's "Moonlight in Hawaii." Average business. Played Monday-Wednesday, June 21-23.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**LUCKY JORDAN:** Alan Ladd, Helen Walker—Alan Ladd again in the same role with the same audience response, which is by no means terrific. Played Monday-Wednesday, June 14-16.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

(*Continued on page* 46)

THE SCREEN'

JAMBORE

# ROY ROGERS and TRIGGER

KING OF THE COWBOYS ★ SMARTEST HORSE IN THE MOVIES



*Hear*

**ROY SING**

CHAPANECA

MOONLIGHT AND ROSE

I LOVE THE PRAIRIE

RAINBOW OVER THE RANGE

ON THE RHYTHM RANGE

BLUE BONNET GIRL

MEXICALI ROSE

RANDEST

F ACTION ★ ROMANCE

AND MELODY!



# SONG OF TEXAS

A REPUBLIC PICTURE



with

SHEILA RYAN • BARTON MacLANE

HARRY SHANNON • PAT BRADY

ARLINE JUDGE

JOSEPH KANE — Director

Original Screen Play by Winston Miller

BUY U.S. WAR SAVINGS BONDS

## BOB NOLAN AND THE SONS OF THE PIONEERS

(*Continued from page 43*)

**NIGHT PLANE FROM CHUNGKING:** Robert Preston, Ellen Drew—Good little picture of intrigue. Double billed with Universal's "He's My Guy," starring Joan Davis, who, apparently through her radio work, is known to all. She kept the patrons in kinks. Business good. Played Thursday-Saturday, June 17-19.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**PALM BEACH STORY, THE:** Claudette Colbert, Joel McCrea—Gay, flutter-witted comedies are usually anathema to my patrons but this one was relished by all. The stars do a grand job, aided and abetted by Mary Astor and Rudy Vallee. Can't quite say what made it different from others; but whatever it was, it was box office. Played Monday-Wednesday, May 31-June 2.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**PALM BEACH STORY, THE:** Claudette Colbert, Joel McCrea—The stars are this picture's best offering. The plot is slow and weak, and in many places becomes tiresome, as indicated by the restlessness of the audience. Played Monday, Tuesday, June 21, 22. K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

**PALM BEACH STORY, THE:** Claudette Colbert, Joel McCrea—This has many good laughs but not the kind my crowd enjoys. Story starts over and over and never seems to end right. McCrea and Miss Colbert are not very good drawing cards with my patrons, anyway. Played Monday, Tuesday, June 21, 22.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**REAP THE WILD WIND:** Ray Milland, Paulette Goddard—Brought it back to my second run house, where it did fair business. Old time De Mille spectacle for all those who don't get seasick. Played Thursday-Saturday, June 17-19.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**ROAD TO MOROCCO:** Bob Hope, Bing Crosby, Dorothy Lamour—A very wacky and absurd picture that did good business. So why should we be critical if the customers came to see it and were content. Thanks again, Dottie, you always go over big here. Played Sunday, Monday, June 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**STREET OF CHANCE:** Burgess Meredith, Claire Trevor—Doubled with "Behind the Eight Ball." This gave me the worst Friday-Saturday gross in 1943 to date. This is a very unusual picture and I thought it very good. From the way they stayed away, I presume the patrons believed it wouldn't satisfy.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**THIS GUN FOR HIRE:** Veronica Lake, Robert Preston—Not much gross but patrons well pleased.—C. Smith, Wyoma Theatre, Glenrock, Wyo. General patronage.

**TOMBSTONE:** Richard Dix, Frances Gifford—Played it late, but it is an extra good Western. Played Tuesday, June 22.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

## Producers Releasing Corp.

**BILLY THE KID IN FUGITIVE OF THE PLAINS:** Buster Crabbe, Al St. John—These Westerns are better grossers than Gene Autry. Al (Fuzzy) St. John is a knockout with our Western fans. Friday, Saturday, June 4, 5.—Buck Renfro, Grove Theatre, Holly Grove, Ark. Small town and rural patronage.

**CORREGIDOR:** Otto Kruger, Elissa Landi—PRC's most valiant effort. It missed the mark badly. The title was solely responsible for the business it produced. Certainly one the patrons won't go off and praise. The plot was weak and many scenes were reproduced several times. Played Saturday, Sunday, June 26, 27.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

**FRONTIER CRUSADER:** Tim McCoy, Dorothy Short—This is an old Western. Has scenes in it that I know came out of at least 10 other sorry Westerns from this company. Has no story and acting is worse. Double billed this with "At Dawn We Die" which is just as bad. Played Saturday, June 26.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**LADY FROM CHUNGKING:** Anna May Wong, Harold Huber—Played with "Phantom Plainsman," a Three Mesquiteers Republic picture. Was well liked. Several good comments. Business normal. Played Sunday, Monday, June 20, 21.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

## Republic

**ALL OVER TOWN:** Olsen and Johnson—These "Olsen and Johnsons" are really poor. Don't play these unless you wish to ruin your business. Play them as a second half of a double bill and they may get by —that's the way I played them. Played Friday, Saturday, June 18, 19.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**AT DAWN WE DIE:** John Clements, Godfrey Tearle—This is about as near nothing as has ever been on the screen. This is a waste of film and a waste of time and film rental to even show it. If you don't have to play it—then don't. I had walkouts on this who complained bitterly.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**CALL OF THE CANYON:** Gene Autry, Smiley Burnette—This was a grand picture filled with laughs and music. Although I played this late it made a good weekend show. Double billed it with "All Over Town." Played Friday, Saturday, June 18, 19.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HEART OF THE GOLDEN WEST:** Roy Rogers, Smiley Burnette—This picture has accomplished the aim of the producers. It has supplied the Gene Autry fans with a Western equal to, if not better than, Autry's. Went over swell and business was as good as that of any Autry. Played Saturday, June 19.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

**HI! NEIGHBOR:** Lulu Belle & Scotty, Jean Parker—Played with MGM's "The War Against Mrs. Hadley," this program pleased. Played Wednesday, Thursday, June 16, 17.—H. E. Fulgham, Azle Ave. Theatre, Fort Worth, Tex. Neighborhood patronage.

**MOONLIGHT MASQUERADE:** Dennis O'Keefe, Jane Frazee—A nice program picture that did fair business. Dennis O'Keefe and Jane Frazee do a nice job of this type of entertainment. Business fair, weather very hot. Played Friday, Saturday, June 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**RIDERS OF THE RIO GRANDE:** Three Mesquiteers—Routine Western which did average business on Friday and Saturday. Played June 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**RIDIN' DOWN THE CANYON:** Roy Rogers, Gabby Hayes—This was one of the best Rogers pictures we have shown to date here, and as we always do on his pictures, had good business. Played Friday, Saturday, June 4, 5.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**SON OF TEXAS:** Roy Rogers—Very good Western—Rogers is improving and getting a following. Played Friday, Saturday, June 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TRAITOR WITHIN, THE:** Don Barry, Jean Parker—In my opinion Barry should be cast in more of this type of picture than in so many Westerns. This was a good picture, well acted and received a good welcome. Did excellent business for off day. Played Wednesday, June 23.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

## RKO Radio

**BANDIT RANGER:** Tim Holt—This Western has not the same draw as the William Boyd, Cassidy or Rogers Westerns. Business only fair. Good entertainment for the children.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**FANTASIA:** Disney, Stokowski—The first night established a house record for walkouts. First they left one by one, then the big parade. The second night was not so bad as there were only a few dozen present. Played Friday, Saturday, June 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**HIGHWAYS BY NIGHT:** Richard Carlson, Jane Randolph—This feature has a rather cute story and I believe everyone was well pleased. Would have had a large crowd on this only rain and storms for a few days kept everyone at home. If you are in a small town, play it two days—it's good. Played Wednesday, June 23.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**HITLER'S CHILDREN:** Bonita Granville, Tim Holt—Went over big. Bonita Granville gets the whipping audiences wanted for her when she appeared in "We Three" some years ago. Now, as then, she is an excellent actress, and we hope she stays around for a long time. This isn't quite the thing for children, though. Played Thursday-Saturday, June 10-12.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General Patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—The picture is well made and directed and deserves your best days. Good Sunday night crowd which was due to the advertising it got. Played Sunday, Monday, June 6, 7.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MAGNIFICENT AMBERSONS, THE:** Joseph Cotten, Dolores Costello—Played this late and got 100 per cent better business than I expected. Maybe it was due to the fact that I played "Hitler's Children" a week before and gave Tim Holt a buildup. Played Tuesday, Wednesday, June 15, 16.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MEXICAN SPITFIRE'S ELEPHANT:** Lupe Velez, Leon Errol—Not as good as the past ones but it will probably bring you business if you play it as a double bill on Friday, Saturday. Played June 11, 12. Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MY FAVORITE SPY:** Kay Kyser, Ellen Drew—Had never played this musical so picked it up and ran it one night to average business. Played Tuesday, June 22.—E. M. Freiburger, Paramount Tuesday, Dewey, Okla. Small town patronage.

**ONCE UPON A HONEYMOON:** Ginger Rogers, Cary Grant—A very good production which for some reason or other gave us our lowest Sunday-Tuesday gross in three months. This has plenty of laughs for a more sophisticated audience than ours. However, there should be no complaints in any spot. The European locale probably affected the gross.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**PRIDE OF THE YANKEES, THE:** Gary Cooper, Teresa Wright—After playing this six months ago at advanced prices I brought it back at regular prices, but business was below average. Still a good picture and pleased those who came. Played Wednesday, June 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**PRIDE OF THE YANKEES, THE:** Gary Cooper, Teresa Wright—Picture liked by all. No complaints. Very good family picture. Played Tuesday, Wednesday, May 25, 26.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

**SALUDOS AMIGOS:** Disney South American Feature—Since this 42-minute cartoon was not strong enough to stand alone, I doubled it with Lyle Talbot in "They Raid by Night" from PRC, and did average business. Both were good entertainment when played together. Played Wednesday, Thursday, June 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SEVEN DAYS LEAVE:** Victor Mature, Lucille Ball—This was played to fair midweek business and gave satisfaction, especially to the young people. Played Wednesday, Thursday, June 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**SEVEN DAYS LEAVE:** Victor Mature, Lucille Ball—Did average business with this one. The audiences neither got excited nor angry. Wealth of radio talent, including "Truth or Consequences" which drew hearty laughter. The Big Hunk of Man and Lovely Piece of Woman always seemed on the verge of being good (as actors). Played Thursday-Saturday, May 27-29.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**SEVEN DAYS LEAVE:** Victor Mature, Lucille Ball—Light type of army story which makes good entertainment. Business was a dead average for a Sunday-Tuesday change. Net was better than average as the rental was low for this change. Victor Mature is getting better all the time. Didn't used to like him—but he is very likeable in this one, and in other late releases.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**THEY GOT ME COVERED:** Bob Hope, Dorothy Lamour—Swell performances by the screen's two top stars. Picture was well liked and is worthy of your best playing time. Played Sunday, Monday, June 13, 14.—Buck Renfro, Grove Theatre, Holly Grove, Ark. Small town and rural patronage.

## Twentieth Century-Fox

**BLACK SWAN, THE:** Tyrone Power, Maureen O'Hara—A beautiful Technicolor production which was well received. Good acting by George Sanders and Laird Cregar make this picture. Lots of good comments and should go over in any location. Played Thursday, Friday, June 10, 11.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining town patronage.

**BLACK SWAN, THE:** Tyrone Power, Maureen O'Hara—Good action picture in Technicolor. Business below average owing to heat wave. Played Thursday-Saturday, June 24-26.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**CHINA GIRL:** George Montgomery, Gene Tierney—Miss Tierney was never worse.—C. Smith, Wyoma Theatre, Glenrock, Wyo. General patronage.

**DESERT VICTORY:** War documentary—This was the best war picture we have had and was enjoyed by most of the older people who came out to see it. But the kids did not like it, and it was held down to only fair business by the many people who are tired of war pictures. Played Wednesday, Thursday, June 2, 3.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**ICELAND:** Sonja Henie, John Payne—Played to above average business. Pleased all. Jack Oakie is a great addition. Played Thursday-Saturday, June 10-12.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—Good picture and average business. It pleased all. Played Sunday, Monday, June 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**THIS ABOVE ALL:** Tyrone Power, Joan Fontaine—An old film and the print we got was cut quite a bit, causing "clippy" dialogue, but it's still worth show-

(*Continued on page 48*)

# RKO RADIO PICTURES, Inc.

# TRADE SHOWINGS

of

# "COASTAL COMMAND"

| BRANCH | PLACE OF SHOWING | ADDRESS | DAY AND DATE | TIME |
|---|---|---|---|---|
| Albany | Fox Projection Rm. | 1052 Broadway | Mon. 7/19 | 11:00 A.M. |
| Atlanta | RKO Projection Rm. | 191 Walton St. | Mon. 7/19 | 11:00 A.M. |
| Boston | RKO Projection Rm. | 122 Arlington St. | Mon. 7/19 | 11:00 A.M. |
| Buffalo | Fox Projection Rm. | 290 Franklin St. | Mon. 7/19 | 11:00 A.M. |
| Charlotte | Fox Projection Rm. | 308 So. Church St. | Mon. 7/19 | 11:00 A.M. |
| Chicago | RKO Projection Rm. | 1300 So. Wabash Ave. | Mon. 7/19 | 11:00 A.M. |
| Cincinnati | RKO Theatre Proj. Rm. | 12 E. 6th St. | Mon. 7/19 | 8:30 P.M. |
| Cleveland | Fox Projection Rm. | 2219 Payne Ave. | Mon. 7/19 | 11:00 A.M. |
| Dallas | Fox Projection Rm. | 1803 Wood St. | Mon. 7/19 | 11:00 A.M. |
| Denver | Paramount Proj. Rm. | 2100 Stout St. | Mon. 7/19 | 11:00 A.M. |
| Des Moines | Fox Projection Rm. | 1300 High St. | Mon. 7/19 | 11:00 A.M. |
| Detroit | Blumenthal Proj. Rm. | 2310 Cass Ave. | Mon. 7/19 | 11:00 A.M. |
| Indianapolis | Fox Projection Rm. | 326 No. Illinois Ave. | Mon. 7/19 | 11:00 A.M. |
| Kansas City | Paramount Proj. Rm. | 1802 Wyandote | Mon. 7/19 | 11:00 A.M. |
| Los Angeles | RKO Projection Rm. | 1980 So. Vermont Ave. | Mon. 7/19 | 11:00 A.M. |
| Memphis | Fox Projection Rm. | 151 Vance Ave. | Mon. 7/19 | 11:00 A.M. |
| Milwaukee | Warner Projection Rm. | 212 W. Wisconsin Ave. | Mon. 7/19 | 11:00 A.M. |
| Minneapolis | Fox Projection Rm. | 1015 Currie Ave. | Mon. 7/19 | 11:00 A.M. |
| New Haven | Fox Projection Rm. | 40 Whiting St. | Mon. 7/19 | 11:00 A.M. |
| New Orleans | Fox Projection Rm. | 200 So. Liberty St. | Mon. 7/19 | 11:00 A.M. |
| New York | RKO Projection Rm. | 630 Ninth Ave. | Mon. 7/19 | 11:00 A.M. & 2:30 P.M. |
| Oklahoma City | Fox Projection Rm. | 10 No. Lee St. | Mon. 7/19 | 11:00 A.M. |
| Omaha | Fox Projection Rm. | 1502 Davenport St. | Mon. 7/19 | 11:00 A.M. |
| Philadelphia | RKO Projection Rm. | 250 No. 13th St. | Mon. 7/19 | 11:00 A.M. |
| Pittsburgh | RKO Projection Rm. | 1623 Blvd. of Allies | Mon. 7/19 | 11:00 A.M. |
| Portland | Star Preview Rm. | 925 N. W. 13th St. | Mon. 7/19 | 11:00 A.M. |
| St. Louis | S'Renco Projection Rm. | 3143 Olive St. | Tues. 7/20 | 11:30 A.M. |
| Salt Lake City | Fox Projection Rm. | 216 E. 1st St. | Mon. 7/19 | 11:00 A.M. |
| San Francisco | RKO Projection Rm. | 251 Hyde St. | Mon. 7/19 | 11:00 A.M. |
| Seattle | Jewel Box Projection Rm. | 2318-2nd Ave. | Mon. 7/19 | 11:00 A.M. |
| Sioux Falls | Hollywood Theatre | 212 No. Philips Ave. | Mon. 7/19 | 10:00 A.M. |
| Washington | Fox Projection Rm. | 932 New Jersey Ave. | Mon. 7/19 | 11:00 A.M. |

SELL MORE WAR STAMPS FOR THE "SHANGRI LA" DURING JULY!

(*Continued from page 46*)

ing. Tyrone Power shows that he can do some real acting and is ably supported by Joan Fontaine. Good performances by whole cast. Our audience was deeply engrossed in this show and all agreed that they got their money's worth. Good box office. Running time 110 minutes. Played Thursday, Friday, June 17, 18.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining town patronage.

**YOUNG MR. PITT:** Robert Morley, Robert Donat—If they make 'em any worse, they shouldn't be released. Patrons walked out on this one. Played Wednesday, June 23.—N. C. Hillburn, State Theatre, Inman, S. C. General patronage.

## United Artists

**CRYSTAL BALL, THE:** Paulette Goddard, Ray Milland—Good comedy that played to average business. Played Monday-Wednesday, June 7-9.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

**HANGMEN ALSO DIE:** Brian Donlevy, Walter Brennan—Good picture, ran true to form. Business down. Just when are we going to get back into our proper function of entertainment? That is what the public want to know. And you can't tell them the answer. When they ask why can't you give them the same diversified programs that you did in the days gone by, before the war, they have you over the barrel again. You can't lay the business open and tell them that the people who live in the shell that is Hollywood and make the pictures either won't or don't care to analyze the pulse of the public. It would not be cricket to give them the above information—but how I would love to. As it is, we can hope for the best—that these war pictures will do so little business that the producers will be hit in the only place it hurts them—revenue.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**JACARE:** Animal feature—Played with "Treat 'Em Rough," a Universal picture. Business average. Played Sunday, Monday, June 13, 14.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

**MISS ANNIE ROONEY:** Shirley Temple—Played this with "Devil's Trail," a Bill Elliot Western. The program pleased well. Business normal. Played Saturday, June 19.—H. E. Fulgham, Azie Ave. Theatre, Fort Worth, Tex. Neighborhood patronage.

**POWERS GIRL, THE:** Anne Shirley, George Murphy—The long stemmed American Beauties just aren't enough to make a full-length feature, and what else there was to the story didn't help much. Passable business and resigned patrons. Played Thursday-Saturday, June 3-5.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. General patronage.

**SHIPS WITH WINGS:** John Clements, Leslie Banks—This was positively the all-time low in entertainment. Used on a double bill following "Fantasia." Those who had not walked out before that masterpiece was over didn't wait long after this one began. Only a few parents and their children remained at the finish. Played Friday, Saturday, June 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

## Universal

**BETWEEN US GIRLS:** Diana Barrymore, Robert Cummings—A very good picture but it did no business in our small town situation. Had no appeal whatsoever, which may have been partially due to the heat wave. Would not recommend it for a small town. Played Wednesday, Thursday, June 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**COWBOY IN MANHATTAN:** Robert Paige, Frances Langford—Good little musical show which pleased on Pal Night. Played Tuesday, June 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FRANKENSTEIN MEETS THE WOLF MAN:** Lon Chaney, Bela Lugosi—This picture is spotty, but to my surprise it did very well for me. Played Friday, Saturday, June 25, 26.—F. R. Crist, Crist Theatre, Loveland, O. Small town and rural patronage.

**JUKE BOX JENNIE:** Ken Murray, Harriet Hilliard—A nice program picture. It appealed to the youth. A lot of catchy tunes. Light entertainment although story seemed to satisfy. Business fair. Played Thursday-Saturday, June 24-26. — Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**MUG TOWN:** Dead End Kids—One of the best from these popular kids in some time. Always lots of fun and action in their pictures. We enjoy setting in their shows. Business above average. Doubled with "Cat People" (RKO), which is only fair entertainment.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**MUMMY'S TOMB, THE:** Dick Foran, Elyse Knox—Played with "Bells of Capistrano," a Gene Autry Republic picture. Program O.K. Business average. Played Saturday, June 12.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

**NIGHTMARE:** Diana Barrymore, Brian Donlevy—This picture lived up to its name as far as our box office was concerned. Lowest gross in 15 months. However, it is a good little show and should do all right on giveaway nights or on a double.—L. V. Bergtold, Westby Theatre, Westby, Wis.

**SHADOW OF A DOUBT:** Teresa Wright, Joseph Cotten—One of the best. Pleased 100 per cent. Played Monday-Wednesday, June 14-16.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

## Warner Brothers

**AIR FORCE:** John Garfield, Gig Young—Good picture and good business. Best airplane show this year. Be sure to play it. Played Sunday, Monday, June 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**AIR FORCE:** John Garfield, Gig Young—This really draws, although the picture itself is not so hot. Has plenty of fighting at the end of the picture and too much talking at the head of it. Played Sunday, Monday, June 13, 14.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**FLYING FORTRESS:** Richard Greene, Carla Lemann—This went over very well the first day. The last day proved it to be a flop here. The trailer was what everyone shouted about. The trailer was excellent, only the picture was not very much. British-made and sould have been left there. Played Thursday, Friday, June 24, 25.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—If Warner should have advertised any picture, this is the one. This was great and was enjoyed by everyone who came. Hasn't much drawing power, though. Played Sunday, Monday, June 20, 21.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HEART OF THE NORTH:** Dick Foran, Gloria Dickson—We played this on a return engagement and did good business on it. It is only a fair show, in my opinion, but the patronage liked it and that's what counts. Played Wednesday, Thursday, June 9, 10.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

## Short Features

### Columbia

**LOVABLE TROUBLE:** All Star Comedy—Andy Clyde still gets laughs here.—C. A. Smith, Regent Theatre, Chapleau, Ont.

### Metro-Goldwyn-Mayer

**BARBEE-CUES:** Pete Smith Specialties—A fairly good short from MGM, but in these days of meat rationing it causes a good many mouths to water.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

**BOWLING ALLEY CAT, THE:** Technicolor Cartoons—Tom and Jerry are usually very good, but this one was the best of them all. Well liked by all, no complaints.—O. E. Simons, Roxy Theatre, Menno, S. D

**BLITZ WOLF, THE:** Technicolor Cartoons—Very good short. Shows what kind of a jackass Hitler is.—O. E. Simons, Roxy Theatre, Menno, S. D.

**HEAVENLY MUSIC:** Two-Reel Special—A triumph of poor taste and brainlessness. A modern musician goes to Heaven and is admitted after passing a test before Beethoven, Chopin, et al. The music wasn't especially well done and the idea and manner of working it out repulsive. The only authentic note was Paganini with only one string to his violin. I sincerely trust nothing of the sort will ever be foisted on me again.—N. W. Mason, Roseland Theatre, New Glasgow, N. S.

**INCA GOLD:** Miniatures—Not so very much to write home about. Some wanted to know what this was supposed to be. To be frank, I don't know myself.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**IT'S A DOG'S LIFE:** Pete Smith Specialty—Very good short. Tells what some people do to pets. A lot of truth to it, too.—O. E. Simons, Roxy Theatre, Menno, S. D.

**THAT'S WHY I LEFT YOU:** Passing Parade—This is a waste of film. No one here cared very much about this short. Starts from nothing and ends up the same way. The story is of no interest to my crowd.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

### National Film Board (Canada)

**INSIDE FIGHTING CANADA:** Canada Carries On—A good single reel depicting the "home front" in Canada.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

### Paramount

**ALDRICH FAMILY GETS IN THE SCRAP, THE:** Victory Shorts—A Victory reel which had entertainment in it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**500 HATS OF BARTHOLOMEW CUBBINS, THE:** Madcap Models—Why I bought these I can't understand. This one is silly. No one I've asked about it said anything good for it. I want shorts to please young and old. This did neither.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**POPULAR SCIENCE, NO. 3:** Popular Science—This one will hold your women patrons as it deals with silver fox hides. Also has a few shots of America's flying transports.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

### RKO Radio

**ARMY CHAPLAIN:** This Is America—Excellent—N. W. Mason, Roseland Theatre, New Glasgow, N. S.

**ART OF SELF DEFENSE, THE:** Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**ART OF SKIING, THE:** Walt Disney Cartoons—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MAIL TROUBLE:** Leon Errol—This is an average comedy with some good slapstick in it. I think he is better liked than Edgar Kennedy.—Frank Raspa, State Theatre, Rivesville, W. V.

**ROUGH ON RENTS:** Edgar Kennedy—Same old slapstick as the others. Has a few laughs in it.—Frank Raspa, State Theatre, Rivesville, W. Va.

**SKY TROOPER:** Walt Disney Cartoons—An average Disney cartoon which drew some laughter.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

### Twentieth Century-Fox

**FRANKENSTEIN'S CAT:** Terrytoons — Good cartoon where Terrytoons are appreciated.—C. A. Smith, Regent Theatre, Chapleau, Ont.

**KEEP 'EM GROWING:** Special—Average color cartoon from Terry.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**NEPTUNE'S DAUGHTERS:** Sports Reviews—A pleasing sports reel in Technicolor devoted to water skiing with the accent on shapely beauties. Will please.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

**NIGHT LIFE IN THE ARMY:** Terrytoons—A very good cartoon from 20th-Fox. Gets plenty of laughs.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

**PANDORA'S BOX:** Special—This color cartoon from 20th-Fox is above average, and the kids ate it up.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**ONE DAY OF WAR—RUSSIA 1943:** March of Time—The very best March of Time we have ever seen. Our audience really enjoyed this and many said it was worth the price of admission by itself. Play it and advertise.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

### Universal

**AIR RAID WARDEN:** Color Cartune—This color cartoon is just fair. — Frank Raspa, State Theatre, Rivesville, W. Va.

**COW COW BOOGIE:** Swing symphonies—Our customers like these cartoons.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex.

**COW-COW BOOGIE:** Swing Symphonies—Not as good as the other Swing Symphonies of Universal, but it will get by. Has some nice swing music in it.—Frank Raspa, State Theatre, Rivesville, W. Va.

**LITTLE CLAYTON FARMFRONT WONDER:** Person-Oddities—Another entertaining reel from the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**PIGEON PATROL:** Color Cartune—Good colored cartoon.—C. A. Smith, Regent Theatre, Chapleau, Ont.

**SWINGTIME BLUES:** Musicals—This one isn't so hot. Haven't seen a good musical yet that was over 10 minutes.—Frank Raspa, State Theatre, Rivesville, W. Va.

**WESTERN WHOOPEE:** Variety Views—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**WINTER SPORTS JAMBOREE:** Variety Views—Good sport reel with skating scenes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Victory Film

**FOOD FOR FIGHTERS:** U. S. Victory Film—Another Victory short which lacks entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TROOP TRAIN:** U. S. Victory Films—This will hold any good American in his seat. Believe I could have

(*Continued on page 50*)




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(*Continued from page 48*)

drawn a crowd with this only I did not know what it was to be about.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## Vitaphone

**CASE OF THE MISSING HARE:** Merrie Melodies Cartoons—Bugs Bunny is getting worse and worse. Had a few laughs and is in good color.—Frank Raspa, State Theatre, Rivesville, W. Va.

**DING DOG DADDY:** Merrie Melodies Cartoons—Nice little cartoon for a small town. Warners isn't making them as good as it did once before—Frank Raspa, State Theatre, Rivesville, W. Va.

**FIGHTING ENGINEERS:** Technicolor Specials—This is another hit from Warners. Give this all you've got because it is not only in Technicolor, but has fighting and laughs also.—Frank Raspa, State Theatre, Rivesville, W. Va.

**MY FAVORITE DUCK:** Looney Tunes—This one is tops. Everyone well pleased. Very best one to date with me.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**REAR GUNNER:** Broadway Brevities—A very good 20-minute service featurette concerning the training and importance of the rear gunners in our Air Forces.—R. E. Salisbury, Opera House, Presque Isle, Me.

**ROVER'S RANGERS:** Sports Parade—Entertaining reel in vivid color telling of the duties of dogs in the Army.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SOUTH AMERICAN SPORTS:** Sports Parade—Good sport reel in Technicolor.—C. A. Smith, Regent Theatre, Chapleau, Ont.

**STARS ON HORSEBACK:** Hollywood Novelties—This is a rather fair short from what few who saw it said, but it is nothing extra.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**SWEENEY STEPS OUT:** Hollywood Novelties—Fairly interesting reel of a small boy and his toy elephant in a zoo. The kids will like it.—R. E. Salisbury Opera House, Presque Isle, Me.

**TOKIO JOKIO:** Looney Tunes Cartoons—This black and white cartoon is only fair.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**U. S. ARMY BAND:** Melody Master Bands—Good music, but the public has been seeing enough of these Army, Navy and Marine bands, and also war pictures.—Frank Raspa, State Theatre, Rivesville, W. Va.

**WABBIT TWOUBLE:** Merrie Melodies Cartoons The Rabbits are always good.—H. E. Fulgham, Ideal Theatre, Forth Worth, Tex.

**WISE QUACKING DUCK, THE:** Looney Tunes Cartoons—Best Daffy Duck cartoon for a long time. This is a sure hit and will have them rolling in the aisles.—Frank Raspa, State Theatre, Rivesville, W. Va.

## Serials

### Republic

**DAREDEVILS OF THE WEST:** Serial—Have just played the last chapter and can say for sure this is the best serial I've had in two years. My older patrons went for this as well as the kids, and the older people going for a serial here leads me to believe it's a darned good one.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**SECRET SERVICE IN DARKEST AFRICA:** Serial—Played the first chapter of this one today (Saturday, June 26), and from what everyone said it should turn out to be a patron holder. The story is a little old after the Yanks have already taken Africa. I can't say how it will go over, but the first chapter is good. Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

### Universal

**ADVENTURES OF SMILIN' JACK, THE:** Serial—Have just finished this serial. It is a good one and where serials go it will hold up well. It did for us.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

## Set Back Convention Date

The annual convention of the Kansas-Missouri Theatres Association has been set back from July 14th to July 28-29 in order that the group might be definitely assured of hearing an address by Ed Kuykendall, president of the Motion Picture Theatre Owners of America.

## Sodikman Inducted Into Army

Nate Sodikman has been inducted into the Army. Formerly Monogram branch manager in Albany, he recently was tendered a farewell party by associates in that city.

# SHORT PRODUCT PLAYING BROADWAY

*Week of July 5th*

**ASTOR**
- The Lonesome Mouse.....MGM
- Men Working Together.....Columbia
- *Feature: Best Foot Forward*..MGM

**CRITERION**
- Yankee Doodle Mouse.....MGM
- Men Working Together.....Columbia
- *Feature: Bombardier*.....RKO

**GLOBE**
- All American Band.....Vitaphone
- Back from the Front.....Columbia
- Men Working Together.....Columbia
- *Feature: Crime Doctor*.....Columbia

**HOLLYWOOD**
- Jack Rabbit and Beanstalk..Vitaphone
- Men Working Together.....Columbia
- *Feature: Mission to Moscow* Warner Bros.

**MUSIC HALL**
- Invasion (March of Time)..20th Cent.-Fox
- Men Working Together.....Columbia
- *Feature: The Youngest Profession*.....MGM

**PARAMOUNT**
- Wartown.....Victory Film
- Superman in The Mummy Strikes.....Paramount
- Popular Science, No. 4.....Paramount
- Tumble Bugs.....Paramount
- *Feature: Dixie*.....Paramount

**RIALTO**
- Der Fuehrer's Face.....RKO
- Men Working Together.....Columbia
- *Feature: Two Tickets to London*.....Universal

**RIVOLI**
- Sky Trooper.....RKO
- *Feature: Spitfire*.....RKO

**ROXY**
- Keep 'Em Growing.....20th Cent.-Fox
- Men Working Together.....Columbia
- *Feature: Coney Island*.....20th Cent.-Fox

**STRAND**
- Rear Gunner.....Vitaphone
- Rover's Rangers.....Vitaphone
- Men Working Together.....Columbia
- *Feature: Background to Danger*.....Warner Bros.

## Beckman, Former UA Manager, Awarded Legion of Merit

Warrant Officer Louis Beckman of Dorchester, Mass., has been awarded the Legion of Merit for meritorious conduct in action against the Japanese at Guadalcanal. Mr. Beckman was formerly exchange manager for United Artists in Boston. The award, made by Lieutenant General Millard F. Harmon, cited the warrant officer for his action in unloading supplies under constant enemy bombardment.

## Cincinnatti Opera Is Sellout

More than 3,000 patrons attended the summer opera season's first performance, "La Tosca," at the Cincinnati Zoological Gardens last week. Lawrence Tibbett appeared in the leading role. Many were turned away.

## Fettick Joins Warners

George Fettick has joined the Warner theatre circuit in Philadelphia as assistant to John Turner, chief film buyer and booker. He formerly was with the Northio theatre circuit in Ohio, Kentucky and West Virginia.

# *Freon Shortage Will Continue*

The Freon gas situation will remain serious for some time, and there is little or no chance of any relaxation this summer of the present ban on sales of the refrigerant for use in theatre or other civilian non-essential air-cooling systems, it is indicated in information obtained by Allen G. Smith, chief of the amusements section of the War Production Board.

According to F. B. Millham of the general industrial equipment division, which administers the order, there is but one manufacturer of Freon in the United States, with a productive capacity of 1,200,000 pounds per year. Mr. Smith said. The total requirements for all uses are 3,000,000 pounds.

The bulk of the war demand for the gas is for refrigeration on Navy and merchant ships and for certain types of insecticides used by the Army.

Methyl-chloride is a form of refrigerant which under some conditions could be substituted for Freon, Mr. Smith said, but he warned that it is a toxic poison and its use in air-cooling plants is prohibited in most cities. At the same time, he pointed out, its use would require a change in the speed of the compressor and other mechanical changes which would require priority assistance, not available at the present time.

"The demands for Freon gas for essential war uses, we realize, will, until the restrictions are relaxed, work a hardship on many types of businesses which affect our civilian economy," Mr. Smith said. "We are unable, at this time, to estimate when the restrictions will be relaxed."

However, he added, when more gas becomes available, assurance has been given that exhibitors will receive equal consideration with other consumers.

## New York Deliveries Cut to Five Per Week

Deliveries by film carriers in the New York area have been reduced from six to five per week by eliminating Thursday night pickups and Friday morning print deliveries, the measure having been taken to cooperate with OPA orders requesting less use of gasoline and tires.

Exhibitors and exchanges were said to have been in accord with the truckers' move, which goes even further than the OPA request concerning mileage reduction.

Approximately 1,100 theatres are serviced out of New York exchanges.

## Stagger Film Shipments In New Haven Area

Delivery schedules in New Haven and the surrounding area have been reduced with the result that bookers are facing even more trying times than before. The stagger system is prevalent in the territory with Rosen's Delivery Service passing up Middletown evening deliveries on Mondays and Wednesdays. Other truckers such as Hoxie's, Decker and Kimmerlin have restricted deliveries in such towns as Lakeville, Winsted, Watertown and Oakville.

## 20th-Fox Staff Honors Shea

Joe Shea, eastern publicity director and story editor for Cagney Productions, was given a farewell party in New York by associates in 20th Century-Fox where, until recently, he served as trade press contact. Among those present were Rodney Bush, Sidney Blumenstock, Sam Shain, Molly Grill, Christy Wilbert, David Bader, Jeanette Sawyer and Ruth Simon.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# *Wherever Allied Flags Fly*

## LETTER FROM BOMBAY TO MOTION PICTURE HERALD

"To date we have been carrying on with the issue dated October 3, 1942 — a total of seven months — nevertheless it is an issue which serves as a constant reminder of present day realities.

"It is also a beacon of hope that en route somewhere subsequent issues are on the way. . . .

"We have been able to secure missing and back numbers to complete binding of volumes up to 1941.

"Now it is possible we will not be able to bring our little 'Library' up to date till better times. . . . Discontinuance of the MOTION PICTURE HERALD to overseas subscribers because of paper shortage would be a calamity as far-reaching as losing a war essential."

*J. REMI CRASTO*
Bombay

***always in the service***

**MOTION PICTURE HERALD**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.

## CHINA (Para.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $996,995 |
| Comparative Average Gross | 813,200 |
| Over-all Performance | 122.6% |

BALTIMORE—Stanley, 1st week . . . . . 128.3%
BALTIMORE—Stanley, 2nd week . . . . . 91.2%
BOSTON—Metropolitan, 1st week . . . . . 126.9%
(DB) My Heart Belongs to Daddy (Para.)
BOSTON—Metropolitan, 2nd week . . . . . 107.6%
(DB) My Heart Belongs to Daddy (Para.)
BOSTON—Paramount, MO, 1st week . . . 68.9%
(DB) He Hired the Boss (20th-Fox)
BOSTON—Fenway, MO, 1st week . . . . 67.7%
(DB) He Hired the Boss (20th-Fox)
BOSTON—M. & P. Scollay, MO, 2nd week . . 101.9%
BUFFALO—Great Lakes, 1st week . . . . 130.7%
(DB) American Empire (UA)
BUFFALO—Great Lakes, 2nd week . . . . 100.0%
(DB) American Empire (UA)
CINCINNATI—RKO Albee . . . . . 99.3%
CINCINNATI—RKO Capitol, MO, 1st week . 89.5%
CLEVELAND—Loew's State . . . . . 143.7%
CLEVELAND—Stillman, MO, 1st week . . . 118.7%
DENVER—Denham, 1st week . . . . . 163.6%
(DB) Aerial Gunner (Para.)
DENVER—Denham, 2nd week . . . . . 136.3%
(DB) Aerial Gunner (Para.)
DENVER—Denham, 3rd week . . . . . 100.0%
(DB) Aerial Gunner (Para.)
INDIANAPOLIS—Indiana . . . . . 121.7%
(DB) High Explosive (Para.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 120.9%
(DB) High Explosive (Para.)
KANSAS CITY—Newman . . . . . 150.0%
LOS ANGELES—Paramount Hollywood, 1st week . . . . . 150.9%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Hollywood, 2nd week . . . . . 113.2%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Hollywood, 3rd week . . . . . 75.4%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Hollywood, 4th week . . . . . 66.0%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Downtown, 1st week . . . . . 191.8%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Downtown, 2nd week . . . . . 154.6%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Downtown, 3rd week . . . . . 95.9%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Downtown, 4th week . . . . . 81.3%
(DB) High Explosive (Para.)
MILWAUKEE—Palace . . . . . 134.3%
(DB) Henry Aldrich Gets Glamour (Para.)
MILWAUKEE—Wisconsin . . . . . 158.0%
(DB) Henry Aldrich Gets Glamour (Para.)
MONTREAL—Princess . . . . . 131.5%
(DB) Careful, Soft Shoulder (20th-Fox)
NEW HAVEN—Paramount, 1st week . . . . 122.9%
(DB) My Heart Belongs to Daddy (Para.)
NEW HAVEN—Paramount, 2nd week . . . 90.1%
(DB) My Heart Belongs to Daddy (Para.)
NEW YORK—Paramount, 1st week . . . . 170.0%
(SA) Harry James Orchestra and others
NEW YORK—Paramount, 2nd week . . . . 158.3%
(SA) Harry James Orchestra and others
NEW YORK—Paramount, 3rd week . . . . 136.6%
(SA) Harry James Orchestra and others
NEW YORK—Paramount, 4th week . . . . 80.0%
(SA) Harry James Orchestra and others
OKLAHOMA CITY—Criterion . . . . . 121.8%
OKLAHOMA CITY—Tower, MO, 1st week . 125.0%
OMAHA—Orpheum . . . . . 76.8%
(DB) My Heart Belongs to Daddy (Para.)
PHILADELPHIA—Stanley . . . . . 126.8%
PITTSBURGH—Penn . . . . . 94.1%
PITTSBURGH—Warner, MO, 1st week . . . 71.4%
PROVIDENCE—Strand, 1st week . . . . . 156.2%
(DB) Tahiti Honey (Rep.)
PROVIDENCE—Strand, 2nd week . . . . . 104.1%
(DB) Tahiti Honey (Rep.)
SAN FRANCISCO—Paramount, 1st week . . 146.4%
(DB) Henry Aldrich Gets Glamour (Para.)
SAN FRANCISCO—Paramount, 2nd week . . 167.8%
(DB) Henry Aldrich Gets Glamour (Para.)
ST. LOUIS—Ambassador, 1st week . . . . 108.3%
(DB) Rhythm of the Islands (Univ.)
ST. LOUIS—Ambassador, 2nd week . . . . 79.1%
(DB) Rhythm of the Islands (Univ.)
ST. LOUIS—Missouri, MO, 1st week . . . 115.9%
(DB) Crash Dive (20th-Fox)
ST. LOUIS—Missouri, MO, 2nd week . . . 139.1%
(DB) Crash Dive (20th-Fox)

•

## CRASH DIVE (20th-Fox)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $910,325 |
| Comparative Average Gross | 803,250 |
| Over-all Performance | 113.3% |

BALTIMORE—New, 1st week . . . . . 97.8%
BALTIMORE—New, 2nd week . . . . . 108.6%
BALTIMORE—New, 3rd week . . . . . 97.8%
BALTIMORE—New, 4th week . . . . . 86.9%
BOSTON—Keith's Memorial 1st week . . . 110.0%
(DB) Gildersleeve's Bad Day (RKO)
BOSTON—Keith's Memorial, 2nd week . . . 86.0%
(DB) Gildersleeve's Bad Day (RKO)
BUFFALO—Buffalo . . . . . 95.8%
(DB) Young and Willing (UA)
BUFFALO—Hippodrome, MO, 1st week . . . 116.7%
CHICAGO—Apollo . . . . . 139.5%
CHICAGO—United Artists . . . . . 113.0%
CINCINNATI—RKO Albee . . . . . 83.8%
CINCINNATI—RKO Capitol, MO, 1st week 82.0%
CLEVELAND—Warner's Hippodrome, 1st week 142.8%
CLEVELAND—Warner's Hippodrome, 2nd week . . . . . 77.4%
DENVER—Denver . . . . . 150.0%
(DB) Let's Have Fun (Col.)
DENVER—Esquire . . . . . 225.0%
(DB) Let's Have Fun (Col.)
DENVER—Aladdin . . . . . 75.0%
(DB) Let's Have Fun (Col.)
DENVER—Rialto, MO, 1st week . . . . . 125.0%
(DB) Let's Have Fun (Col.)
INDIANAPOLIS—Indiana . . . . . 126.1%
(DB) He's My Guy (Univ.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 125.5%
(DB) He's My Guy (Univ.)
INDIANAPOLIS—Lyric, MO, 2nd week . . . 69.7%
(DB) He's My Guy (Univ.)
KANSAS CITY—Esquire, 1st week . . . . 204.5%
KANSAS CITY—Esquire, 2nd week . . . . 90.9%
KANSAS CITY—Uptown, 1st week . . . . 160.3%
KANSAS CITY—Uptown, 2nd week . . . . 94.3%
LOS ANGELES—Carthay Circle . . . . . 106.9%
(DB) Taxi, Mister (UA)
LOS ANGELES—Chinese . . . . . 119.5%
(DB) Taxi, Mister (UA)
LOS ANGELES—Loew's State . . . . . 119.5%
(DB) Taxi, Mister (UA)
LOS ANGELES—Ritz . . . . . 101.5%
(DB) Taxi, Mister (UA)
MILWAUKEE—Wisconsin, 1st week . . . . 145.3%
(DB) He Hired the Boss (20th-Fox)
MILWAUKEE—Wisconsin, 2nd week . . . 96.5%
(DB) That Other Woman (20th-Fox)
NEW HAVEN—Loew's Poli . . . . . 107.5%
(DB) Dixie Dugan (20th-Fox)
NEW HAVEN—College, MO, 1st week . . . 105.9%
(DB) Dixie Dugan (20th-Fox)
NEW YORK—Roxy, 1st week . . . . . 166.6%
(SA) Jimmy Dorsey's Band
NEW YORK—Roxy, 2nd week . . . . . 133.3%
(SA) Jimmy Dorsey's Band
NEW YORK—Roxy, 3rd week . . . . . 116.6%
(SA) Jimmy Dorsey's Band
NEW YORK—Roxy, 4th week . . . . . 108.3%
(SA) Jimmy Dorsey's Band
OMAHA—Orpheum . . . . . 88.8%
(DB) Henry Aldrich Gets Glamour (Para.)
OMAHA—Omaha, MO, 1st week . . . . . 98.7%
(DB) Henry Aldrich Gets Glamour (Para.)
PHILADELPHIA—Fox, 1st week . . . . . 165.6%
PHILADELPHIA—Fox, 2nd week . . . . . 108.2%
PHILADELPHIA—Fox, 3rd week . . . . . 82.2%
PITTSBURGH—Harris, 1st week . . . . . 144.4%
PITTSBURGH—Harris, 2nd week . . . . . 100.0%
PITTSBURGH—Harris, 3rd week . . . . . 66.6%
SAN FRANCISCO—Fox, 1st week . . . . . 125.0%
(DB) He Hired the Boss (20th-Fox)
SAN FRANCISCO—Fox, 2nd week . . . . . 98.0%
(DB) He Hired the Boss (20th-Fox)
SAN FRANCISCO—St. Francis, MO, 1st week 185.7%
SEATTLE—Music Hall . . . . . 123.3%
SEATTLE—Paramount, 1st week . . . . . 139.6%
SEATTLE—Paramount, 2nd week . . . . . 91.0%
ST. LOUIS—Fox, 1st week . . . . . 101.3%
(DB) Good Morning, Judge (Univ.)
ST. LOUIS—Fox, 2nd week . . . . . 94.7%
(DB) Good Morning, Judge (Univ.)
WASHINGTON—Loew's Palace, 1st week . . 114.0%
WASHINGTON—Loew's Palace, 2nd week . . 73.1%

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## MISSION TO MOSCOW (WB)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $520,468 |
| Comparative Average Gross | 484,850 |
| Over-all Performance | 107.3% |

BALTIMORE—Stanley, 1st week . . . . . 121.7%
BALTIMORE—Stanley, 2nd week . . . . . 91.2%
BUFFALO—Great Lakes . . . . . 111.8%
(DB) Aerial Gunner (Para.)
CHICAGO—Roosevelt, 1st week . . . . . 122.7%
CHICAGO—Roosevelt, 2nd week . . . . . 104.3%
CINCINNATI—RKO Capitol . . . . . 74.6%
DENVER—Denver . . . . . 75.0%
(DB) Cowboy in Manhattan (Univ.)
DENVER—Esquire . . . . . 70.0%
(DB) Cowboy in Manhattan (Univ.)
INDIANAPOLIS—Indiana . . . . . 77.1%
(DB) Good Morning Judge (Univ.)
KANSAS CITY—Orpheum . . . . . 83.3%
(DB) Taxi Mister (UA)
LOS ANGELES—Warner's Downtown, 1st week . . . . . 109.0%
LOS ANGELES—Warner's Downtown, 2nd week . . . . . 77.0%
LOS ANGELES—Warner's Downtown, 3rd week . . . . . 75.7%
LOS ANGELES—Warner's Hollywood, 1st week . . . . . 110.0%
LOS ANGELES—Warner's Hollywood, 2nd week . . . . . 76.2%
LOS ANGELES—Warner's Hollywood, 3rd week . . . . . 69.0%
LOS ANGELES—Warner's Wiltern, 1st week 129.4%
LOS ANGELES—Warner's Wiltern, 2nd week 100.0%
LOS ANGELES—Warner's Wiltern, 3rd week 85.7%
MILWAUKEE—Warner . . . . . 122.0%
(DB) It Comes Up Love (Univ.)
NEW HAVEN—Roger Sherman . . . . . 74.0%
NEW YORK—Hollywood, 1st week . . . . 160.0%
NEW YORK—Hollywood, 2nd week . . . . 144.0%
NEW YORK—Hollywood, 3rd week . . . . 120.4%
NEW YORK—Hollywood, 4th week . . . . 116.0%
NEW YORK—Hollywood, 5th week . . . . 116.0%
NEW YORK—Hollywood, 6th week . . . . 70.0%
PHILADELPHIA—Mastbaum, 1st week . . 134.7%
PHILADELPHIA—Mastbaum, 2nd week . . 84.5%
PHILADELPHIA—Karlton, MO, 1st week . 93.3%
PROVIDENCE—Majestic . . . . . 73.6%
SAN FRANCISCO—Paramount . . . . . 125.0%
SAN FRANCISCO—St. Francis, MO, 1st week 157.1%
(DB) Swing Your Partner (Rep.)
SEATTLE—Orpheum . . . . . 122.1%
ST. LOUIS—Ambassador . . . . . 75.0%
WASHINGTON—Earle, 1st week . . . . . 103.8%
(SA) Patricia Bowman and others
WASHINGTON—Earle, 2nd week . . . . . 74.8%
(SA) Patricia Bowman and others
WASHINGTON—Metropolitan, MO, 1st week . 115.3%

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Congratulations

In June, 1923, when many of us were still rather young, the Famous Players Circuit, in Canada, took over a number of theatres from the Allen Circuit and several of their managers. It is gratifying to find the following of the original Allen men who were included are still active. Let's extend congratulations to George Morrell at the St. Clair and Roy Downie at the Beach, in Toronto; Sid Scott, Capitol, Sudbury; Jack Ward, Seneca, Niagara Falls; Joe Bolinsky, Imperial, Sarnia; E. P. Fields, Capitol, Moose Jaw; Pete Harrison, Capitol, Cobourg; Ernie Smithers, Capitol, Kingston; Ernie Moule, Capitol, Brantford; W. P. McGeachie, Algoma, Saulte Ste. Marie; George Rotsky, Consolidated theatres, Montreal, and Norm Jackson, Head Office, Toronto.

Congratulations are also in order to Famous Players and its president, Mr. J. J. Fitzgibbons. They must surely possess the capacity that contains sympathy and understanding of the problems of their workers. Undoubtedly this has been instrumental in maintaining the services of these men during the intervening years.

## Survey Slants

There is considerably more than meets the eye in the findings of Dr. Leo Handel's survey for Metro-Goldwyn-Mayer on "What brings customers to the box-office." While Dr. Handel's findings are no doubt the result of painstaking and thorough effort, the actual result has been released by proportional percentages which can be very misleading. Thus, there are one or two points which are directly interesting to us.

As an example, you will find that word-of-mouth method is credited with 36 per cent. In order for word-of-mouth to be at all effective, the people whom we assume spread the tidings of a good show must first be induced to attend the theatre, so that the entire credit for this medium should be reflected back to the original method of advertising that attracted whoever did the mouthing. Sort of a cycle like which came first, the chicken or the egg. If this reasoning may be assumed correct, the entire range of the survey would require considerable alteration.

The report is an average which we assume covers various localities in diverse communities and need not apply to an individual theatre. All forms of newspaper advertising account for the greatest number of patrons attracted to the theatre—excluding word-of-mouth—and with this no one will raise serious objection. Yet, there is a percentage of houses which use little or no newspaper advertising and still manage to keep business thriving. Heralds, and poster and billboard advertising come in for a combined value that will seem ridiculously small to the numerous showmen who for years have depended upon and are successful with these media as the foundation of their weekly campaigns. In many of the smaller situations and late runs, we are inclined to agree that this nucleus, along with trailers, appropriate lobby displays and house programs, can do a swell job if supplemented with regular exploitation and promotional stunts. We have seldom seen a newspaper ad that could *sell* a picture as effectively as a good off-set program, and for window cards and posters, they are a strong means of direct advertising, since they are constantly *reminding* your patrons of your attractions as they frequent the streets and highways. We do not want to be misconstrued as believing that newspapers are not essential, or less important, but certainly they are most effective where size is not too restricted by cost.

We are concerned, too, by reason of the fact that the large New York circuits have in recent months discontinued all posting and window cards in favor of daily newspaper guides and radio announcements. Naturally, the business boom the theatres are having these days is encouraging to those who engineered this change, but we are inclined to believe that other circumstances are responsible in large measure. Time will tell—and we have been wrong before. We don't begrudge the newspaper ads, but regret that this other medium was completely eliminated.

## A Little Of This And That

Local merchants in Paris, Texas, recently chipped in for a full page ad in the Paris News to promote the Bond Drive. The ad had a huge cut of a soldier and his wife and baby with copy, "They pledge their lives," etc. The soldier turns out to be Matthew Kinsley, who was formerly manager with the I. Libson Theatres, in Cincinnati. Which again helps emphasize to the public the part that theatre men are playing in the war effort. . . . Skouras theatres have presently no less than eight women managers around the circuit. . . . Mrs. Harold Grott, wife of a former Round Tabler, writes to advise us that her husband is now in the army and adds solicitously that she hopes I can meet him "real soon." —CHESTER FRIEDMAN

# ATTRACTIVE LOBBY GAGS







Ben Serkawich, exploitation head, Capitol, New York, shows the co-operation city officials will give "Canteen." Long time since Broadway had a street banner. Above lobby display Ben used.




Here is an attractive booth placed in the theatre arcade at the Keith's Memorial, Boston, by Jimmy King. It helped sell "Crash Dive" and aided in enlisting candidates for the WAVES.




Francis Deering at Loew's State, Houston, Texas, solved part of his manpower problem by having the sign artist draw a lifesize counterpart of usher Carlton Pyle. Carlton is now doing double duty in the foyer and balcony.




By Lyle Tyler Studio

C. Emmett Lockard had atmosphere in the lobby of the Roosevelt Theatre, in Des Moines, to help sell "Coney Island."

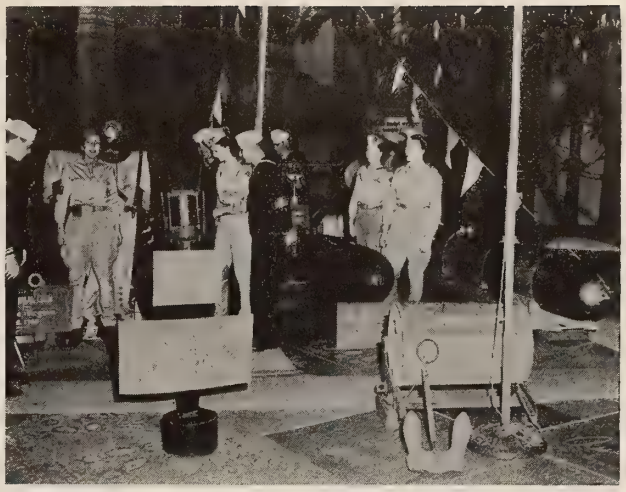


By Poland Photographers

To dress up the front of Loew's State in Memphis, Arthur Groom constructed this cabin around the box office. Stills placed around the outside further enhanced the display.

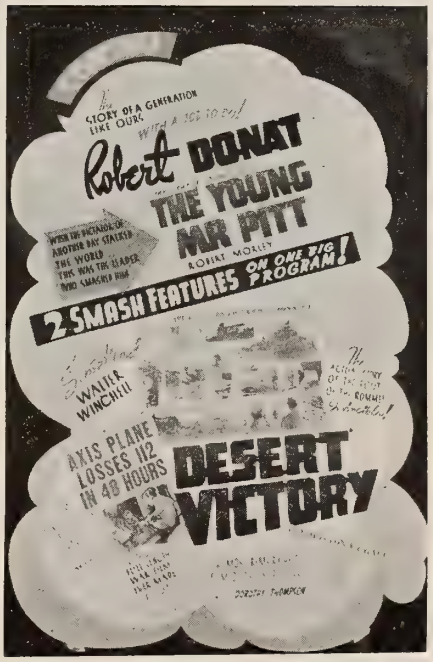



Seymour Peiser, Fox West Coast Ad Chief, tied up the Navy Recruiting Dept. for this swell lobby display (right). At left, similar stunt used at Ambassador theatre in St. Louis, in conjunction with the Army.



At Lucas and Jenkins' Palace theatre, Athens, Georgia, T. O. Tabor, Jr., used this laugh-provoking lobby gag for "It Ain't Hay." These stunts can usually be worked out with slight cost and are always effective.




By T. A. Conroy, Jr.

In Brookline, Mass., Jack Markle at the Coolidge Corner Theatre tied local headlines into this display on "Desert Victory."




Mildred Fitzgibbons, manager at Skouras' Roosevelt theatre, Flushing, Long Island, fixed up this little corner in the foyer from which patrons are invited to write to their friends in Service. The theatre supplies free postage for all such mail.



This is part of Herta Laube's "Home Front for Victory" exhibit which gets interest and attention from patrons at the Manhasset Theatre, Manhasset, Long Island, N. Y.

# Bataan Opening in Baltimore Tied to Purchase of Jeeps




By Parlet-Gerber

*Jeep borrowed by Gertrude Bunchez at the Century, in Baltimore, during the engagement of "Bataan," aids in swelling the sales of War Bonds and Stamps.*

Contacting the high-ranking officers of the Third Service Command, War Department, Gertrude Bunchez at the Century, in Baltimore, invited them to a special screening of "Bataan." In addition a tremendous lobby display was used to celebrate the theatre's first anniversary as official issuing agents for War Bonds. To stimulate the sale of Bonds, the War Department was approached and arrangements made to have a jeep placed in the lobby for one week. To tie in with the picture, copy was placed alongside reading: "Help Buy Five Jeeps. This Jeep is worth $844.49. You can when you buy Stamps and Bonds remember 'Bataan.'" As a climax to the Bond Drive, a rally was held in the City Hall Plaza, signs were erected there reading: "Loew War Bond Rally tonight at eight. Remember 'Bataan.'"

For the date on "The Human Comedy," Gertrude promoted one of the local dailies on a contest, with a $25 Bond and smaller cash awards going to those writing the best letters detailing amusing experiences. For five consecutive days the paper devoted space to the contest. Special radio time was landed with abundant plugs for the picture; numerous stores came through with effective window displays and a serialization of the book was run in one of the papers in advance of the opening.

## Fur Vest Project Night Held for "North Atlantic"

In conjunction with the Los Angeles showing of Warners' maritime film, "Action in the North Atlantic," a "Fur Vest Project Night" was celebrated at Warners Downtown theatre under the auspices of the War Emergency Board of the Fur Industry of Southern California. The stunt was arranged for by the publicity department of Lou Halper's Pacific Coast Zone of Warner Bros. theatres.

Guest of honor and principal speaker was U. S. District Judge Pierson M. Hall, who presented Julie Bishop, one of the stars in the film, Captain Walter F. Treadway, of the Maritime Service, and Eugene Clancy, member of the merchant marine who survived a torpedoeing in the North Atlantic.

Four hundred workers of the garment and fur trades attended, to see their voluntary contributions to the war effort, 1,000 fur vests, were turned over to the merchant seamen of the United Nations.

Warner Bros. was presented with a certificate of cooperation from the War Emergency Board for their stirring film tribute to the men of the merchant marine. Ceremonies were broadcast over Radio Station KFWB.

## Selette Sells "Scorched Earth"

When "Scorched Earth" was booked at the Strand, New Bedford, Mass., as a first run, Manager Eddie Selette decided to go-to-town on this picture, since the theatre usually plays last run. Ed used an extensive ad campaign, starting well in advance of the playdates, and had several spot announcements on the radio. He also spotted 100 one-sheets and 200 window cards around town including several choice locations in some of the town's largest mills. A false which cost only eight dollars was used.

## Kansas City Celebrates Elmer Rhoden Week

Kansas City managers of theatres in the Fox Midwest circuit extended themselves, in celebration of "Rhoden Weeks," honoring E. C. Rhoden, head of the company, for the closing period of the Charles P. Skouras campaign.

Illustrative of the managers' efforts were the coincidental campaigns in Springfield, Mo., where Leon Robertson is city manager. Mark Jenkins, at the Gillioz lined up half a dozen men's organizations to sponsor male quartettes for a contest; a project harmonious to the picture "The Human Comedy," with radio stations promoting, supplemented by newspaper campaigns.

At the Electric, Dick Wright, lined up 10 women's clubs, each sponsoring a young lady candidate for a Glamour Girl contest, the picture being "Slightly Dangerous." The newspapers cooperated in an extensive campaign, their society columns being used literally in publicizing the candidates. The Electric lobby was a gallery of beauty, with blow-ups in color of the candidates' pictures. Patrons deposited votes during the week in ballot boxes for their favorites.

## Aldert Makes Page One With Madame Zelenie

When Vince Aldert, Paramount, Brattleboro, Vt., recently played Madame Zelenie as a special attraction, he had the Question and Answer lady appear at the Kiwanis Club, which received a first page story and photo from the local paper. The newspaper also gave Vince a break by tying in "The More the Merrier" during the engagement of that picture recently, plugging the title, cast and theatre playdates in a classified ad sponsored by the paper itself. On this same attraction, Vince had some effective displays spotted at the Elks' Club sitting room and in the lobby of one of the leading hotels.

For the engagement of "Reap the Wild Wind," Aldert promoted newspaper space from a local book store and displayed a study chart on the bulletin board of the local library.

## Groom Ties "Bataan" To Local Bond Drive

Arthur Groom, Loew's State, Memphis, distributed 1,000 car door hangers and 10,000 imprinted napkins to downtown restaurants in conjunction with the engagement of "Lady of Burlesque." He also spotted 200 jumbo window cars around town, tied up a prominent fashion window, downtown, used a large cutout display in the lobby, and secured two co-op ads from a local laundry.

For the engagement of "Bataan," Groom arranged a special screening for newspapermen and army officials. He had the State committee feature the War Bond Sales with the slogan "Remember Bataan." The families of the Bataan campaigners were introduced from the stage with special ceremonies on opening night of the picture. The newspapers were more than glad to co-operate and this resulted in some swell stories and photophoto breaks for the theatre.

Bumper strips on cabs, grocer bag imprints, 25-24-sheet locations, radio tiein, window co-ops, and a tieup with the local WAAC recruiting station rounded out the campaign.

# The Quigley Awards Rules

**Entries must be forwarded as soon as possible after exploitation is completed.**

•

*There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.*

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

*Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.*

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

*A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.*

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

*In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.*

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

*One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.*

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:

Quigley Awards Committee
Managers' Round Table
Rockefeller Center
New York

# THIRD QUARTER STARTERS

The thirty-six showmen listed below, including three women, are the first contenders for the Quigley Award in the Third Quarter of this year. In order to be formidable contenders for the Awards, showmen should be represented in this list each fortnight.

VINCENT ALDERT
Paramount, Brattleboro, Vt.

GEORGE BALKIN
Stanley, Philadelphia, Pa.

MORT BERMAN
Orpheum, Springfield, Ill.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOU COHEN
Poli, Hartford, Conn.

BERT DETWILER
Latrobe, Latrobe, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

SAM FITZSIMMONS
Rialto, East Rochester, N. Y.

JACK FLEX
Keith's, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

ARTHUR GROOM
Loew's State, Memphis, Tenn.

J. D. HILLHOUSE
State, Galveston, Tex.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

JAMES KING
Keith's, Boston, Mass.

GEORGE LABY
Palace, Pittsfield, Mass.

CHARLES LARNED
Appalachian, Appalachia, Va.

C. EMMETT LOCKHARD
Roosevelt, Des Moines, Ia.

JOE LONGO
Loew's State, Boston, Mass.

JACK MARKLE
Coolidge Corner Theatre
Brookline, Mass.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Russell, Maysville, Ky.

R. E. MAYNARD
Tivoli, Saskatoon, Sask., Canada

RITA MORTON
RKO Albee, Providence, R. I.

FRED PERRY
Olympic, Watertown, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

HARRY ROSE
Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

R. E. RUSSELL
Poli-Bijou, New Haven, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CARL B. SHERRED
Manos, Elwood City, Pa.

MOLLIE STICKLES
Strand, Waterbury, Conn.

T. O. TABOR, JR.
Palace, Athens, Ga.

CHARLES B. TAYLOR
Shea Theatres, Buffalo, N. Y.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

## "North Atlantic" Screening Held for Maritime Trainees

More than 2,000 trainees of the U. S. Maritime Service witnessed a special preview showing of "Action in the North Atlantic," at Avalon, Catalina Island, arranged by the publicity department of Lou Halper's Pacific Coast Zone of Warner Bros. theatres, with the cooperation of Lieutenant Howard Esray, in charge of public relations for the Maritime Service in Southern California.

Dane Clark, newcomer to the screen, who is featured in the film, made a personal appearance on the island in conjunction with the screening. He was welcomed by Commander C. W. Schmidt, superintendent of the base, and his executive staff.

The stunt was arranged in conjunction with the triple first run showing of "Action in the North Atlantic" at Warners Hollywood, Downtown and Wiltern theatres, Los Angeles.

## Betty Grable Cutout "Kidnapped" in Kansas City

A full sized cutout of Betty Grable, which was displayed by Manager Joe Redman of the Uptown theatre, Kansas City, for his playdate of "Coney Island" proved irresistible to person or persons unknown in Kansas City. Redman notified the police and reported the "snatch" to the local papers. Latter thought the idea so newsworthy, they covered it on the news-side.

This was not a stunt but an actual fact which turned out to be profitable due to the furor caused by the "kidnapping," and resulted in advantageous human-interest publicity.

## "Appointment in Berlin" Tied to National Contest

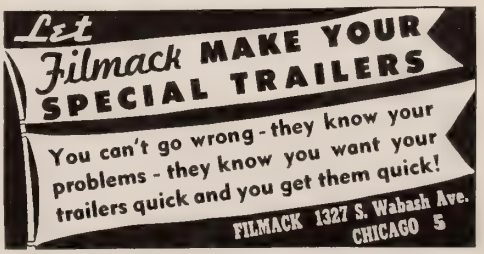
Columbia's exploitation department has arranged a tie-up between "Appointment in Berlin," and a nation-wide contest conducted by the Helbros Watch Company.

For some time Helbros has been running national and dealer ads offering $2,500 in war bonds in addition to watches for readers' predictions as to the date of the end of the war. The contest has been publicized as the "Time for Victory" contest and has asked contestants to name the day, month and year when the war would end.

### *Local Dealers Will Cooperate*

Realizing the advantage of tying in with a motion picture, Helbros is now changing the original copy in the ads to read: "When Will the Allies Keep Their 'Appointment in Berlin?'" Full picture credit is included in all ads, radio broadcasts, displays, booklets, entry blanks, etc.

The contest ends November 15, giving "Appointment in Berlin" the tremendous benefit of pre-opening and current newspaper and magazine advertising as well as local dealer assistance. It is suggested that managers contact local dealers for additional promotional advertising.



# *Selling Points*

## ON THE NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**DU BARRY WAS A LADY (Metro-Goldwyn-Mayer):** Here comes another musical in technicolor, and it will be wise to emphasize this fact prominently, so that those of your patrons who are not aware that the story is adapted from the great stage hit will not be misled. Since beautiful show girls seldom keep people away from the box-office, the picture offers this angle to showmen who may be concerned with the number of musicals recently coming out of Hollywood. Metro has foreseen the value of this point apparently, and there are several promotions which may be utilized. Naturally every showman will want to use the beauty contest in advance, and this can be worked from any angle, from facial beauty to legs; or for comedy relief, a male beauty contest, possibly in conjunction with the former. There is a special set of stills showing Varga's famed calendar girls, which are excellent for lobbies and news breaks. Lithograph paper might be embellished with more suitable heads of the stars from their former pictures, and will be swell for display purposes. There is, of course, the musical background, and since Tommy Dorsey and his band are featured, the usual radio, orchestra, and music tie-ups which by now will need considerable variation to avoid repetition. You will find it easy to tie-in your beauty shops, women's apparel, jewelry and similar co-ops. Music is by Cole Porter. For a novelty circular idea the 12 calendar stills might be reduced in size and printed on small cards with copy on reverse side. This stunt can be used to nice advantage by numbering each photo and offering guest tickets to anyone turning in the complete set of 12. In doing this, however, be sure that one set of the cards is controlled in quantity so that too many passes will not result. A single set of 1,000 of these cards will give you more than 11,000 potent ticket sellers, and the cost can be reduced by using it as a co-op.

**DIXIE (Paramount):** A great box-office cast, a nostalgic theme concerning the beginning of minstrel shows, a musical, romantic background plus the fact that this picture is in technicolor will stamp "Dixie" as a great exploitation potentiality. Paramount has endeavored to flavor the newspaper ads with all the aforementioned angles and has succeeded fairly well. Accessories are colorful and attractive with lithographs suitable for mounting. Every conceivable type of contest and tie-up can easily be adapted for this attraction. For radio and newspapers the minstrel theme is perfect. This will also apply to stage contests, music tie-ups, and, of course, many showmen will revive lobby and marquee entertainment or even street ballyhoos to plug the blackface idea. While the picture will lean definitely towards the old time songs, the presence of Bing Crosby in the cast will afford opportunity to use some of his latter recordings for variety. A minstrel parade will give the picture a grand start, and cakewalk contests on stage or in night spots should be easily arranged ahead of the playdates. For lobbies mechanical displays or peep-show gags might be used.

## Moller Produces Minstrel Show With Junior Victory Army

A little over a year ago, Harry L. Moller, general manager of the Globe and Diamond theatres, in Berlin, Md., organized the "Junior Victory Army" from among the children attending his shows. There are now over 300 members in this organization and among the many things they have accomplished are the following: collected over 10 truckloads of scrap rubber and metal; raised nearly $100 for United Nations Relief; $100 for Infantile Paralysis Drive; $115 for the theatres' Red Cross Drive and their latest accomplishment was a minstrel show, personally produced and directed by Harry.

The entire cast was picked from the Junior Victory Army, 84 in all, ranging from eight to fourteen years of age. The show consisted of soloists, dance specialties, etc., at the end of which there was a 10-minute intermission and then "Mrs. Wiggs of the Cabbage Patch" was screened. A special program was gotten out for the occasion, the front cover of which carried the signature of all participants in the special Minstrel Show.

Two days after the two-day presentation, the entire cast was entertained with a banquet at one of the leading hotels and officers were elected. After all bills were paid, including the banquet, Moller reports the kiddies had nearly one hundred dollars in their treasury.

## Free Radio Time For "Lily Mars"

To exploit "Presenting Lily Mars" at the Century, Baltimore, Gertrude Bunchez, publicity head for Loew's in that city, promoted six 10-minute plugs on station WFBR. The station featured recordings of Bob Crosby's Band and Tommy Dorsey's Orchestra during these periods with mention of theatre name and playdates. Local papers were more than generous with news stories and scene cuts for this attraction and Gertrude had standee cards placed in all music stores and local 5 & 10 cent stores.

## Usherettes Help Accent "Cabin" for Matlack




By Columbia Commercial Studio

Highlight of Jack Matlack's campaign on "Cabin in the Sky" at the Broadway theatre, Portland, Ore., was his atmosphere gag used a week in advance. Jack had the theatre staff made up in black-face and dressed in gingham, which drew considerable comment from theatre-goers.

Matlack used an advance teaser campaign in the dailies and secured widespread publicity breaks. He utilized radio time, and had a novel classified tie-in with a local real estate firm. Around the marquee was stretched an attractve valance and Jack used a special easel with 24 stills out front.

## Samartano Stages Schools Out Party

Joe Samartano at Loew's Poli-Palace, in Meriden, Conn., again successfully put over his annual "Mickey Mouse Schools Out Party." Ten Walt Disney popular cartoons were booked, a musical revue promoted from one of the local dancing schools was held and to insure its success, Walt Disney comic books were promoted and paid for by a local baker and distributed to each child attending.

Five thousand heralds were distributed two weeks in advance at schools and in magazines, a display was used in the lobby embracing all units, a special trailer was used for the occasion and cards announcing the party were put on the bulletin boards of schools.

## Street Ballyhoo Exploits "Assignment in Brittany"

For a street ballyhoo ahead of "Assignment in Brittany" at the Poli Bijou, in New Haven, Bob Russell had a boy cover the downtown area carrying a large cardboard cutout newspaper and shouting "extra." The newspaper copy read: "Invasion started. See Pierre Aumont and Susan Peters in," etc., etc. Window cards were distributed throughout the city, bookmarks landed in libraries and local magazine dealers selling the *Saturday Evening Post* were tied up with the serial running in the then current issue.

Displays were planted in large restaurants and hotels and in the windows of the *Journal Courier,* heralds were distributed throughout the city and a clothing store featured the latest fashions on Signe Hasso, the new Swedish personality appearing in the film.

## Record Salvage Drive Tied to "Stage Door"

For the opening of "Stage Door Canteen" at Loew's, Richmond, Va., George Peters put over several effective tie-ups. One was arranged with a leading department store on a phonograph record salvage drive. This stunt gave the picture prominent mention in newspaper ads carried by the store, several window and inside store displays, and numerous radio spot announcements. For each adult bringing 13 records to the store a guest ticket was given; the store purchased all the guest tickets from the theatre. A baker and laundry distributed 10,000 jumbo firecrackers advertising the picture. Through the cooperation of the USO, placards were displayed on all trash cans and banners were placed on the SS *Merrimac* and at all USO informatoin centers.

On opening night American Legionnaires fully uniformed marched to the lobby of the theatre, where they acted as guard of honor for attending celebrities consisting of city, state officials and commanding officers from Camp Lee, Camp Pickett, Richmond Air Base, Quartermaster Depot and local Naval Commander. Prior to the opening a special preview was held for drama critics, officers of the local USO, Navy Mother's Club, Junior League and officials of radio stations. This accounted for additional advance newspaper publicity and resulted in bulletin announcements at various military officers' clubs.

## Radish Show Held by Dallas With Returns for USO

A goodwill exploitation stunt that attracted much favorable comment was Dave Dallas' "Radish Show" at the State theatre, in Manhattan, Kansas. Prior to this attempt to interest children in Victory Gardens there had been much in the local press about the need of children cultivating gardens this summer. So the idea was given space in the papers and the writeup was prominently spotted.

The radishes, used as tickets of admission were deposited in three large baskets that were placed around the doorman's ticket box with a sign saying that the radishes donated would go to help make sandwiches for soldiers. All in all there were more than 1200 radishes taken in by the State theatre since some of the young patrons brought more than one "ticket."

The USO was delighted with the gift and promised to make many salads and sandwiches for the boys in uniform.

Dallas reports that while this ballyhoo helped goodwill, it also introduced the kids to the first chapter of a new serial and on the second week the increase in attendance was quite noticeable.

## Redmond Distributes Hearts

Ahead of "It Comes Up Love" at the Rivoli theatre, in Falls City, Neb., Jimmie Redmond put his entire staff to work cutting out five-inch red cardboard hearts attached to which was a piece of string. These were distributed about town on door hangers. Copy on the card read: "It's a sweetheart of a picture with four grand song hits." This was followed by cast and playdates and a small cut of Gloria Jean and Donald O'Connor.

# Portland's Victory Family Wins Scroll on "Human Comedy"



*The Owen Family is presented with a Scroll of Honor awarded by the J. J. Parker Theatres as most representative of Portland's "Victory Family." Grover F. Handley, manager of the United Artists theatre, is shown making the presentation.*

Jack Matlack, publicity head for the J. J. Parker theatres in Portland, had a smash campaign on "The Human Comedy," which played the United Artists theatre there. Jack pivoted the campaign around a search for Portland's "Victory Family," and the results far exceeded his fondest hopes.

After seeing the picture Matlack decided that the members of the Macauley family were 100% for America and Victory. He sold the newspaper on the idea that there were thousands of similar families in every community and that definite help inspiring the war effort would result by seeking out the outstanding example in Portland. A handsome citation was offered as a prize to the winner. The paper ran stories for eight days, publishing the rules, etc., and plugging the picture. As an added stimulant, Jack sent letters to the personnel directors of the eight huge shipyards in the city.

When the stack of entries had been judged and the winner was announced, the paper broke additional stories and pictures of the family which was selected. The Owen family which won and several runners-up were special guests of the theatre to see "The Human Comedy" as part of the promotion.

While the contest was being run, Matlack used a terrific ad campaign and garnered news stories and photos daily.

## Old Style Movie Show Proves Successful for Gordon

G. R. Gordon, Jr., of the AM-BC theatre, in Blaine, Washington, reports on an old-time movie show which he put on recently with a piano pounding down in front, slides between reels with merchant comic ads and which proved highly successful in his situation.

Special tinted heralds were distributed well in advance calling attention to the show with copy reading: "Do you remember what the old silent movie days were like? See Will Rogers in 'The Ropin' Fool', which was made in 1920, and Harold Lloyd in 'Captain Kidd's Kids,' which was made in 1922. A regular old silent movie night, plus a main feature of 'Pirates.'"

Bordon says that a stunt like this can only be done once in a while, but his patrons are clamoring for more Lloyds and Chaplins, so he plans to hold another such show in about 10 weeks.

## Chain Druggist Helps Sell "Assignment in Brittany"

In advance of "Assignment in Brittany" at Loew's Century theatre, in Baltimore, Md., Gertrude Bunchez contacted the largest chain druggists in the city and made arrangements to have stills in the book departments of their 42 stores with appropriate copy on the picture and playdates. Reviews and art were landed in the daily and weekly papers as was art on Susan Peters in the *Sunday Sun* before the opening of the picture.

# PERSONALS ON SHOWMEN

## Mildred Fitzgibbons First Woman at Roosevelt Theatre

Mildred Fitzgibbons, manager of the Skouras Roosevelt theatre, in Flushing, L. I., is the first woman manager for that house, which now boasts an entire female staff. Miss Fitzgibbons graduated from the Washington University, in St. Louis, with a Degree of Bachelor of Arts; taught history at Lenox Hall, St. Louis; was secretary to the Chancellor of St. Louis University for eight years and prior to her present position was in charge of the St. Louis office of the Association of Casualty and Surety Executives (Insurance). Mildred is a member of the Advertising Foundation of America; the American Association of University Women and the Soroptomist International Association (Executive Women's Association).



## HAPPY BIRTHDAY

**July 12th**
Ben Goldman
Earl St. John
Robert Gibbs
Nelville Galliart
Charles E. Phelps
Frank G. Dudley
Sam S. Schwarzchild
Forrest Swiger

**13th**
B. F. Adcock
Nat Blank
Ty Grasiano
E. L. Dilley
Robert Schmidt
Harry A. Pappas
Herbert Mueller
Joseph S. Mahoney
Thomas C. Grace
Felix Tisdale
Ernest W. Hatfield
George O. Allen

**14th**
Jacob Vidumsky
John Revels
Roy Liebman

**July 14th**
Arnold Rubin
Ben Mindlin
Charles S. Hoge
Emerson M. Barrett

**15th**
Richard Feldman

**16th**
DeWitt Haley
Morrie G. Nimmer
Lawrence Cleary
Sid Shane
Charles G. Randolph

**17th**
H. E. Kelly
J. D. Johnstone
Harry Gray
Redick McC. Hamer
Leslie V. Pendleton
John T. Leverette

**18th**
Byron McElligott
Harvey Kuhn
A. E. Post
Ed Church
John R. Scott

## DiGennaro Starts Career Distributing Cards and Heralds

Salvatore E. DiGennaro made his entrance into show business in 1925, at which time he distributed window cards and heralds and later became a checker for a road show film exchange called Dora Film Company. In 1932, Sal went with Herman Gluckman, Capitol Film Exchange, as a road-show salesman and later took to selling foreign films. From 1934 to 1936 DiGennaro managed Waldron's Casino, in Boston, Mass., and then went back to selling and the road. In July of last year he started on his present position, which is managing the Interboro Circuit's State theatre, DeKalb and Franklin Avenues, in Brooklyn, N. Y. DiGennaro, who is married, was born in Brooklyn on October 18, 1907.



## McAllister Has Wide Experience In Various Types of Shows

Starting in showbusiness at the tender age of nine as page boy at the Kings theatre, in Dundee, Scotland, James Edward McAllister, now managing the Fraser theatre in Vancouver, B. C., also spent his youth delivering handbills for neighboring theatres in Dundee, where he was born. In 1930 we find Jim travelling with "Conklin's Canadian Shows" in the capacity of ticket seller at the main gate. In 1933, he joined the "Royal American Shows" at Tampa, Fla.; in 1937 he started working for the "Barnes-Carruthers Grand Stand Attractions" and then in 1938, McAllister produced six girl show attractions in Canada for the Canadian Fairs, with three different carnivals, during the winter months producing stage shows for theatres. Mac is now interested in presenting first class entertainment in a theatre with the same class as is done in the best de luxers. He says he has been in the finest houses from New York City to San Francisco.

## In New Posts

DAVE MARTIN, formerly at the Fox Criterion in Santa Monica is now managing the Fox Uptown, in Los Angeles, replacing Louis Silverstein, who takes over operation of the Westwood Village theatre in Westwood Village. Leon Levy, who was manager of Warner's Wiltern theatre, in Los Angeles, replaced Martin at Santa Monica. Other changes include Louis Clarke's move from the Westwood Village to Long Beach; transfer of Louis Fisher from the Rosemary, Ocean Park to the Wilshire, Santa Monica; John Hall has been promoted from assistant at the Rosemary to manager of the house.

S. AUGUSTINA has been named manager of the Pennypack theatre, in Philadelphia.

EARLE M. HOLDEN is now managing the Imperial theatre, in Charlotte, N. C.

LOU SCHAEFER, for many years manager of the Paramount theatre, in New Haven, and recently resigned, is now district manager for Prudential Amusement Co.

WALDO BALL, former city manager for B. & K. in La Grange, Ill., has been transferred to the home office publicity department to handle advertising for the neighborhood theatres.

ED DOUHEY, formerly manager of the Gateway theatre, in Chicago, has been transferred to the Loop as manager of the Apollo, succeeding James Thompson, who is being inducted into the army. Ray Thompson, former manager of the Alba becomes manager of the Gateway. Joseph Anderson has been made manager of the Belpark. V. J. Fischer, formerly manager of the Coronet, has been transferred to the Valencia as manager and has been succeeded at the Coronet by T. Duckworth.


# MEMBERSHIP IS OPEN

***To Managers, publicity men, city managers, district managers, advertising men***

An engraved certificate will be sent to all new members of Managers' Round Table

*Fill out the coupon, clip and send to*

*MANAGERS' ROUND TABLE • ROCKEFELLER CENTER • NEW YORK, N. Y.*

*Name* ..... *Position* .....

*Theatre* ..... *Circuit* .....

*City* ..... *State* .....

# NOVELTY AND TEASER ADS




Novelty is the keynote in all advance and current display ads used at the Astor theatre, New York, for M.G.M.'s "Best Foot Forward."

The Balaban and Katz Circuit in Chicago is using these smart institutional ads plugging air-conditioning and easy travel facilities to their theatres.







Another attractive teaser with reverse cut on "Mr. Lucky," used by 20th Century theatre, Buffalo.

Loew's Indianapolis has been using catchy teaser ads to plug "Du Barry Was a Lady." These ads changed daily and stressed the "Gorgeous Gal" angle, a diversion from current musicals.



# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York**

## NEW EQUIPMENT

FAMOUS RED COMET AUTOMATIC FIRE CONtrol—ceiling or wall types, standard size $4.95; senior size, $7.45; manual grenade extinguishers with bracket, standard size, $2.95; senior size, $4.35; quit gambling with your valuable equipment and your patrons' lives. No priorities required. Order yours now from S. O. S. CINEMA SUPPLY CORP., New York 18.

BEAUTIFUL STREAMLINED FLUTED METAL ceiling fixtures, 24" long, 5 lights, 2 circuits, $12.95; porthole optical glass, 3"x4", $1.10; 4"x4", $1.45; box office chairs, $7.65; RCA 3'x5' multicellular high frequency horns, complete, $225; rectifier bulbs, fifteen ampere, $7.95; safety steel film cabinets, $2.93 section; 60 ampere Suprex rectifier, $211.75; Simplex 18" magazines, pair $49.50; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

## USED EQUIPMENT

KUMFORT KOOLER FOR LARGE OFFICE, $97.50; No. 14 heavy rubber two conductor cable, slightly used, 15c ft.; Strong Utility Suprex arc lamps available; portable sound projectors from $79.50; Peerless low-intensity arcs, $62.50. Ask for Jubilee Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRE CHAIRS — BACKS — CUSHIONS — parts. ALLIED SEATING CO., INC., 36 West 13th Street, New York City.

## THEATRES

BANKRUPTCY SALE, THURSDAY, JULY 22, 1943, at 2:00 P.M. on the premises, 13 West Broadway, Winchester, Ky. Pursuant to the order of the United States District Court, Eastern District of Kentucky, I will sell at public auction the Clark theatre, a modern fireproof moving picture theatre built in 1940 and operated until December, 1942, with all furnishings and equipment. The property and equipment are modern in every respect, ready for immediate operation; good location; seating capacity 435. Terms, one-third cash, of which $500.00 must be paid at the time of sale, and the balance in six and twelve months with interest at 6%; purchaser must execute bonds with good surety. For further particulars see judgment in Harry Schwartz, debtor, in Bankruptcy, No. 296, or apply to undersigned. J. Keene Daingerfield, Trustee, 804 Security Trust Building, Lexington, Ky.

## WANTED TO BUY

TICKET REGISTERS AND CHANGE MACHINES —all models. Give details. BOX 1644, MOTION PICTURE HERALD.

16MM. OR 35MM. SOUND PROJECTORS, RECTIfiers, generators, sound equipment. BOX 1643, MOTION PICTURE HERALD.

EPISCOPALIAN MISSION CHURCH NEAR Chicago would appreciate gift of theatre organ in good condition or will pay nominal price. BOX 1651, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## BOOKS

The 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

## Greenhouse Resigns from RKO, Awaits Navy Duty

Dan Greenhouse, manager of RKO offices in Chile and the Philippines for the past five years, has resigned from the company. He returned to the States recently and offered his services to the Navy, where his application is pending.

## Fire at Kansas City Park

Fire recently swept the Fairyland Amusement Park in Kansas City, destroying many buildings and concessions. Approximately 10,000 persons were visiting the park, but no injuries were reported. Only one car was damaged among an estimated 2,000 automobiles parked in an adjoining lot.

# *August Selig, 73, Dies in Chicago*

August Selig, 73-year-old pioneer motion picture producer in Chicago, died of a heart attack last Saturday, July 3rd. He was taking a short vacation near Rockford, Ill., at the time.

Funeral services were held on Tuesday, July 6th, with burial at Graceland Cemetery.

He was associated with his brother, William N. Selig, in the old Selig Polyscope Company, which was established in Chicago in 1896. Together they made such pictures as "The Two Orphans," "The Spoilers" and "The Adventures of Kathlyn." In 1912, William received a medal from Pope Pius X for producing "The Coming of Columbus." They were the first to use wild animals in motion pictures and later moved their zoo to Los Angeles.

William N. Selig, who now lives in Los Angeles, was unable to attend, but a grandson, August Selig, who is a staff sergeant at Scott Field, Ill., was granted leave to attend the funeral.

Survivors are his widow, Marie; a brother, William; a sister, Hattie; two sons, Vincent and William, and three grandchildren.

Among the stars who worked with Mr. Selig were Kathryn Williams, Tom Mix, Tom Moore, Tom Sanchi and William Farnum.

## William Murray, Co-owner of Grand Rapids Theatre

William Murray, 46, co-owner of the Savoy theatre in Grand Rapids, died on July 5th at the St. Mary's Hospital in that city. Mr. Murray was a member of the Detroit Variety Club, Knights of Columbus and Grand Rapids Peninsular Club. He is survived by his mother, a daughter, Mary Ellen; four sisters and two brothers.

## Paul Brunet

Paul Brunet, 66, independent exhibitor of New Orleans, for more than 40 years operator of theatres in that city, died at his home June 25th. He opened the city's first downtown theatre near the turn of the century and in recent years owned a suburban house in the French Quarter. Surviving are his widow; a son, Paul H. Brunet; a brother, Rene J. Brunet, and three sisters.

## Charles Duncan

Charles Duncan, 60, who operated the Duncan theatre, at Killgore, Ohio, died in the City Hospital at nearby Coshocton, Ohio, on June 20th, following an operation for appendicitis. He is survived by his widow and one son.

## Captain James Kelley

Captain James Kelley, formerly with the Eastman Kodak Company of Rochester, died in a Japanese prison camp, it has been reported.

## Assess Plaintiffs $6,000 Costs

Judge Vincent L. Leibell last Tuesday in New York Federal Court, assessed costs of $6,000 against Robert Shurr and Pat A. Leonard, plaintiffs in a plagiarism suit against Warners which was dismissed recently. Defendants were Frank Capra, Frank Capra Productions, Inc., Warner Brothers, Vitagraph, Inc., and Jacob Wilk, who were charged with using the plaintiff's play as story material for the film, "Meet John Doe."

## Purchases Iowa Theatre

Horace A. Parrott of Guthrie Center, Ia., has purchased the Strand theatre at Milford, Ia., from E. C. Arehart.

# PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

## Victory Through Air Power

***(United Artists - Disney)***

**de Seversky Documents His Case**

There is no precedent in the field of motion picture entertainment by which to calculate the commercial career of this latest new use of the medium to come from the studio of Walt Disney, which has specialized in new uses of the medium steadily and with varying degrees of success since Mickey Mouse was an ink bottle baby.

This picture is, in a word, a documentation of the case for the winning of victory through air power which Major Alexander P. de Seversky has been arguing steadily, in person and in his book of the same title, and which the late General Billy Mitchell argued as steadily with results which are of record.

It is a documentation of the de Seversky case employing the rich and facile Disney technology in full flower, and it piles evidence upon evidence, conclusion upon conclusion, in a manner to overwhelm the observer and send him forth clamoring for bigger, better and more bombers operating in an American air force established as an independent branch of the nation's armed service.

The picture opens dramatically with a close-up of the late General Mitchell predicting much that has transpired with relation to the use of airplanes in this war. It then drops back to 1903 and traces, utilizing in these early sequences the Disney devices of humor which are dispensed with later, the early development of aviation and the nature of its uses in World War I, continuing on to sketch its periods of neglect and attention in the years that followed.

At a midpoint in the picture the camera picks up Major de Seversky, introduced by a documentation of his illustrious military record, who carries the picture forward from that point, citing experiences, propounding views, expostulating theories and forecasting events—including the bombing of the United States—terminating, providing his advice be taken by Washington, in the demolition of German and Japanese war industries and consequent victory and peace.

Major de Seversky's points are made with power and visualized in striking terms by animations and Technicoloration such as no instructor in a class room or military officer in a conference on strategy ever had at his command. The champion of independent command attains additional impact for his conclusions by citing the objections commonly voiced by opponents of his views and disposing of them in turn. His pattern of logic is designed with skill and apparent thoroughness, and his argument partakes of strength also from the candor with which he discusses the futility of the Maginot Line, the limitations of the battleship, the myopia of France, Britain and the United States with respect to the nature of the war that was known to be coming and, finally, the several alternative plans for conquering the enemy which are championed by other authorities.

As a documentation of a case, irrespective of the virtues of the contentions made, the film is without parallel in the annals of public exhibition.

As a graphic presentation of the development of aviation, apart from matters of strategy and tactics, the picture is a thing of commanding interest to the aviation-conscious.

As entertainment to be exploited and exhibited by showmen to their customers of all types, ages, interests and tastes, the production is a question mark.

As a topic for discussion by columnists, editors, lecturers, commentators, and quite possibly by Congressmen, it's a natural.

*Previewed at the studio. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 65 min. PCA No. 9413. General audience classification. Director of photography: Ray Rennahan. Art direction: Richard Irvine. Color direction: Natalie Kalmus; associate, Morgan Pedelford. Sound recording: C. O. Slyfield, Lodge Cunningham. Production manager: Dan Keefe. Narrator: Art Baker. Scenes with Major de Seversky directed by H. C. Potter. Animation supervision: David D. Hand. Story direction: Perce Pearce.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Bomber's Moon

***(Twentieth Century-Fox)***

**Escape through Europe**

This is an action film which follows the pattern of adventure laid down by previous pilots who have crashed in occupied Europe and made their way back to England. Its one notable difference is the presence of Annabella as a Russian Army doctor who takes part in the escape of the American flier.

Production, in the hands of Sol M. Wurtzel, has been well handled from the thrilling Fortress raid which opens the film, to the dogfight at the close, and photography is excellent throughout. But the story, adapted for the screen by Kenneth Gamet and Aubrey Wisberg from an original by Leonard Lee, follows an all-too-familiar course without giving it new substance or reality.

A Flying Fortress, limping home after a raid over Germany, is set upon by a Nazi fighter whose pilot machine-guns the crew as they bail out. The American pilot makes a forced landing, is captured, goes to prison and escapes with a Czech officer and a Russian doctor. The Czech turns out to be a Nazi, for the one moment of surprise in the film, but the other two fight on to reach England. The American shoots down the German fighter pilot in the final sequence.

Director Charles Fuhr had little opportunity for suspense in the material but has built his story swiftly, with emphasis on action rather than romance. George Montgomery is attractive in the chief role, and Annabella makes a piquant romantic partner if not always a believable Russian doctor. The soberness of the theme is relieved by their amiable characterizations and occasional welcome touches of humor.

*Seen in the home office projection room. Reviewer's Rating: Fair.*—E. A. CUNNINGHAM.

Release date, July 30, 1943. Running time, 70 min. PCA No. 9135. General audience classification.

Captain Jeff Dakin .....George Montgomery
Alec ..... Annabella
Kent Taylor, Walter Kingsford, Martin Kosleck, Dennis Hoey, Robert Barrat, Richard Graham, Kenneth Brown, Lionel Royce, Victor Kilian.

## Life and Death of Col. Blimp

***(Archers - General Film)***

**Military Biography**

*This film was refused an export license last week by the British Government. It cannot, therefore, be released in the United States at this time.*

Made at a considerable budget, in Technicolor, presented with a flourish of trumpets and some rolling on the kettledrum, this is ostensibly one of the major British films of the War, aiming, maybe, to be *the* British Film of the War. It is a magnificent production, scrupulously made, consistently human, spectacular and discursive, always entertaining — but withal somewhat obscure in its ideas.

"Blimp" of the Low cartoons is a puffy and pompous old reactionary, a near-Fascist. "Blimp" of this grandiose effort is puffy and pompous, reactionary in his military ideals, but a human, charming man, even in old age, and, in fact, the hero of the piece jointly with a German ex-Uhlan painted in the most complimentary colors. Both Blimp and the German are idealized, thus presenting an odd entertainment pattern to the wartime British and American publics.

In the provinces here, "Blimp" is probably more synonymous with barrage balloons than generals, and Roger Livesey, whose superlative performance marks the film, is but little known to audiences. No small ingenuity is called for in exploiting the picture despite its superlative production and entertainment qualities.

The film's ambitions are greatly reflected in its unusual length—some 14,676 feet, in its spec-

tacular staging and its color. It is divided into three main passages, in Blimp's military life, his duel with a German officer in the early part of the century, his encounter with this proud son of the Kaiser as a prisoner of the British, and their meeting again in this war, the one a Home Guard, and the other a philosophizing anti-Nazi refugee, highly critical of the British. Through it there is a vein of sentiment, the story of how the German "stole" the Britisher's girl and the lingering vision of her beauty all down "Blimp's" life. There is, too, the "Blimp" theme developed towards the close, with the outmoded ways of warfare, against the modern brand. Despite many discursive dialogue patches on militarism, and Britain and Germany, the ideological objective of Michael Powell and Emeric Pressburger remains confused.

Livesey as "Sugar" Candy, the Blimp of the film, is excellent, whether as a young officer, or as a popeyed old walrus—this last indeed a triumph of makeup and portrayal, and a high artistic achievement for the actor. Anton Walbrook, too, is charming and credible as the German, with at least one moving peroration to his credit. Deborah Kerr has three roles in the three periods and is three different women in the process.

"Blimp" is a prestige achievement and will arrest considerable public attention. Properly put over it should, in the appropriate locations, net considerable money. Powell and Pressburger produced and Powell directed. A press audience in London gave it close attention.

*Reviewer's Rating: Excellent.* — AUBREY FLANAGAN.

Release date, not set. Running time, 163 min. General audience classification.

Clive Candy ..... Roger Livesey
Theo Kretschmar Schuldorff ..... Anton Walbrook
Edith Hunter / Barbara Wynne ..... Deborah Kerr
Roland Culver, Albert Lieven, Ursula Jeans, Felix Aylmer, James McKechnie, David Hutcheson, Dennis Arundell, David Ward, Valentine Dyall, Carl Jaffe, Eric Maturin, Phyllis Morris, Muriel Aked, John Laurie, Reginald Tate, Yvonne Andree, Harry Welchman, A. E. Matthews, Edward Cooper.

## The Boy from Stalingrad

***(Columbia)***

### The War's Children

The plight of children, orphaned by the war in Russia, might have been used for a film heavy with sentiment and overladen with cuteness, but Colbert Clark and Sidney Salkow, producer and director of "The Boy from Stalingrad," have treated the subject with a quiet sincerity and humor that adds to its poignancy. A half-dozen youngsters, five boys and a girl, carry the action and interest with the skill of veterans. The lack of marquee names, however, suggests that the novel story would make the best exploitation material.

Action starts in a small peasant village in the path of the Nazi thrust toward Stalingrad. A group of children, left behind in the flight, set up house in a deserted cottage, gathering equipment in raiding forays into the nearby German camp. Their obvious but unseen presence leads the soldiers to suspect a strong party of guerrillas, until one of the children is caught. He lures the major back to the house where the youngsters capture him, but their success is short-lived. The inevitable tragedy overtakes the small band, although two of their number survive to return at the head of the victorious Russian forces.

Bobby Samarzich and Conrad Binyon are exceptional in the cast, but all the children, Mary Lou Harrington, Scotty Beckett, Steven Muller and Donald Mayo give good performances.

Ferdinand Reyher wrote the unusual screenplay from a story by Robert Arden and Robert Lee Johnson.

*Seen at Loews 42nd Street theatre. Reviewer's Rating: Good.*

Release date, May 20, 1943. Running time, 65 min. PCA No. 9057. General audience classification.

Kolya ..... Bobby Samarzich
Grisha ..... Conrad Binyon
Nadya ..... Mary Lou Harrington
Scotty Beckett, Steven Muller, Donald Mayo, John E. Wengraf, Erik Rolf.

***Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.***

## It's a Great Life

***(Columbia)***

### Series Comedy

Turmoil again visits the Bumpsteads in this latest chapter of the "Blondie" series. A telephone misunderstanding leads Dagwood, as played by Arthur Lake, to purchase a horse for his employer, J. C. Dithers (Jonathan Hale). Dithers wanted a house.

However, Hugh Herbert, eccentric millionaire, admires the animal and invites its owner to participate in a foxhunt at his mansion. Dithers sees the invitation as an excellent chance to persuade Herbert to sell him some property for a realty development. Wind of the impending deal gets to Alan Dinehart, also eager to acquire the property, and he purchases the horse from Blondie without Dagwood's knowledge.

From that point on, rightful ownership becomes a matter for dispute, with all parties concerned winding up at the foxhunt. The animal, a good jumping horse only when it has had its afternoon tea, consumes a pailful of the beverage. Acting up, it frightens Dinehart away and with Dagwood hanging limply in the saddle, gallops madly down the trail.

As other riders follow a false scent, Dagwood accidentally uncovers the fox, and mistaking it for a forsaken pup carries it tenderly back to the starting point. Acclaimed as the day's hero, he realizes his reward when the host offers to sell the property to Dithers, thus smoothing all complications.

Addicts of this series will find the Dagwood antics up to par with Daisy, the dog, in unusually fine fettle as the horse's faithful guardian. Marquee value in names like Alan Dinehart and Hugh Herbert is also an exploitation aid, both actors contributing amusing characterizations. Extravagant is the word for the role of the horse. He can afford to be. He wears two pairs of shoes.

*Seen at the Fox Brooklyn Theatre. Reviewer's Rating: Good.*—LEW BARASCH.

Release date, May 27, 1943. Running time, 68 min. PCA No. 9304. General audience classification.

Dagwood ..... Arthur Lake
Blondie ..... Penny Singleton
Larry Simms, Jonothan Hale, Hugh Herbert, Alan Dinehart, Irving Bacon, Danny Mummert.

## Gals, Incorporated

***(Universal)***

### Sprightly Musical

This is a Leon Errol show with song and dance trimmings by Glen Gray and his Casa Loma orchestra, by Harriet Hilliard and Grace McDonald. And it is the trimmings as often as the flimsy plot and eccentric comedy which provide the entertainment.

Errol backs a night club run by a group of girls under the title, "Girls, Inc." When his sister, who controls the family fortune, arrives in town, he persuades Grace McDonald to pose as his very domestic wife. Leon's own son, David Bacon, considers the girl a fortune hunter. This misunderstanding is, however, but a manifestation of love, and the two finally marry in spite of the interference of Miss Hilliard.

The many tunes, the lavish atmosphere of the night club, and the Gray manner with a tune give this selling substance. Jerome Ash's fine photography is a highlight on the production side.

Will Cowan produced and Leslie Goodwin directed, both showing a welcome ability to put first things first and extract the maximum of entertainment from the screenplay by Edward Dein.

*Seen in a New York projection room. Reviewer's Rating: Good.*—FLOYD E. STONE.

Release date, July 9, 1943. Running time, 61 min. PCA No. 9423. General audience classification.

Leon Errol ..... Cornelius
Harriet Hilliard ..... Gwen
Grace MacDonald ..... Molly
David Bacon ..... Bill
Betty Kean, Maureen Cannon, Lillian Cornell, Minna Phillips, Glen Gray and his Casa Loma Orchestra.

## Submarine Base

***(Producers Releasing Corp.)***

### Melodrama

Carrying its surprise to the end of the picture, and building suspense as it goes, this Jack Schwartz production gives the follower of melodrama plenty of that which he seeks, and the exhibitor more names for his marquee than most films in its bracket. Besides John Litel and Alan Baxter in the principal role, the film carries the names and talents of Iris Adrian, Fifi D'Orsay and Eric Blore.

John Litel plays a former New York policeman who has joined the Merchant Marine and is picked up, after a torpedoing, by a former New York gangster, wanted for murder, posing as a fisherman operating from an island on the equator while secretly selling torpedoes to Nazi submarines. The two, thrown together by disaster, come into conflict which ends only when the gangster, shot by a Nazi agent and dying, reveals that the torpedoes sold the submarines have blown them to destruction.

Direction by Albert Kelley, from a script by Arthur St. Claire and George Merrick, balances values throughout.

*Previewed at the RCA Laboratory, Hollywood. Reviewer's Rating: Good*

Release date, July 20, 1943. Running time, 65 min. PCA No. 9203. General audience classification.

Jim Taggart ..... John Litel
Joe Morgan ..... Alan Baxter
Iris Adrian, Fifi D'Orsay, Eric Blore, Jacqueline Dalya, George Metaxa, George Lee, Rafael Storm.

## Fugitive from Sonora

***(Republic, 1943-44)***

### Dual Identity Western

"Fugitive from Sonora" carries the usual amount of gunplay and action, but the quality of performance, direction and script seriously limit its entertainment value.

Don "Red" Barry is in water over his depth in playing a dual role and attempting to shade each character. He plays Dave Winters, a fighting parson, and Keeno Phillips, a very, very bad hombre. They are brothers and "Keeno" was the black sheep, taking up a life of hired killing after being paroled from jail by "Iron Joe" Martin for just that purpose. This band of paid gunmen killed cattle ranchers, it seems, so "Iron Joe" and two partners could control all the range land. The parson brother and Iron Joe's niece, however, with the aid of a local tombstone maker and also the help of the bad brother, clean out the thugs.

Howard Bretherton directed the Eddy White production. Lynn Merrick is the heroine and Wally Vernon the comic. Far and away the best job of acting is by a pleasing looking youth named Gary Bruce, who plays a killer trying to be honest.

*Seen in Hollywood at the Hitching Post theatre, where an audience was inclined to overlook story shortcomings and found satisfaction in both the Don Barry characters and the picture. Reviewer's Rating: Mediocre.*—REED PORTER.

Release date, July 1, 1943. Running time, 57 min. PCA No. 9249. General audience classification.

"Keeno" Phillips ..... Don "Red" Barry
Dave Winters ..... Don "Red" Barry
Jackpot Murphy ..... Wally Vernon
Dixie Martin ..... Lynn Merrick
Tom Lawrence ..... Gary Bruce
Harry Cording, Ethan Laidlaw, Tom London.

# SHORT SUBJECTS
## *reviews and synopses*

### PACIFIC ISLAND NO. 43 (RKO)
*This Is America* (33,109)

Navy facilities for the care of its wounded at an unidentified base hospital in the South Pacific are described in the ninth of Pathe's topical "This is America" series.

Official films tell the story of the construction of a modern hospital in screened tents and huts on a palm covered island that until a few months ago was tropic wilderness. Building problems, malaria control, defense of the base, and its supply appear as formidable tasks. Routine for the care of sick and wounded sailors is described. This is convincing evidence of why the Navy medical corps points pridefully to a loss of only half of one percent of all cases. Pathe's own cameramen filmed the preparatory training of doctors and hospital corpsmen at the Navy medical center in Bethesda, Md.

Some of the Pacific views are strikingly beautiful and pictures of base routine, convalescing sailors at work and play, and the work of the medical staff are interesting cinematic style. Narrative is more flowery and editing less smooth than predecessors in the series.—J. S. Jr.

*Release date, July 2, 1943* 17 *minutes*

### THE BATMAN (Col.)
*Serial* (5120)

The Batman, known to magazine readers through the adventure feature created by Bob Kane, is the central figure in the espionage serial produced by Rudolph C. Flothow for Columbia. He is a crime fighter with a double identity, changing from Bruce Wayne, a rich idler, to The Batman, a constant threat to evildoers.

His adversaries are ruthless members of a Japanese spy ring who have the ability to turn men into Zombies—an operation which can, however, be reversed. They are also masters of chemical deception, physical trickery and sabotage. Vats of acid, chambers lined with daggers and alligator pits are some of the perils which the Batman faces in his efforts to free his girl friend, find her uncle, recover stolen radium and prevent sabotage. His constant and valuable companion is Robin, the Boy Wonder, the possessor a silk cord of unusual qualities.

The cast contains several names familiar to followers of action and horror films. J. Carrol Naish plays the chief menace. Lewis Wilson and Douglas Croft are The Batman and Robin, and Shirley Patterson plays the girl. Supporting them are William Austin, Charles C. Wilson, Charles Middleton, Robert Fiske, Michael Vallon and Gus Glassmire.

Lambert Hillyer directed the film from a screenplay by Victor McLeod, Leslie Swabacker and Harry Fraser.

*Release date, July 16, 1943* 15 *episodes*

### INFLATION (MGM)
*Special* (A-307)

The weighty subject of inflation is treated with a light hand but loses nothing of significance in this 2-reel presentation. Edward Arnold appears as the Devil, chortling over the possibility that wages and prices will destroy the economic structure in the United States and mean an Axis victory.

*Release date, July 1, 1943* 17 *minutes*

***Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1388-1390.***

### SILENT VILLAGE (Crown Film Unit)
*British Ministry of Information*

The Crown Film Unit has written a moving screen epitaph to the Village of Lidice, Czechoslovakia. Simply, in terms of what it would have been like in a typical Welsh mining town, it tells of Nazi vengeance.

Similarity of the peacetime life and traditions of the people of Cwmgiedd and of Lidice are shown in sharp documentary focus. Then the conquerors come, and brutality and fear cloud the life of the Welsh valley. Finally, in vengeance for the assasination of Heydrich the village is wiped out, its men shot. A brief epilogue, in Wales at war, shows the place which the sacrifice of Lidice holds in the memory of the free world.

Production and direction by Humphrey Jennings is superbly restrained. Only a sound truck and a few Nazi sentries are shown. But the presence of a brutal conqueror is never forgotten. The natural beauty of the Swansea valley and Welsh choral music are a tapestry against which destruction is all the more frightful. The extensive use of Welsh language and dialect may puzzle American theatre audiences. —J. S. Jr.

*Release date not set* 35 *minutes*

### WAR IN THE MEDITERRANEAN (English Films)
*Canadian War Short*

Distributed in this country by English Films, this Canadian subject offers background material for coming action in the Mediterranean. The countries bordering the Sea are described in their relation to the war in that zone, and special emphasis is placed on the strategic position of the Suez Canal. Of special note is the commentary done in part by Leslie Howard.

*Release date, June 17, 1943* 13 *minutes*

### THE HUNGRY GOAT (Para.)
*Popeye* (E2-9)

A new menace to the war effort faces Popeye in the appearance of a goat. The animal is interested in tin cans, but with the current lack of such delicacies he tries to satisfy himself with a battleship. Popeye and even spinach have a hard time holding on to the Navy.

*Release date, June 25, 1943* 7 *minutes*

### SCREEN SNAPSHOTS, NO. 10 (Col.)
4860

Mischa Auer heads this roster of screen personalities in a double role, that of a soldier and his twin brother. Other stars illustrate Hollywood's war activities at Naval Aid Auxiliary headquarters and a service man's canteen. There are glimpses of Ann Rutherford, Jane Wyatt, Ginny Simms, Jean Parker, Rudy Vallee, Anne Shirley, Phil Regan and Arthur Lake.

*Release date, June 25, 1943* 10 *minutes*

### HERE COMES MR. ZERK (Col.)
*Harry Langdon* (4436)

Harry Langdon is the victim of another horrible mistake. A noted scientist, he is engaged to marry an heiress, when a newspaper confuses him with an escaped lunatic named Zerk. People flee from him, his prospective father-in-law forbids the marriage, policemen chase him and Harry is in a highly uncomfortable position until Zerk turns up and the whole matter is straightened out. The marriage finally takes place.

*Release date, July 23, 1943* 16 *minutes*

### CLOUD CHASERS (RKO)
*Sportscope* (34,311)

The thrilling but not too well known branch of air operations, the glider planes and their part in the war effort, is surveyed in this short subject. The contributions of this method of travel to civilian life and sport, and the training and work of the Army Air Force Glider crews each receive notice for the "part they play in man's progress in the air.

*Release date, June 18, 1943* 8 *minutes*

### HE CAN'T MAKE IT STICK (Col.)
*Color Rhapsody* (4510)

A certain Austrian paper-hanger named Shicklegruber woos and weds a hausfrau with three children. He designs an unusual wallpaper, covered with swastikas, and is fired with amibtion to see his handiwork plastered all over the world. His only difficulty is in finding a paste to make it stick. But try as he will the paper goes up and comes down with discouraging regularity. His hopes and disappointments soon become a public joke.

*Release date, July 23, 1943* 7 *minutes*

### COMMUNITY SING, NO. 10 (Col.)
4660

The tune sensation of the season, "As Time Goes By," which gained greater popularity in its revival than it enjoyed on its first appearance, is the feature of the latest edition of this musical subject. Other numbers included in the group are "You Must Have Been a Beautiful Baby," "The Old Chisholm Trail," "Heave Ho, My Lads, Heave Ho," and "The Great Big Saw."

*Release date, June 25, 1943* 10 *minutes*

### THE FLY IN THE OINTMENT (Col.)
*Phantasy Cartoon* (4710)

The fly is, to be exact, in the spider's web when the picture opens. He is freed, for a time, but the issue is never in doubt. The spider offers him sweets, performs to keep him in a happy frame of mind, but finally brings out the salt and pepper, the knife and fork, and prepares to enjoy his lunch. It takes a while for the fly to get the point but it's too late by then.

*Release date, July 23, 1943* 8 *minutes*

### THE ARMLESS DENTIST (Univ.)
*Person-Oddities* (7381)

The growing number of women who have taken up the practice of dentistry has long placed them outside the "oddity" class, but the girl who is featured in this collection of strange facts is a bit unusual. Other persons paid brief visits during this reel include a glass-blower, a collector of bells and connoisseur of china.

*Release date, June 28, 1943* 9 *minutes*

# ADVANCE SYNOPSES *and information*

## MADAME CURIE
## (Metro-Goldwyn-Mayer)

*Biographical Drama*

PRODUCER: Sidney Franklin. Directed by Albert Lewin.

PLAYERS: Greer Garson, Walter Pidgeon, Robert Walker, Albert Basserman.

*SYNOPSIS*

The story of Mme. Curie, Polish scientist who discovered radium, is told in biographical fashion in this picture, taken from the book written by Eve Curie, her daughter. It reunites Miss Garson and Walter Pidgeon of "Mrs. Miniver" fame. M-G-M will probably bill it as an "Academy Award" film—for Producer Franklin won the Irving G. Thalberg memorial award for consistent production achievement during 1942; Miss Garson won the actress statuette, and Pidgeon was one of the nominees for the actor award.

## THE UNINVITED
## (Paramount)

*Serious Ghost Story*

PRODUCER: Charles Brackett. Directed by Lewis Allen.

PLAYERS: Ray Milland, Ruth Hussey, Gail Russell, Cornelia Otis Skinner, Barbara Everest, Donald Crisp, Allan Napier.

*SYNOPSIS*

"The Uninvited" are those two real ghosts who remained to "live" in Cliff End after their deaths. Seeking a place where he can retire from his journalistic work in London to get down to the business of writing a play, Roddy, with Pamela, his spunky sister, find just the place on a lonely stretch of Cornish coast called Cliff End. They rent it from the old Commodore and Roddy falls for Stella, the granddaughter. Cliff End is fixed up and made beautiful, but still ghastly wailing is heard, icy drafts are felt and the scent of mimosa pervades the rooms. Quieting their frightened housekeeper and even more frightened dog, Roddy and Pamela get down to the really serious business of ghost-hunting. Scientific methods, common sense, journeys to far cities to piece together the puzzle and, finally, woman's intuition all are called in to help solve the riddle.

## GOVERNMENT GIRL
## (RKO Radio)

*Working Girl in Wartime D. C.*

PRODUCER: David Hempstead. Directed by Dudley Nichols.

PLAYERS: Olivia de Havilland, Sonny Tufts, Anne Shirley, Gladys George, James Dunn, Una O'Connor.

*SYNOPSIS*

This is the Adela Rogers St. John *Ladies Home Journal* story that RKO first bought for Ginger Rogers. Olivia de Havilland is seen as a working girl in wartime Washington. Her problems of working, living and finding a man to love are solved by the OPA, a shrewish-tongued landlady and Sonny Tufts, respectively. Gladys George is seen as a society matron who finds that "business as usual" is out of order.

## FRENCHMAN'S CREEK
## (Paramount)

*Romance with a Pirate*

PRODUCER: David Lewis. Directed by Mitchell Leisen.

PLAYERS: Joan Fontaine, Arturo de Cordova, Basil Rathbone, Sir Cedric Hardwicke, Ralph Forbes, Nigel Bruce, Billy Daniel, Harold Meresch, Mary Field.

*SYNOPSIS*

This the story by Daphne du Maurier, author of "Rebecca" and "Jamaica Inn," about the titled Englishwoman who tires of her foppish husband, the scandal and intrigue of the court of Charles, and hies herself and her small son and daughter to the English countryside and the Cornish coast. Adventuring down a long-abandoned road one day, she spies a pirate ship. The French pirate master surprises her homeward bound. She says nothing to her servants. The second day finds her falling in love with him, realizing he has been using her country estate this while as his home. She also finds her capable servant is his trusted handy man. Longing for adventure, she finds it with him on his Robin Hood escapades.

## IN OUR TIME
## (Warner Brothers)

*Drama*

PRODUCER: Jerry Wald. Directed by Vincent Sherman.

PLAYERS: Ida Lupino, Paul Henreid, John Loder, Mary Boland.

*SYNOPSIS*

"In Our Time" is the love story of an English girl and a Polish aviator. With her employer, a woman antique dealer, the girl goes to Poland in 1939 shortly before war's outbreak. There she meets a young Polish aristocrat. They marry. War comes and she returns to London; he joins the Polish Air Force. She suffers loss of memory through amnesia in the blitzkrieg of London; he reaches England after his squadron is wiped out. In London, the flier finds his wife, her memory gone, now engaged to marry another man. The tangled circumstances finally are unwound.

## ANGELA
## (Universal)

*Youthful Romance*

ASSOCIATE PRODUCER: Bernard Burton. Directed by Felix Feist.

PLAYERS: Susanna Foster, Donald O'Connor, Patric Knowles, Louise Allbritton.

*SYNOPSIS*

Based upon the Sinclair Lewis play and book, "Angela Is 22," Universal's film version of the work, retitled "Angela," varies in several respects from the original. Susanna Foster plays Angela, a girl of 18, who believes she is in love with a much older Army surgeon. Presumably in the guise of pursuing her vocal studies, she follows him to New York, leaving Jimmy, her small town suitor. In the big city, Angela finds her crush has an ex-wife to whom he is still devoted. Going to an Army camp to sing, she is re-united with Jimmy, now a rookie.

## THE SONG OF BERNADETTE
## (20th Century-Fox)

*Story of the Shrine at Lourdes*

PRODUCER: William Perlberg. Directed by Henry King.

PLAYERS: Jennifer Jones, Charles Bickford, Vincent Price, Lee Cobb, Roman Bohnen, Ann Revere, Blanche Yurka, William Eythe, Mary Anderson, Edith Barrett, Aubrey Mather, Mona Maris, Lynne Roberts, Marcel Dalio.

*SYNOPSIS*

This is the story of the shrine at Lourdes, France, beginning with the vision of the peasant girl, Bernadette, in 1858, and ending with her canonization by Pope Pius XI in 1933. The film version is from the novel by Franz Werfel and traces the career of the girl from childhood to death, depicting the disbelief accorded her statements and the miracle of the curative spring which brought credulity to believers. The studio allocated to the production the longest shooting schedule and one of the biggest budgets in its history.

## THE COVER GIRL
## (Columbia)

*Romantic Musical*

PRODUCER: Arthur Schwartz. Directed by Charles Vidor.

PLAYERS: Rita Hayworth, Jinx Falkenburg, Leslie Brooks, Xavier Cugat and His Orchestra, and the 15 National Cover Girls.

*SYNOPSIS*

The time is 1943 and a national magazine is preparing to celebrate its 50th anniversary. The publisher is seeking a girl to model a wedding dress he had bought 40 years earlier for a girl who later jilted him. His search leads him to a night club where a girl entertainer, a ringer for the girl who had jilted him, has just been reunited with her sweetheart on the occasion of his honorable discharge from the Army. It develops she is the grand-daughter of the girl who jilted the publisher. The latter helps the girl to stardom. Much pulchritude and music are planned to spike the plot.

## SONG OF RUSSIA
## (Metro-Goldwyn-Mayer)

*Romance Under Fire*

PRODUCER: Joseph Pasternak. Directed by Gregory Ratoff.

PLAYERS: Robert Taylor, Susan Peters, Robert Benchley, Margaret O'Brien, Keenan Wynn, Felix Bressart, Darryl Hickman, Michael Chekov, Morris Ankrum.

*SYNOPSIS*

This is a story of Russia at war. Robert Taylor plays an American symphony orchestra conductor who goes to Russia and meets a Russian girl, played by Susan Peters, with whom he falls in love. She is among the Russians of her sex who take part in the war, adventures and romantic complications arising from this. Benchley is seen as Taylor's manager, providing the quotient of humor which balances the passages of conflict and stress which give the production power and drama.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1388-1390.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1403-1404.

| *Title* | *Company* | *Prod. Number* | *Stars* | *Release Date* | *Running Time* | *REVIEWED — M. P. Herald Issue* | *REVIEWED — Product Digest Page* | *Advance Synopsis Page* | *Service Data Page* |
|---|---|---|---|---|---|---|---|---|---|
| ABOVE Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | 1943-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1392 |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | .... | George Sanders-Marguerite Chapman | July 15,'43 | ... | ..... | .... | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| As Thousands Cheer (color) (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | .... |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| BABY Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'43 | 1337 | 1127 | 1392 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | .... | Margo-Tom Neal-Robert Ryan | Block 7 | ... | ..... | .... | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | 1943-44 | 94m | July 3,'43 | 1401 | 1191 | .... |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 13,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1392 |
| Bombers Moon | 20th-Fox | .... | George Montgomery-Annabella | July 30,'43 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 60m | ..... | .... | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | .... | .... |
| Bordertown Gunfighters | Rep. | .... | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .... | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 65m | July 10,'43 | 1414 | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1392 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | ..... | .... | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 276 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1341 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | ... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Coastal Command (British) | Para.-Crown | .... | War Documentary | Not Set | 73m | Nov. 14,'42 | 1005 | .... | .... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1392 |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | Aug. 13,'43 | .... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 24,'43 | 1273 | 962 | 1392 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross Your Fingers | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DARING Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | May 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | Not Set | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | .... | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | .... |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | .... |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | 1943-44 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | .... |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | .... |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |
| Falcon in Danger, The | RKO | .... | Tom Conway-Jean Brooks | Block 7 | .... | ..... | .... | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | 1943-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | .... | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | .... | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | ... |
| Find, Fix and Strike (British) | ABFD | .... | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .... |
| Fires Were Started (British) | Crown | .... | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | .... | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| First of the Few, The (British) | Howard | .... | Leslie Howard-David Niven | Not Set | 118m | Sept. 5,'42 | 889 | .... | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1392 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1392 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | .... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | .... | ..... | .... | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | .... | .... | | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | .... | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | .... | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | .... | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 23,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241. | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | 1943-44 | .... | ..... | .... | 1191 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | .... | Cecil Kellaway-Helen Walker | 1943-44 | .... | ..... | .... | 1191 | .... |
| Good Luck, Mr. Yates | Col. | .... | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | .... | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1280 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | .... | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | .... | William Lundigan-Virginia Dale | Aug. 12,'43 | .... | ..... | .... | 1339 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) | 20th-Fox | .... | Don Ameche-Gene Tierney | July 23,'43 | .... | ..... | .... | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Aug. 20,'43 | .... | ..... | .... | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | .. | 1082 |
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | .... | ..... | .... | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | Not Set | .... | ..... | .... | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hi! Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice (formerly Oh, Doctor) | Univ. | .... | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | .... | Luise Rainer-Paul Lukas | 1943-44 | .... | ..... | .... | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | . |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1392 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | .... | ..... | .... | 1192 | .... |
| I Escaped from the Gestapo | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 40 | John Carradine-Gale Sondergaard | July 26,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 18,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Sept. 10,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1392 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | 1943-44 | .... | ..... | .... | 1240 | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Lassie Comes Home | MGM | .... | Roddy McDowall-Edmund Gwenn | 1943-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | July 30,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | .... | Bob Hope-Betty Hutton | 1943-44 | .... | ..... | .... | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .... |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | .... | .. |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | ... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .... | .... |

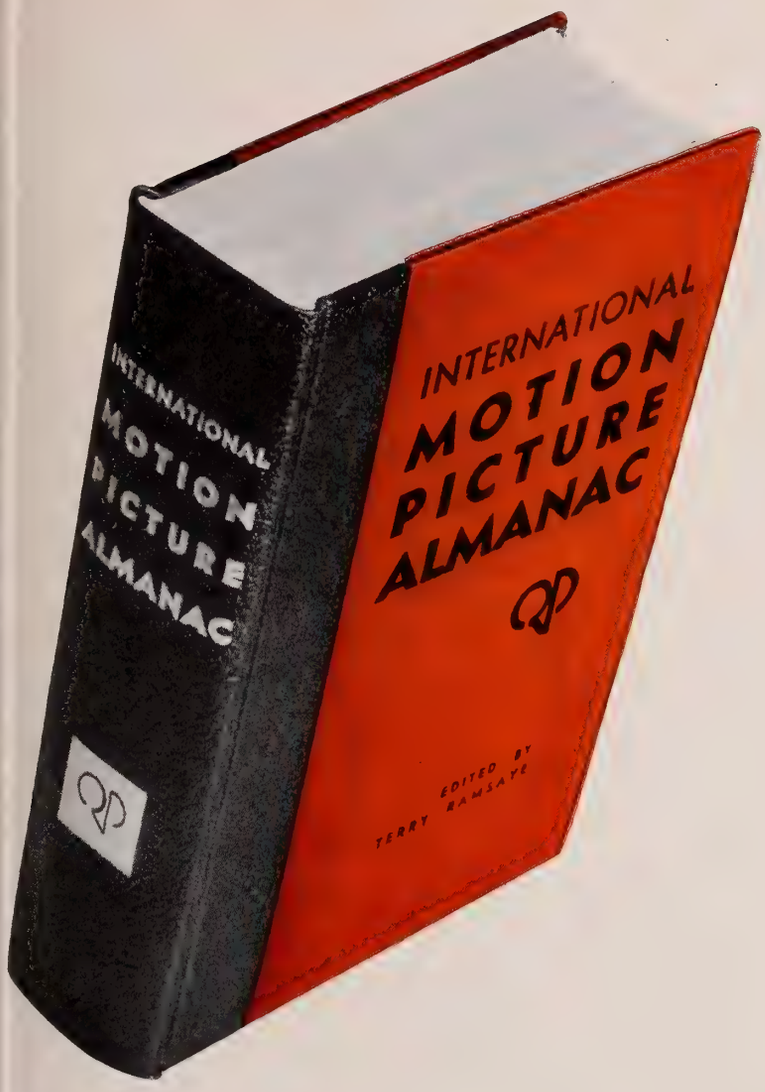
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | | |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | ... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Not Set | ... | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .. | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | .... | ..... | .... | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | .... | Lupe Velez-Leon Errol | Block 7 | .... | ..... | .... | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | ... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1392 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | ... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4041 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Moscow Strikes Back (Russian) | Rep. | ... | Documentary | Aug. 15,'42 | 55m | Aug. 15,'42 | 840 | .... | 1130 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | .... |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1392 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .. | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .... | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | ... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OLD Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | .... |
| Old Mother Riley, Detective (British) | Br. Nat'l-Anglo | .... | Arthur Lucan | Not Set | 80m | Feb. 13,'43 | 1159 | .... | .... |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing (British) | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | June 5,'42 | 69m | July 4,'42 | 914 | 662 | ... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | ... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | ... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .. |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 22,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | ... |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | .... | Ruth Warrick-Joan Carroll | Block 7 | .... | ..... | .... | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | Aug. 27,'43 | .... | ..... | .... | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | .... |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | .... | ..... | .... | 986 | ... |
| Prelude to War | WAC | .. | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1392 |
| Pride of the Army (also called War Dogs) | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .. |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .. | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | ... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth | Crystal | .... | Documentary on China | Not Set | 68m | Dec 5,'42 | 1043 | .... | 1392 |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | ... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | .... | Charles Starrett-Kay Harris | July 29,'43 | .... | ..... | .... | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .. | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | ... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | 1943-44 | .... | ..... | .... | 1057 | ... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | ... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | ... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | .... |
| Second Honeymoon | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | .... | ..... | .... | 1375 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) | Hellman-Gen'l | .... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | ... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | . | ... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .. | 1174 |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | ... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 66m | ..... | ... | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .... | .... |

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| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Fleet (British) | Archers-Gen'l | .... | Ralph Richardson-Googie Withers | Not Set | 88m | Mar. 20,'43 | 1214 | .... | .... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | .... | Roy Rogers | July 29,'43 | .... | ..... | .... | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | .... | Fred Astaire-Joan Leslie | Block 7 | .... | ..... | .... | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Not Set | .... | ..... | .... | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1280 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Soliga Solberg (Swedish) | Scandia | .... | Edvard Persson | Sept. 12,'42 | 89m | Sept. 19,'42 | 910 | .... | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember (formerly Prodigal's Mother) | Rep. | .... | Mabel Paige-John Craven | Not Set | .... | ..... | .... | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song to the Wind (It.) | Hoffberg | | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | .... | Leslie Howard-Rosamund John | Special | 90m | Apr. 17,'43 | 1275 | .... | .... |
| Spotlight Revue (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Oct. 1,'43 | .... | ..... | .... | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .. | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1392 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | .... | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | .... |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | .... | ..... | .... | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .... | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 401 | John Litel-Alan Baxter | July 15,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | 1943-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | .... | .... |
| Thank Your Lucky Stars | WB | .... | All Warner Contract Players | 1943-44 | .... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | .... | ..... | .... | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | .... | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life (color) | Para. | .... | Mary Martin-Franchot Tone | 1943-44 | .... | .... .. | .... | 1079 | .... |
| Two Fisted Justice | Mono. | . | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | .... | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .... | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .... | .... |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | .... |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine | WB | .... | Bette Davis-Paul Lucas | 1943-44 | .... | ..... | .... | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| We'll Smile Again (Brit.) | Nat'l-Anglo | .. . | Bud Flanagan-Chesney Allen | Not Set | 93m | Oct. 31,'42 | 982 | .... | .... |
| Went the Day Well? (British) | Ealing-UA | .... | Leslie Banks-Basil Sydney | Not Set | 92m | Nov. 14,'42 | 1006 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .. | Donald Barry-Dale Evans | Aug. 11,'43 | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | Aug. 13,'43 | .... | ..... | .... | 1115 | .... |
| What's Buzzin', Cousin? | Col. | .... | Ann Miller-John Hubbard | July 8,'43 | .... | ..... | .... | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) (formerly They Flew Alone) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | June 25,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Without Notice | Col. | .... | Charles Coburn-Isabel Elsom | Not Set | .... | ..... | .... | 1391 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | ... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | . | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | .... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas (formerly Faculty Row) | MGM | .... | Mary Astor-Herbert Marshall | 1943-44 | .... | ..... | .... | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1403.***




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Petticoat Larceny
The Falcon in Danger
Mexican Spitfire's Blessed Event
Danger! Women at Work
Stranger from Pecos
Frontier Fury
Breach of Promise
Fire in the Straw
Prairie Chickens
She Has What It Takes

*LATE REVIEW*

*(In News Section)*

For Whom the Bell Tolls

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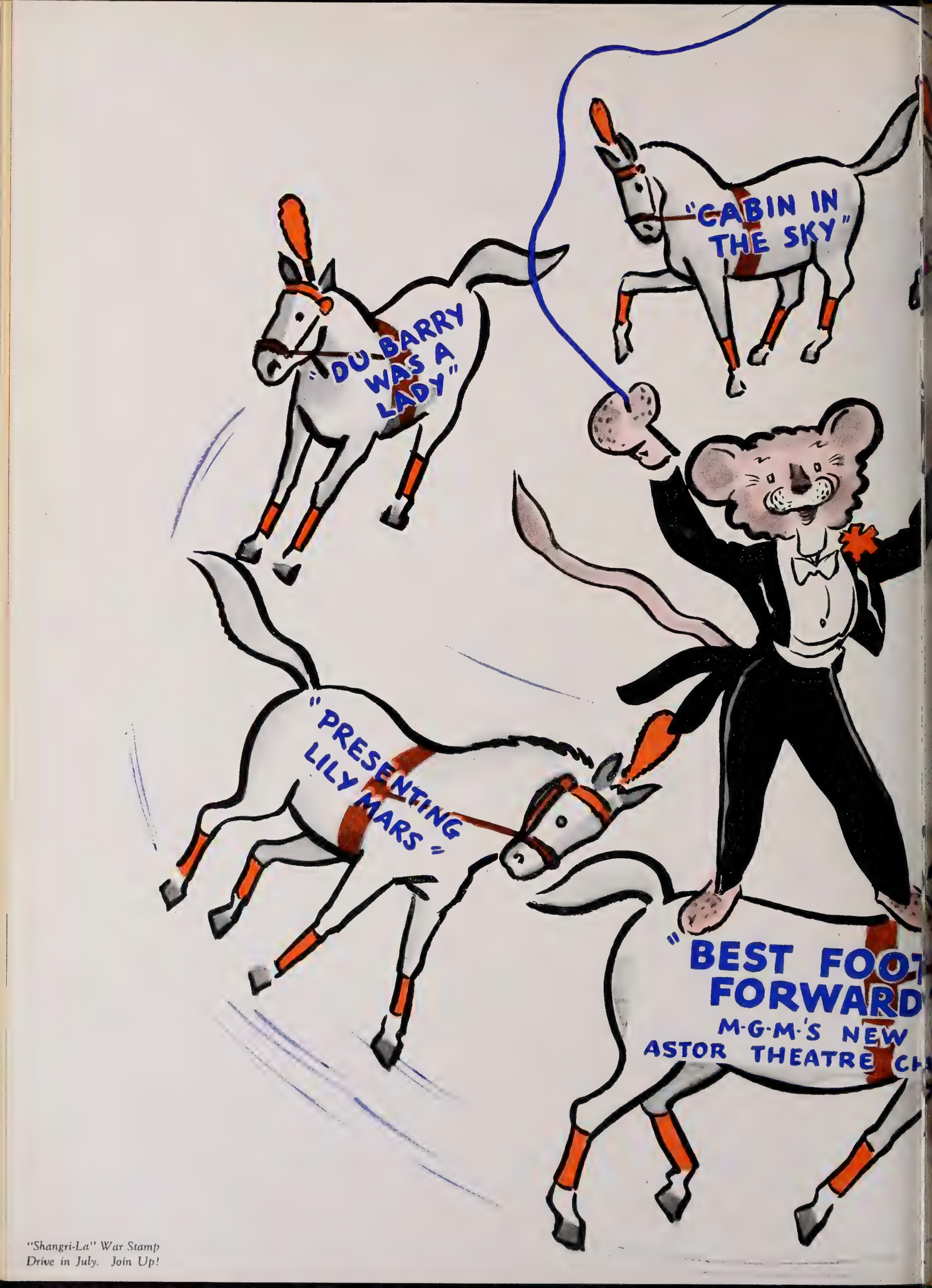
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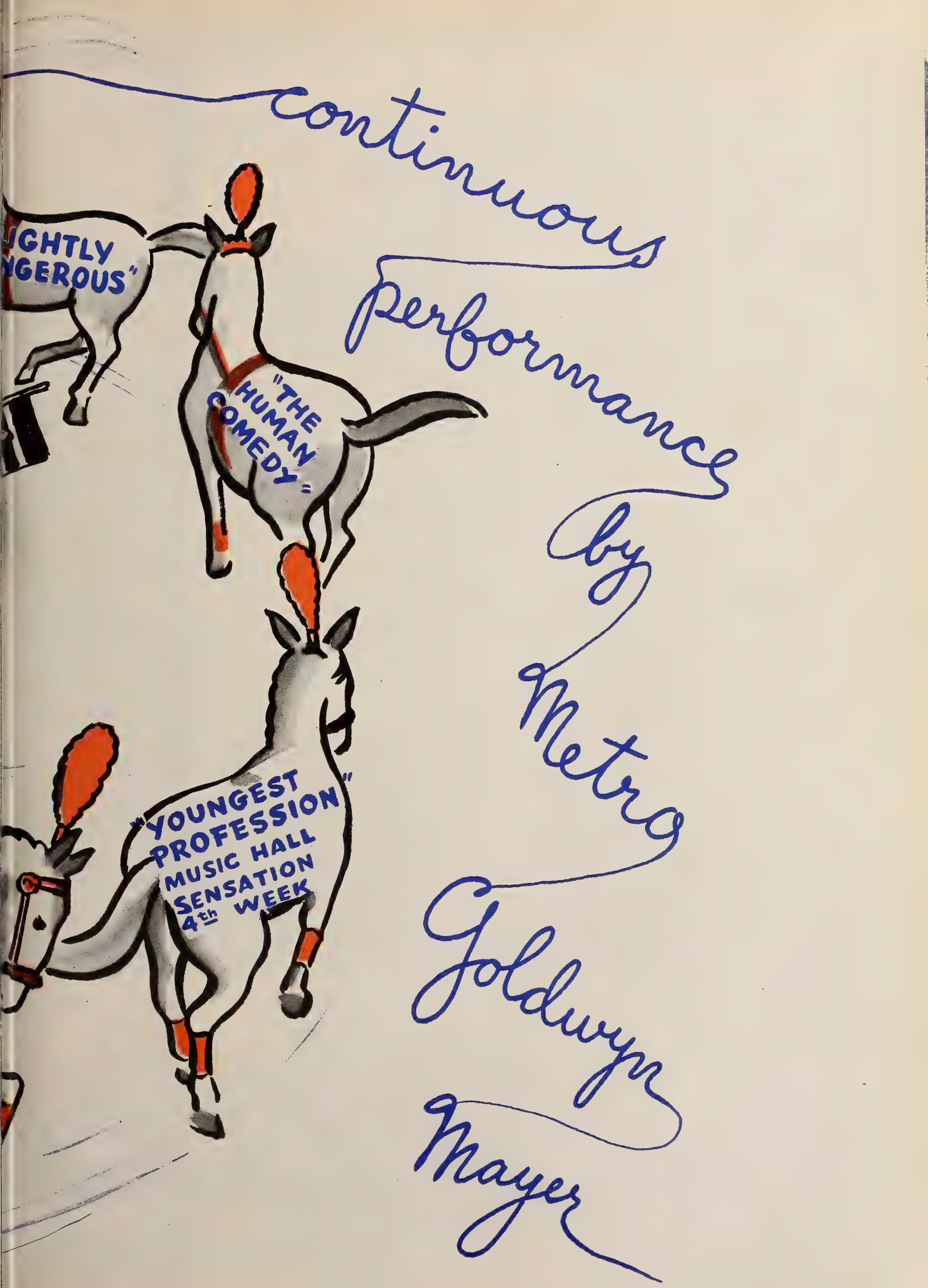
***RKO ready to start season with 40 releases « « « Warners announce 86 short subjects as regional meetings end « « « 20th Century-Fox to trade-show features to paid audiences « « « Paramount and Republic hold sales meetings « « « Monogram plans revival of own company production***

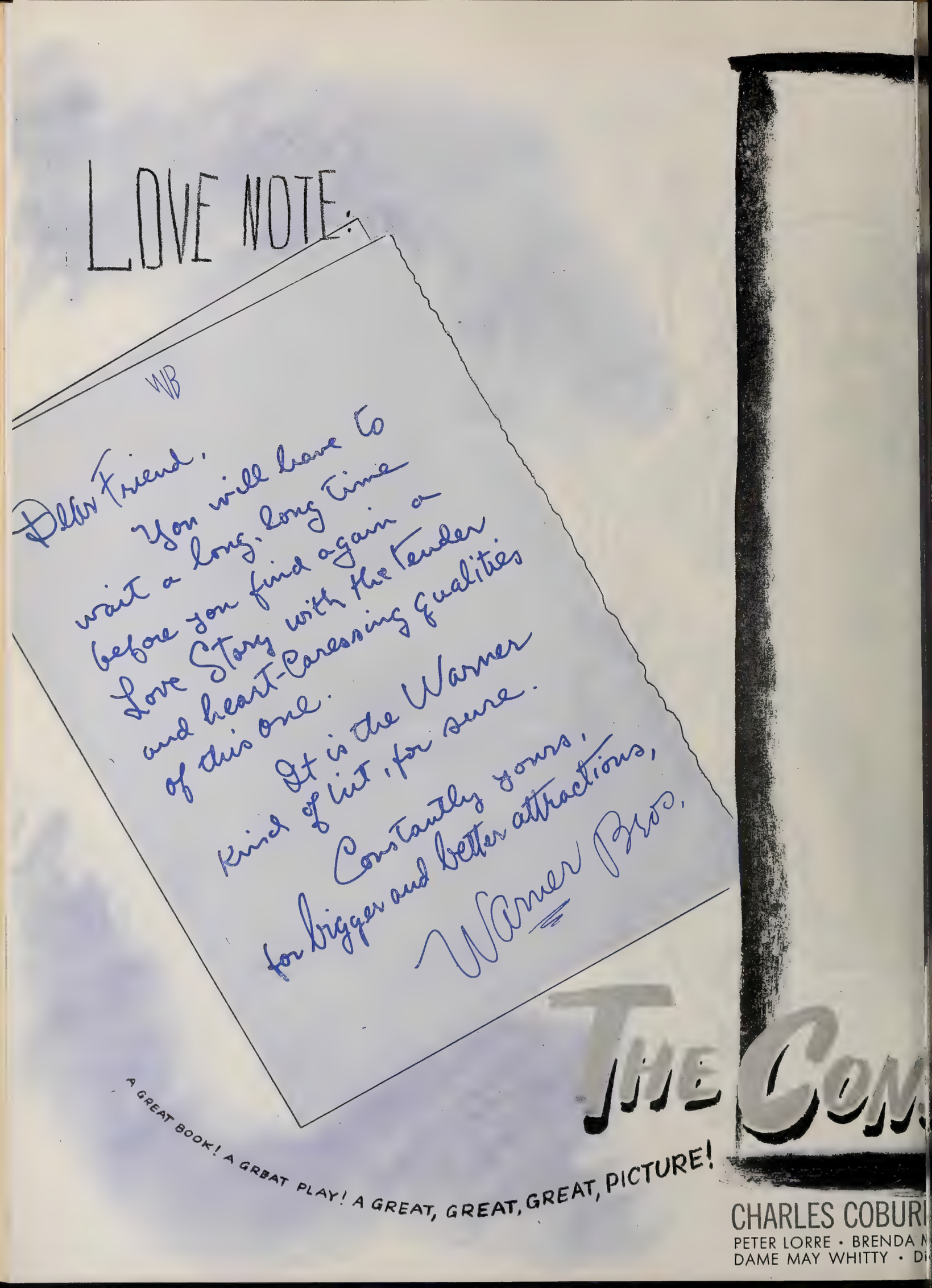
VOL. 152, NO. 3 JULY 17, 1943

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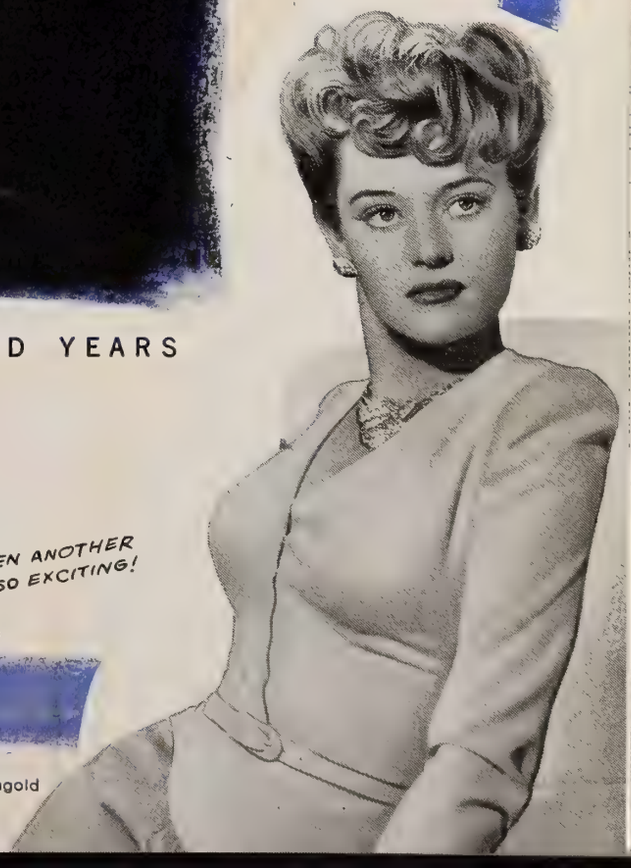
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# MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

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Vol. 152, No. 3

July 17, 1943

## "CAUSE PICTURE"

ONE of the more remarkable film expressions to appear under the complex pressures of the war period is "Victory Through Air Power". First, it may be set down that this picture is an extraordinarily fine exemplification of the wizardry of technique evolved by Mr. Walt Disney. It is a superb cinematographic saying of what was to be said, in the prescription for the production.

It is what is said that needs special consideration here. The picture is a curious but dubious departure from the viewpoints of motion pictures which are addressed to popular audiences paying admission to motion picture theatres.

The more than obvious idea of this film is to excite mass support of a theory of military strategy which would put its chief reliance on super-bombers, war planes, far exceeding in range and capacity anything that the war has seen, to be used in attack on the heart of enemy lands, as opposed to fighting on remote fronts of land or sea. The theory may be abundantly sound—but that is not the point here.

There is pleasant and notable compliment to the late General Billy Mitchell, and the picture features Major Alexander P. de Seversky with his theory of "victory through air power". He has long been the spokesman and exponent of the idea, formally recorded in his book under that title. The picture becomes, about midway in its footage, approximately an illustrated monologue by Major de Seversky, as he explains his theory and exhorts for a public demand for a separate air force. That probably will bore the motion picture theatre audience stiff.

NOW prominently associated with this undertaking is the distinguished and able Mr. Albert D. Lasker. He is the special patron of Major de Seversky in advancement of this theory of aviation in warfare and is, too, the inspiration, financial or moral, or both, of the making of this picture.

Mr. Lasker has had a career of notable attainment in finance, commerce and in the government service. He is regarded as one of the greatest of experts in the merchandising and advertising of everything from toothpaste—Pepsodent—to cigarettes—Lucky Strikes—and ideas. He has come into the fullness of success and, in a luxuriously competent state of commercial retirement, is now engaged in movements and efforts of general public concern and the advance of his concepts of that which is for the commonweal.

This particular effort is, however, to be regarded as something of a distortion of the processes of this Democracy, and a perversion of its approaches. There cannot be a reasonable assumption that the ordinary motion picture patron is capable of a constructive judgment in the grand strategy of war. A public state of mind may make a war, but it takes generals to win it.

We have experts in the making of war—military, naval and in aviation. They have made it their lives and careers. We also have a Commander-in-Chief who holds final responsibility. So, in this most critical of all times, does it appear to be a sensible proceeding to seek to create a wave of notional and emotional pressures from the masses to press and prod the high command? The war will be won by that high command, not by going over its head with a cinema plebescite on plane tactics. If the de Seversky idea is of service, the war-makers have it. His book has been available.

ANOTHER aspect of the matter obtrudes especially in our world of the motion picture. "Victory Through Air Power" is being presented in the main stream of flow of motion picture theatre amusement wares. It is being offered in a channel from which the theatre and its patrons alike expect a show, not a tract or preachment.

It is entirely within the rights of any person to write a book, publish a pamphlet or to make or have made a motion picture, in behalf of any cause.

It is another matter, quite, to make an approach to the motion picture theatre with such a picture guised as entertainment and to ask the public to pay for it.

△ △ △

## ON THE RECORD

UNIQUE in the whole of literature is that official periodical entitled "The Congressional Record". It contains anything that a member of the Congress has desire to speak about from affairs of state to a preferred recipe for apple butter. It is the great document of government for the people, seldom read, often quoted.

The motion picture from time to time has come in for attention in The Record, sometimes in rather hard words in days of controversy, and sometimes in glowing tributes, usually from California representatives.

To hand at the moment is a copy of The Record containing a brace of expressions, spoken in the rapid exchanges of the recent Senate debate on the appropriations for the Office of War Information, representing encouraging official judgment.

This from Senator Lodge:

*" . . . we concluded it is much better to have the motion pictures made in Hollywood by motion picture professionals, under a Government precept, if you will, rather than have the Government itself try to make moving pictures."*

And from Senator Tydings:

*"It (the committee) also knew that for propaganda purposes to engender patriotism the big motion picture companies of the country had produced what had been supposed to be masterpieces. I will name just one, 'Air Force'. . . . If we are to try to develop patriotism, and the will and confidence to win, what better picture could anyone produce than 'Air Force'? There were other motion pictures produced by the private companies already in existence. . . . "*

These can be accepted as unstudied expressions of real opinion.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## 'Heat' Still On

INDICTMENTS may be popping soon again at Federal Court House, New York, in the case of the U. S. vs. the "boys from Chicago," and their still undiscovered associates, who are charged with extorting several million dollars from the motion picture industry via Willie Bioff and George E. Browne.

Investigation of the case is growing warm again, according to word from the press room at Foley Square. The special Federal Grand Jury which has been studying the film extortions is still in session. It is expected to name additional Chicago labor and gang figures in new true bills. These may supersede the indictments under which Louis Kaufman, business agent of the Newark operators local, and eight former Capone gangsters will be brought to trial on September 7th.

Boris Kostelanetz, special assistant attorney general, who recently was placed in full charge of the case, would admit only that "the investigation is continuing."

Willie Bioff on several occasions has been observed going into the court house, in the company of prison guards but without handcuffs. Dressed nattily in a business suit, he was seen recently with a well-stuffed brief case. He gave the appearance of a prosperous, but busy, lawyer, reporters said. Bioff and Browne are under sentences of 10 and eight years. They have spent much of their first year in jail at the Federal House of Detention in New York, and in "singing sessions" before the Grand Jury and Mr. Kostelanetz's stenographers.

The Government at the September trial is expected to present a relatively simple case. It will attempt to show that much of the money paid Bioff and Browne went to Chicago gangland backers. Many of the film executives who testified at the Bioff trial about the threats under which they made the payments are expected to be called as witnesses. The Chicago "boys" are now at liberty under $100,000 bail apiece, and warnings that if they say so much as "Boo" in the direction of witnesses the bonds will be revoked. Several witnesses, including the family of George Browne, have been guarded by U. S. marshals.

After the extortion trial the defendants face charges of defrauding IATSE union members of $1,500,000. Isadore Zevin, Browne's one-time secretary, and under a perjury indictment himself, is expected to be the principal witness.

## Tax for Hollywood

HOLLYWOOD, capital of film production, learned Wednesday that its theatres may soon suffer a special city tax on admissions in all entertainment places. The proposal, this week before the Los Angeles City Council, from the city's revenue and taxation committee, will garner $1,000,000 to $1,500,000 annually, city budget officials estimate.


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CANDY sales increase thirty-five per cent, but costs rise too Page 25

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BRITISH Government bars further expansion by Arthur Rank Page 47

PRODUCERS in England see bright future for film industry Page 53


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## Long Terms

A LONG TERM contract was signed last week by Lionel Barrymore, actor, with MGM, for whom he has worked 18 years. He has made 62 pictures, and has been on the stage 50 years. His first picture under the new pact will be "Three Men in White," another of the "Dr. Gillespie" series.

Last Thursday, Cecil B. DeMille put another picture before the cameras: "The Story of Dr. Wassell," for Paramount. It is Mr. DeMille's 67th picture in his career of 31 years.

## No Oil

THE broad preserves in Westwood, acquired by Twentieth Century-Fox in adjacency to its studios are not to sprout oil derricks today or tomorrow, nor to sustain in operation for long any that may sprout the day after, if Los Angeles' Mayor Fletcher Bowron has his way about it. It will be remembered that the Twentieth-Fox articles of incorporation were revised recently to include production and marketing of oil among its corporate activities.

Mayor Bowron expressed his views with regard to the production of oil within the city limits of Los Angeles, which include Westwood, last Friday in a nine-page message vetoing an ordinance passed by the City Council on June 26th which would have permitted drilling to start. His Honor's message took cognizance of the plea made by Harold Ickes, Secretary of the Interior, for opening of all possible sources of oil, but pointed out that the ordinance as drawn did not specify that operations within Los Angeles permitted under pressure of wartime need should terminate when that need had passed. It left the door open for the Council to draft a new ordinance that would take care of that detail, but didn't venture to suggest the extent of the operating period such an arrangement might grant a corporation disposed to incur the substantial preliminary investment.

Oil, like art, which Twentieth-Fox makes its primary concern, is long. Another day, another Council, another Mayor, may bring changes. Meanwhile no derricks dot the hills midst which Betty Grable dances for contented stockholders.

## Realism Wanted

NO MORE Hollywood versions of the South Sea Islands with Dorothy Lamour in grass skirts or sarong are wanted by the Army's film audiences overseas. It just ain't so, the soldiers in the islands claim. The native chieftain's daughters don't look like glamour girls, the weather is hot and it's no fun to see the fancy conception of the tropics on the screen when you are busy swatting insects and wishing you were home, Army morale officers point out.

## Location Premiere

WHETHER a film company may portray a living criminal may shortly be decided by court action. Irving Roth, attorney for Roger Tuohy who is serving 99 years in Stateville Prison, Joliet, Illnois, filed an injunction Tuesday to restrain Twentieth Century-Fox from showing the picture, "Roger Tuohy, Last of the Gangsters."

The picture was screened that night at the prison for approximately 500 law enforcement officers, and for assorted politicians, newspapermen and others—a showing which revived the ancient industry custom of location premieres. It was screened, however, only after a 90-minute wait. Someone cut the sound track power cable.

Mr. Roth termed the picture "a conspiracy to portray Tuohy as a gangster in violation of his constitutional rights." Edwin Kilroe, Twentieth Century-Fox attorney and copyright authority, said Wednesday in New York the portrayal was proper if it adhered to the facts. Approval of the picture came Wednesday from Governor Dwight Green. Illinois, who wired Spyros Skouras, Twentieth Century-Fox president, that the film "will be of invaluable aid to agencies entrusted with law enforcement and prevention of child delinquency, in that it shows a lawbreaker meeting swift and proper penalties."

## Post-War Census

HOW and why Britons attend the motion pictures, and a great many other facts will be ascertained by the British Institute of Public Opinion, after the war, in a project understood approved by the Ministry of Information and the British Board of Trade. London sources added Monday that some film circles believe the MOI may finance it.

Among facts sought are: admissions on particular days and weeks; frequency of attendance per person; average distance of theatre from patron's home; reasons for nonattendance; attitude towards Sunday shows; reactions to MOI pictures; reactions to Government propaganda, "war films," newsreels; types of features preferred; whether single feature programs are preferred; what makes the patron go to the theatre.

## 100 Projectors

IN a move to keep operating theatres which may lose equipment by fire or have old-type equipment for which no replacement parts can be procured, Allen G. Smith, chief of the WPB Amusement Section, provided this week for the manufacture of 100 projectors, an equal number of lamps and rectifiers and 50 sound systems.

Because of the time required to get the materials and produce this equipment, deliveries are not expected before January.

The equipment will be made available to theatres only on special authorization from WPB, which will be given only in cases where otherwise the house will be forced to close. None of it will be given to exhibitors who can operate at all with what they have.

Mr. Smith warned that it would be of no use for exhibitors to make applications for this equipment now. Furthermore, he said, its distribution next winter will be carefully supervised, and special attention will be paid to houses which are the only theatres in the communities and which have suffered from fire or breakdown.

Discovery that many exhibitors have had to close down their cooling systems for lack of Freon gas impelled Mr. Smith to cut short his trip through the South and West that he might return to Washington to see if any relief was possible. On Tuesday, Mr. Smith said that conferences with other WPB officials had developed that the Freon situation was more critical than ever and that there was little indication that any gas could be released for theatres for some time to come and almost certainly not this summer.

Through the southwest and midwest, he said, many theatres are without cooling systems, but the need for Freon for ship refrigeration is so great that there can be no additional civilian supplies.

WPB this week tightened the control of Freon still further and announced that from now on no appeals for relief would be considered.

## Showing Them

ARTHUR ESGATE, operating the Regal theatre, in Bridlington, Yorks, England, devised a new procedure for the handling of young vandals, a problem which has beset the exhibitors of England no less than in this country.

Mr. Esgate, believing that the public considered claims of damage and vandalism to be exaggerated, undertook to show them. He displayed prominently in front of his theatre 50 slashed seats, 80 slashed arm pads, four wrecked chairs, and two smashed mirrors. "People," he said, "were flabbergasted."

The result was that he had the public with him. Within three days seven young vandals were caught by patrons, and in the six weeks following no property in the theatre had been damaged.

## Goebbled

ALL German theatres have been taken over by the Ministry of Propaganda, Swedish sources said last week. They added that their German informants ascribed the action to dissatisfaction with the programs arranged by the few remaining nominally independent theatre operators.

## 'Children' Rights Sold

RIGHTS to "Hitler's Children" have been sold by Edward A. Golden, the producer, to RKO, the distributor. Mr. Golden Wednesday said that he recently had relinquished all rights to worldwide distribution of the picture for "more than $1,000,000." He explained that he had "found it convenient" to liquidate his interest in the picture.

"Hitler's Children" has grossed almost $3,500,000, according to reliable estimates. Produced by Mr. Golden for less than $300,000, reportedly, it has proved one of the most successful grossers in the history of RKO. It was distributed under a special independent deal with Mr. Golden.

The sale does not affect plans for RKO to distribute other Golden productions. Mr. Golden said plans were maturing for several pictures. Louis P. Lochner's book, "The Master Race," is among stories under consideration for a sequel to "Hitler's Children." Mr. Golden's son, Robert, his associate producer, arrived in New York this week to discuss future production plans.

## Republic on the Air

REPUBLIC is joining the list of producers who broadcast their wares over the Radio. Herbert J. Yates and James R. Grainger, president of the company, announced to a regional sales meeting in New York Wednesday (see page 34) that a radio program would be built around the studio talent roster.

It will be on a national network, it was added. Featured will be the company's Western star, Roy Rogers; Mary Lee, whose recent release was "Shantytown," and others.

The program will contain no commercial interruptions, Mr. Yates said, remarking that he believed it would serve to pre-sell the company's big pictures, and introduce new talent.

## Anti-trust Parallel

NEWS is a commodity, and although an intangible like the exhibition rights to motion pictures, its distribution is subject to regulation under Federal anti-trust laws, the U. S. Department of Justice argued at New York on Thursday as trial of its monopoly suit against the Associated Press began before a special Federal Court.

The parallel to the motion picture industry's anti-trust prosecution was drawn by Charles B. Rugg, special assistant to the Attorney General. He sought to show that the case was just a "common, garden variety of anti-trust suit," denying vehemently that issues of freedom of the press were involved in the complaints against the Associated Press and its member newspapers.

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# THIS WEEK the Camera reports:



CONGRATULATIONS. Maurice Bergman, left, extends them to Vincent Trotta, newly elected president of the Associated Motion Picture Advertisers, New York. Mr. Bergman is the retiring president.



HOLLYWOOD is the "home town" of the earth, Charles Francis Coe, MPPDA vice-president, told the Hollywood Chamber of Commerce at a banquet last week. With Mr. Coe on the dais, above, are Louis B. Mayer, MGM production chief; Y. Frank Freeman, Paramount production chief and president of the Producers Association; and Will H. Hays, MPPDA president.



FOR DISTINGUISHED SERVICE, William Jenkins, left, Georgia circuit operator, receives a citation from R. H. Coyne of the Treasury Department. Mr. Jenkins is local chairman of the Treasury's War Savings Staff.



LIEUTENANT (j.g.) Douglas George, 20th Century-Fox exploitation agent in Cleveland and Cincinnati, has reported for duty at the Princeton, New Jersey, naval training school, for indoctrination. He has been a theatre manager, orchestra manager, and publicity director.



MICHAEL O'SHEA, left, star of Hunt Stromberg Productions, is seen, above, at a meeting in Oklahoma City, with Henry Reeve, president of the Texas Theatre Owners, and R. I. Payne, Griffith circuit general manager.



SPEAKERS at the Variety Club of Texas luncheon, recently, honoring film salesmen of the Dallas exchange area: Sol Sachs of RKO Radio, distribution chairman for the WAC of Texas; C. C. Ezell, Texas Variety chief barker; and Ray Beall of Interstate, publicity director for the WAC of Texas.



ON A VISIT to New York City, MGM star Virginia Weidler is shown the towers of Rockefeller Center by G. S. Eyssell, managing director of the Radio City Music Hall. Thursday, Miss Weidler's latest, "The Youngest Profession", entered its fourth week at the theatre.



PROMOTION. Harry Seed, appointed Midwest district manager, is congratulated by Joseph Bernhard, Warner vice-president, left, at the Chicago regional sales convention. Onlookers are Benjamin Kalmenson, right, general sales manager, and Roy Haines, Southern and Western division sales manager.



By Staff Photographer

ALFRED DAFF has been appointed Universal's foreign sales supervisor, by Joseph Seidelman, vice-president in charge of foreign sales. Mr. Daff was formerly Far Eastern supervisor, and returned from Java more than a year ago, after a perilous voyage. He joined Universal 23 years ago, as a booker, in Melbourne, Australia.



BERT M. STEARN, sales executive, who has joined Warners in a general utility assignment. Mr. Stearn was formerly United Artists western division manager.



THE APPOINTMENT of C. E. Peppiat as 20th Century-Fox Washington, D. C., branch manager, was marked by a cocktail party, attracting exhibitors and exchangemen as well wishers. Above are Andy Smith, Clarence Hill, Mr. Peppiat, Al Lichtman, Louis Rome, Morton Thalheimer and H. Rubin.

# COCKTAILS and DINNER . . .

FROM Thursday to Monday the social minded of the industry and the working press had never a dull moment. There was an RKO convention and an RKO luncheon, a Universal supper and a Disney dinner, a March of Time cocktail hour and a Republic party. Moments at all of them are pictured here.



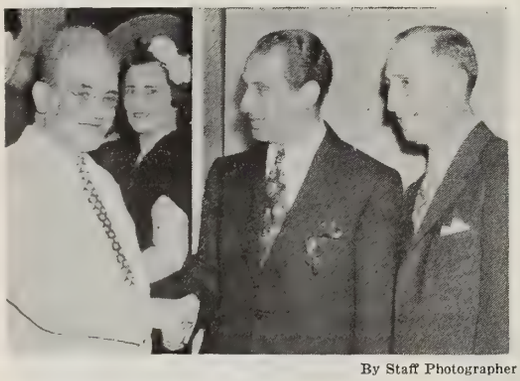
FAREWELL. "Twinkle" Watts, seven-year-old ice skater signed by Republic for "Gay Blades", was feted before her departure from New York for Hollywood. With her are H. J. Yates and Johnny Donahue.



By Staff Photographer

AT THE DISNEY DINNER and "Victory Through Air Power" screening at the Waldorf Astoria. Above, Arthur Kelly, United Artists vice-president, points a point for J. Robert Rubin, MGM vice-president.

BELOW, Judge Ferdinand Pecora, left, is greeted by author Major Alexander P. de Seversky, and Disney business manager Roy Disney.



By Staff Photographer



PRODUCER of Universal's Deanna Durbin feature, "Hers to Hold", Felix Jackson, above, with his wife, was entertained, along with the trade press, at a dinner and screening Monday night.



DIRECTOR of the Durbin picture was Frank Ryan, who converses, above, with Ingrad Arvad, of the North American Newspaper Alliance. The screening was before a paid audience, at the Loew's Sheridan.



By Staff Photographer

EXECUTIVES' TABLE, at the RKO convention: Richard C. Patterson, Jr., board vice-chairman; N. Peter Rathvon, president; Gordon Youngman, vice-president and general counsel; Phil Reisman, RKO Radio foreign sales vice-president; Robert Mochrie, RKO Radio general sales manager.



By Staff Photographer

CHARLES KOERNER, RKO production chief, right, and James R. Young, former news correspondent, whose book, "Behind the Rising Sun", RKO has filmed.



By Staff Photographer

INTRODUCTION. Howard Black, recently appointed March of Time sales vice-president, was introduced to the trade press last Thursday, at a buffet supper-cocktail party. Above, Tom Connors, 20th Century-Fox sales vice-president; Mr. Black; Richard de Rochemont, March of Time managing editor.

# FIRST RUN HOLDOVERS JAM SUBSEQUENT BOOKINGS

## *Shakeup in Old Method of Release and Playoff Is Occurring in Cities*

Serious booking and playoff problems appear to be piling up across the country for subsequent run theatre operators. Record-making holdovers in practically every metropolitan center are having consequences that are felt right down the exhibition line.

A thorough shakeup in traditional methods of release and playoff is quietly developing in many key cities, reports from the field show. It is a gradual change, and neither distribution executives nor theatre men are sure as to how far-reaching and permanent it will be.

**It is apparent in much longer first run and pre-release bookings. More theatres than ever before are playing first run pictures. Holdovers and extended playing time are reported down to the very smallest theatres. The product of the smaller independent producers is in increasing demand to fill in circuit and key second run spots formerly reserved for the majors. Reissues and second grade product are in increasing demand.**

Analysis of the booking situation in key cities shows statistical evidence of greatly increased playoff time. Better business, and to some extent wartime reductions in both production and the number of prints contribute to the extension of playoff time. Both distributor and exhibitor leaders cite this as ample proof that the public is ringing box office cash registers at an unprecedented rate, at least in the cities.

In consequence of these longer first runs and pre-release dates, second, third and later runs often must wait as much as twice as long as usual before important pictures are available.

### *More Attention Given to Secondary Product*

To fill in these gaps they are playing, and giving more attention to secondary product, are buying from new companies, and searching for suitable independent product and reissues.

More theatres are being used as first run outlets. Many moveover houses and second run theatres have been converted to extra downtown first run outlets. In some cities houses that were closed have been reopened as first run theatres. The Mastbaum in Philadelphia and Warner's Hollywood in New York are successful examples of this policy.

The extension of playing time gradually is spreading. In some cities even the one-day stands are holding for two days and many theatres that changed semi-weekly or thrice a week have added extra days to weekend bookings.

Distributors long have been urging extra playing time on the subsequent run theatres, and several, including Metro-Goldwyn-Mayer, Warners and RKO, have pledged adjustments against possible losses. Spokesmen said there had been few instances where product failed to make good and these adjustments were required.

Although admitting some difficulty in persuading subsequents to play the extra time, home office executives asserted that once the change had been inaugurated it was proving profitable to the theatre men. They said grosses from the subsequents generally did not justify claims by some theatres that early runs were "milking the market dry."

Concentration of top product in long runs at the best theatres positively has aided moveover houses, second runs and secondary first run situations, distributors agreed.

"If one-third of the releases hold over for long periods it means that distributors must find other outlets for the remaining two-thirds of their current releases," one distributor spokesman reasoned. He pointed out that this often enables the smaller theatres to benefit more directly from cooperative advertising and opening exploitation campaigns, and to obtain fresh product.

Typical, yet unique, is the New York City picture of the holdover and delayed playoff situation. It has more theatres, and first runs are longer, magnifying the problem. But it is also typical in that product has always funneled in regular pattern from the first runs down through the Loew and RKO circuit splits to the secondary and neighborhood circuits and independents.

### *Broadway Runs Stretched To New Records*

Broadway runs have stretched to new records in the past year. The large "showplace" theatres have been holding product for such extended runs that many of the Times Square sector's so-called B theatres have been converted to first run outlets.

Tieups in the early New York runs so far have not resulted in serious product shortages for the circuits. Their bookers report that the addition of new first run outlets has kept a sufficient number of pictures moving down to fill their needs. Also some pictures have opened directly in the key RKO or Loew circuit houses. Bookers are worried, however, at what may happen if early runs continue to stretch out, and they admit that a serious jam in pictures may hit the subsequents in the autumn. The use of reissues, Westerns and independent product already is becoming wider.

Such key theatres as the Paramount, Radio City Music Hall, Roxy and Capitol are currently using a third less product than they have played in former years.

### *Music Hall Played Only Six Films Since Christmas*

The Music Hall has played only six pictures since Christmas, including "Random Harvest" for a record 11 weeks and "The More the Merrier" for six. "Keeper of the Flame," "Flight for Freedom" and "The Youngest Profession" all made four weeks, and the possibility of a fifth week for the latter was seen at press time. "Mr. Lucky" and "So Proudly We Hail" were expected to carry the Music Hall well into the start of the new film year in September.

In 1942 the "nation's showplace" at Rockefeller Center played a total of 15 pictures. Six of these stayed a month or more. "Mrs. Miniver" led with 10 weeks, while "Woman of the Year" had six, "Reap the Wild Wind" five, and "Talk of the Town" and "Tales of Manhattan" ran four. "Random Harvest" opened the Christmas season and carried over until March, 1943.

The Paramount also has played but six titles since the first of the year, contrasted with its one time weekly change. "Dixie" now in the fourth week there, is expected to run until August 4th. "Let's Face It" is expected to carry into mid-September with "No Time for Love" filling the booking sheet well into the new season.

"Star Spangled Rhythm" paced with eight weeks while "China" and "Five Graves to Cairo" played five. All bookings since January reached four weeks.

### *Other Theatres Showing Similar Trend*

In 1942 17 titles played the Paramount, evidence that the long runs are not an overnight development. Five of them stayed a month or longer, led by "Holiday Inn," six weeks last September, and "Road to Morocco," seven in December. "The Major and the Minor" played five, and "Louisiana Purchase," "My Favorite Blonde" and "Take a Letter Darling" made four weeks.

Comparison of four years at the Roxy shows a similar trend. In 1940 the house played 28 pictures, for an average of two weeks apiece. In 1941 it exhibited 24 and in 1942 played 21. With nine pictures to date in 1943 and bookings set through September the Roxy probably will not exceed 17 for the year.

From the opening in March, 1927, until 1939, only nine pictures reached a month stand at the Roxy. In the four years since,

*(Continued on following page)*

### COAST BOTTLENECK REPORTED BY KANN

**Bottlenecks in the Los Angeles first run market are reported by Red Kann in his column, "On the March", on page 26 of this issue. He finds a particularly acute shortage of first run playing time in Los Angeles and predicts strenuous efforts to obtain earlier "showcase" exhibitions to enable Hollywood to see how it is doing. A pending deal between RKO and Fox West Coast circuits to pool on the operation of the Egyptian on Hollywood Boulevard and the Los Angeles theatre, downtown, is a possible solution to the first run problem, Mr. Kann reports.**

# HOLDOVERS JAM SCHEDULES

(Continued from preceding page)

13 have played four weeks or longer. Four of these were in the past six months. They include the current "Coney Island" which appears set for six, "Hello, Frisco, Hello," at five weeks, "The Black Swan" and "Crash Dive." Bookings for "Stormy Weather" and "Heaven Can Wait" should carry into September.

MGM's Broadway outlet, the Capitol, has played nine titles since January, including "In Which We Serve," which carried eight weeks from a December 23rd opening. "Stage Door Canteen" is currently in its fourth week and is expected to hold for several more before it is followed by "Du-Barry Was a Lady." In 1942 the Capitol total was 30 with only two four-week dates, for "The Invaders" and "Somewhere I'll Find You."

### *Distributors Are Forced to Small Broadway Spots*

Warners has solved its outlet problem in the face of long bookings by keeping two Broadway theatres, the Strand and Hollywood, busy. Average bookings at the Strand, with stage shows, have increased from two weeks to five. The Hollywood has been getting extended runs with top product. Despite this dual outlet and a reduction in the number of Warner releases the companay has opened several smaller pictures at the RKO Palace or directly on the circuits.

These long holdovers at the biggest theatres have sent distributors to the smaller Broadway houses in order to get first run pictures on the market. The Globe, Rialto, Criterion, Central and Loew's State all have played first runs since January. Metro has opened several of its lesser releases directly at the State, and on the Loew circuit. The current "Pilot No. 5" opened strongly at the State, it was said.

The New York picture is reflected in lesser degree out of town. Chicago reports that the first and second "A" weeks of prerelease, under the zone system, have not been seriously upset because of the few theatres in them. However, the first run Loop market has been increased by switching the Oriental to first run. It formerly was in the third "A" week. RKO also has acquired the Grand as an additional first run outlet to liquidate its backlog.

### *Holdover Problem Acute In Chicago Houses*

The 25 "B" houses, 50 "C" theatres and 80 in the first week of general Chicago release have found the holdover problem more acute. Local theatre men report that fill-in bookings have accounted for a 75 per cent increase in Producer's Releasing Corporation bookings there and estimated jumps of 35 and 30 per cent for Republic and Monogram.

These increases in play dates are reported for virtually all independently sold product. United Artists, the separate Goldwyn and Disney offerings of RKO, Monogram, Republic and PRC all have been reported in new and better circuit and key independent outlets.

PRC's "Corregidor," for example, recently obtained first run openings in top second run, or "B" downtown houses in Baltimore, Rochester, Salt Lake and on the RKO circuit. Similar breaks are expected for the forthcoming "Career Girl." These better opening spots are in part responsible for increased advertising and exploitation budgets among the independent distributors.

Columbus, O., has not been greatly affected as yet by booking and playoff problems. But local theatre owners are making no predictions about what will happen after present backlogs of features are exhausted. Most subsequent run operators in the area have an adequate supply of pictures which were contracted for in many cases in anticipation of product shortages.

### *Columbus Theatres Not Seriously Affected*

Many managers, in addition, are using reissues in increasing numbers. They find that their patrons don't care how old the feature is, just so long as it provides good entertainment.

Columbus first run theatres are playing more holdovers this year than ever before. The RKO Palace and RKO Grand theatres, since about a year ago, have been operating successfully under a new policy which requires about half as many features as in former years. The Palace plays a dual program on Friday, Saturday, Sunday and Monday. That program then shifts to the Grand for an additional seven days. In several cases in the past year the Grand has played the picture an additional week, making an 18-day run, as against a seven-day run in former years. The Palace on Tuesday, Wednesday and Thursday plays a stage-and-screen policy, using "B" and "C" pictures to augment the stage show.

Loew's Ohio and Loew's Broad have a similar arrangement, except that the Ohio plays its features a full week and then shifts the same program to the Broad. However, this isn't as firmly fixed a policy as the RKO plan. The Broad plays first run pictures frequently. The number of moveovers from the Broad to the Ohio has increased twofold in the past year. Also, the Ohio has been holding some pictures for a two-week run and then sending the same bill to the Broad for a third week. "Random Harvest," "Stage Door Canteen" and "Mrs. Miniver" are examples.

### *Subsequents Have Not Extended Time*

The subsequent runs have not extended playing time generally but a few suburban theatres are opening new bills on Saturday rather than Sunday. Most neighborhoods stick to three changes weekly. Exceptional pictures like "Yankee Doodle Dandy," "Mrs. Miniver" and "Sergeant York" run four days in many of the neighborhoods.

The first run jam has resulted in some increased business locally for companies like PRC, Republic and Monogram, but not to the extent in Columbus as in towns where longer first run engagements are the rule. The Uptown theatre, a downtown subsequent run, has played a few independent pictures first run but most of its product is from major companies on second run. The neighborhoods always have played Republic Westerns and other independent films as first runs.

In Minneapolis, the trend has been to show more pictures in order to get rid of a first run bottleneck to which subsequent run exhibitors drew vehement objections.

The Aster theatre, playing duals twice a week, uses about 208 new pictures. The World, booking many holdovers, uses 15 to 20 new features a year, at the present rate of showing. The State theatre, the city's class "A" house, books about 45 a year. The Orpheum theatre, playing straight weeks, uses 52. The Century, showing some holdovers, uses 30 to 35 pictures a year.

About 400 pictures will have been shown at the end of the year in September. This number will figure out to be about 30 more pictures than were shown in either of the two previous years.

### *Increased Holdovers Are Noted in Minneapolis*

The Century theatre policy was altered six months ago to make it a first run house, after it had played only holdovers for two years, with only occasional first run pictures. The greater number of pictures shown is about equal to what the Century can absorb under its new policy.

Since this change was made, however, increased holdovers have brought the bottleneck partially back. In consequence Republic, PRC and Monogram have shown increased Loop bookings, chiefly in the dual-run Aster and the Gopher theatres. Many subsequents have recourse to run-of-the-mill Westerns to fill gaps caused by clearance.

Since the Lyric theatre was made the Loop's chief extended run house, to take the place of the Century, downtown Minneapolis is without a second run theatre, increasing availability to the top suburban houses.

There has been some talk in Minneapolis of reopening the huge Minnesota theatre, closed several years and now in litigation. Howard Hughes was reported considering it as a release point for "The Outlaw."

## SEVERAL REISSUES ARE NOW ON MARKET

**Reissues have been placed on the market by several of the major distributors to compete with the independents and alleviate shortages among theatres which still require several hundred pictures a year. Paramount is reported to be doing well with its twin offerings of "Souls at Sea" and "Union Pacific". Republic is selling eight former Gene Autry specials. Warner Brothers also are planning to reissue "Oklahoma Kid" with James Cagney and Humphrey Bogart, in September, and Cagney and Ann Sheridan in "Torrid Zone" later in the year.**

# This Is The Picture




Three years ago the Paramount studio dedicated its heart, its hands, its hopes, to the creation of an heroic film. Nine million man-hours of devoted care were lavished on it. Volumes of publicity have preceded it. Now, filmed in superb Technicolor, its 168 minutes of entertainment at last unfold upon the screen...

# These Are The Lovers



"In spite of the things that were done to me, I never kissed any man until you. And now there are but three days and three nights—yet they're everything. Longer than the months of torture—longer than the years I've lived . . . There isn't anything else but 'now'—and we must live all our life in the time that remains."

# This Is The Story




Towering high as its own craggy mountain peaks over all other best-sellers of this day and age. One million people bought it . . . 5,000,000 read it . . . To 50,000,000 spread the fame of its superb romance: "Nobody can write as Hemingway can of a man and a woman together . . . This is a book, not of three days, but of all time."



# These Ar

Gary Cooper as Robert Jordan

who had come to offer his life for a country that was far from home—and a cause that was near his heart.

Ingrid Bergman as Maria

Of the Close-Cropped Ha

"I do not know how to kiss, or I woul kiss you—and I shall learn to kis you very well."



. . . and all the others of that brave, lusty, brawling, life-loving band who flung a desperate challenge in the face of death—against crushing, hopeless odds.

# The People



Akim Tamiroff as Pablo

"Pablo was brave in the beginning . . . he killed more people than the cholera. But now he is finished. He is very much a coward and he will betray us all."



Arturo de Cordova as Agustin

"It is better to die on your feet than to live on your knees."



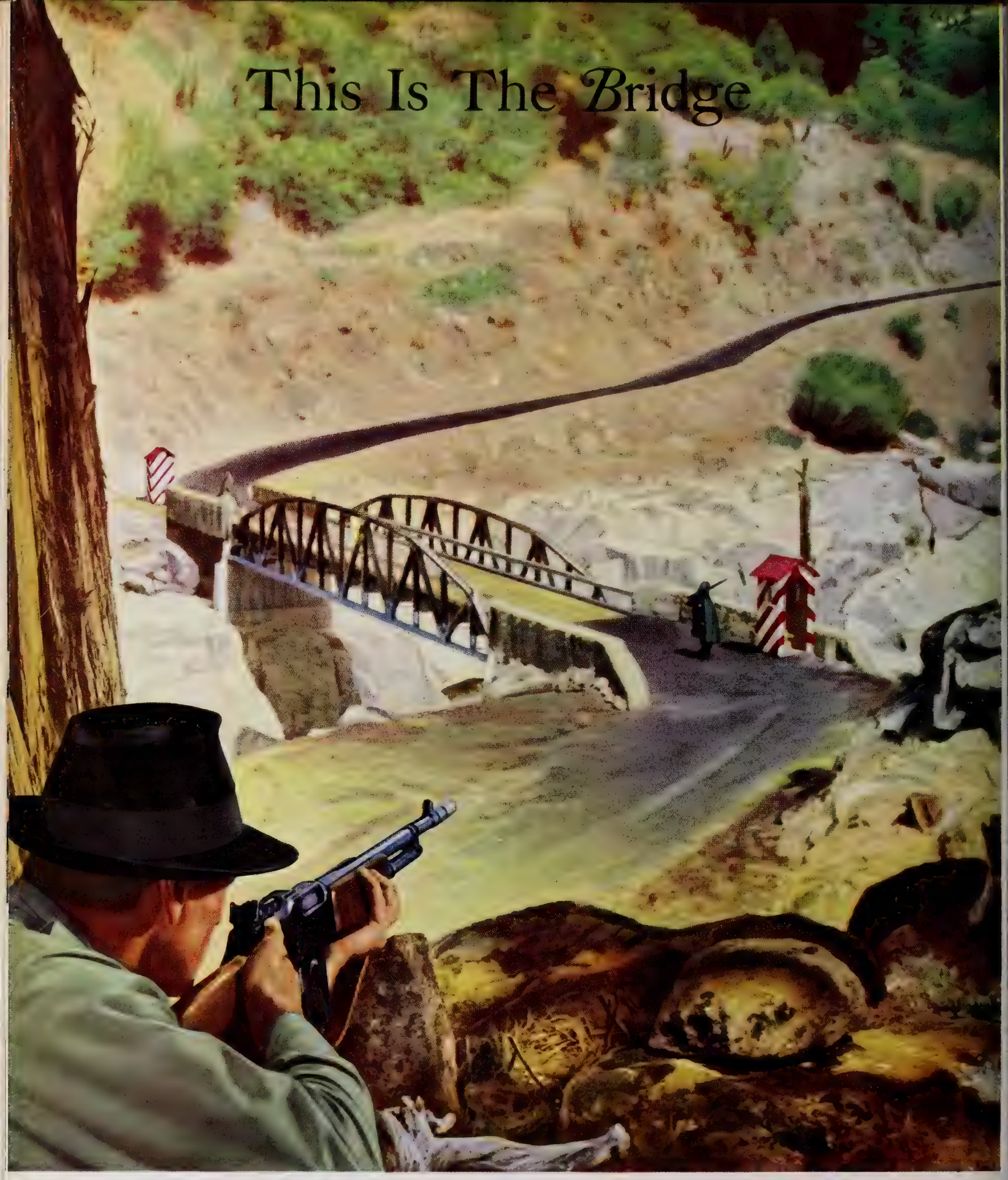
Katina Paxinou as Pilar

"She is of an unbelievable barbarousness, with a tongue that bites like a bull whip . . . She would have made a good man—but she is all woman, and all ugly."



Joseph Calleia as El Sordo

"Whether one has fear of it or not, one's death is difficult to accept . . . even at fifty-two, with three wounds in you, and surrounded on a hill."




For them the bridge was everything. For three breathless days their every thought, their every movement was consecrated to its destruction. And then—"there was a cracking roar and the middle of the bridge rose up in the air like a wave breaking, and they felt the blast of the explosion roll back against them . . ."

# These Are The Scenes

*THAT HELP FILL THE SCREEN WITH TUMULTUOUS ACTION AND TIGHT-LIPPED SUSPENSE*



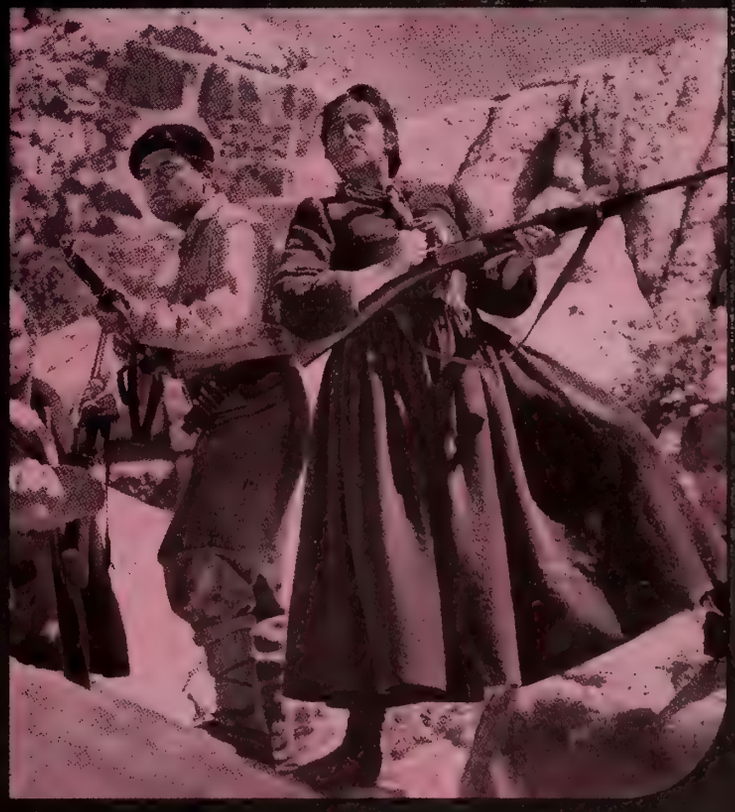
The Siege on the Mountain Top



The Massacre at the Cliff



The Bombing of the Café



The Defense of the Cave


Paramou
FOR WHOM
From the Celebrated N
Starring
Gary Cooper ·
PRODUCED AND DIRECTED BY Sam W
IN TECHN
With AKIM TAMIROFF · ARTURO de CORDOV
Screen Play

# The Billing




All America helped cast the most famous characters in modern fiction. There are one hundred individual rôles, and among them new stars emerge and famous players attain a brilliance that will be recorded in motion picture annals. The production, direction, and writing enlisted leading talents of the film world. The grandeur of Technicolor in this picture has never been equalled.

# This Is The Policy

*THAT WILL BRING MAXIMUM RETURNS FROM THIS TREMENDOUS PROPERTY TO THE BOX-OFFICES OF THE LAND*

**$4.40 WORLD PREMIERE, RIVOLI THEATRE, NEW YORK, JULY 14***

*To be followed by*

**RESERVED-SEAT RIVOLI THEATRE ROADSHOW ENGAGEMENT**

*To be followed by*

**RESERVED-SEAT CARTHAY CIRCLE THEATRE, HOLLYWOOD, ROADSHOW ENGAGEMENT**
**UNITED ARTISTS THEATRE, LOS ANGELES, ROADSHOW ENGAGEMENT**

*To be followed by*

**OTHER METROPOLITAN CITY ROADSHOW ENGAGEMENTS DURING AUGUST AND SEPTEMBER**

*To be followed by*

**SELECTED PRE-RELEASE KEY CITY ROADSHOW ENGAGEMENTS OCTOBER 1st**

*To be followed by*

**NATIONAL ROADSHOW ENGAGEMENTS DURING 1943-44**

*To be followed by*

**RETURN ENGAGEMENTS FOR YEARS TO COME**



*For the Benefit of The National War

# This Is The Company

*THAT IS MAKING MOTION PICTURE HISTORY—*

# Paramount

PRINTED IN U.S.A.

# CANDY SALES INCREASE 35%, BUT COSTS RISE TOO

## *Theatres Must Cut Profit, Raise Price or Stock Inferior Product*

How to supply the civilian sweet tooth with candy sold in motion picture theatres without reducing the margin of profit in operations or wthout introducing inferior product, is a subject which is giving candy concessionaires a headache these days.

Although the volume of business in theatre candy sales this year is the biggest in history, manufacturing and labor costs in candy-making have risen to such proportions that concessionaires are faced with three possible courses: either to raise the price of the candy bar from five to six cents; to reduce their margin of profit, which already has been sharply cut by wartime restrictions, or to put into theatres inferior product. It is likely that if material and labor shortages continue, concessionaires will have to resort to the first course.

**Annual income from the sale of candy, soft drinks and other refreshments in theatres was estimated at $14,000,000 by the U. S. Treasury last year. This year, unofficial estimates place the figure between $18,000,000 and $20,000,000 by the end of 1943, an increase of about 35 per cent.**

At the National Confectioners Association convention in Chicago in June, it was reported that despite the handicaps of material and labor shortages, the candy industry, which had been doing a $400,000,000 annual business, in the first quarter of 1943 registered a 20 per cent gain in dollar volume over the 1942 first quarter, with profits in proportion.

Philip P. Gott, president of the association, said that a recently completed survey by the organization showed about 60 per cent of the industry's output of candy is going to the armed forces, to Lend-Lease and to workers in war plants. Nearly half of the industry's total production is being distributed to soldiers and sailors through post exchanges and ships' stores and in regular field and emergency rations. The survey also showed that a large percentage of women workers who formerly were employed in the candy industry had switched to war plants.

### *Sales Increase Reflects Box Office Boom*

The tremendous increase in the volume of theatre candy sales, concessionnaires point out, generally reflects the box office grosses enjoyed at the nation's theatres this past year and also is attributed to the fact that theatre patrons have come to rely upon the candy counter or machine at their neighborhood houses for their supply because local candy stores have depleted stocks or poor quality candy.

Restrictions and shortages forced the manufacturers to cut their 13,400 candy varieties of 1941 to less than 3,500 currently, it was said at the convention. Army procurement officers reportedly estimate that about 18 pounds of candy are consumed per year, per man; about 3,600 of the five-cent candy bars per 1,000 men per month, plus, in the same period, 11,000 one-ounce packages of hard candy and 40,000 sticks of chewing gum.

Last year, profits from candy vending in theatres were reported high, with large operations at a margin of at least 50 per cent. Many theatres estimated 40 per cent or more profit on volumes ranging from $30 to $40 a week in small town and neighborhood houses to $200 and $300 per week in first run theatres which had 25,000 a week in attendance.

### *Most of Ingredients Come from Farms*

Candy sales in the five major circuits, Loew's, Paramount, RKO, Warners and National Theatres, climbed this year over the $100,000 weekly figure of last year, according to reports. National Theatres, with approximately 590 houses, was grossing about $15,000 to $20,000 a week in confection sales, it was learned. RKO houses were doing about the same, with Paramount and Warners grossing a little more. National and Paramount operate their own candy concessions, buying in bulk quantity straight from confection manufacturers. Loew's, RKO and Warners operate through concessionnaires on a percentage basis.

Charles O'Reilly, head of the Sanitary Candy Company, one of the largest concessionnaires, which supplies candy to about 3,500 theatres throughout the country, said this week that 94 per cent of all ingredients that go into candy-making come from our farms. He pointed out that in addition to rationing of sugar, chocolate and other products, manufacturers are unable to get adequate supplies of corn syrup, one of the basics in the manufacture of the candy bar.

Although sugar presented the greatest worry to manufacturers a year ago, rationed at 70 per cent of the 1941 consumption, currently it is the least of their headaches since unrationed sugar is provided for the two biggest candy customers, the armed forces and Lend-Lease.

Improvement in shipping conditions already has increased supplies of chocolate for the future, manufacturers report. Peanuts, now needed for plastics and cooking fats, and one of the candy industry's most important products, are practically off the candy market. Makers of candy bars have been forced to get along with whatever small stocks are on hand until the new peanut crop becomes available in the autumn.

### *Popcorn Sold in Large Quantities in Midwest*

Pectin, made from citrus peel and apple, which presented a problem last year, is adequate for manufacture this year. Corn syrup, however, although plentiful last year, is scarce now. The corn syrup industry requires about 2,500,000 bushels of corn a week. This product is being rationed by the syrup makers to their customers.

Popcorn has been selling in large quantities in theatres principally in the middlewest. The latest Government report of that portion of Iowa's 1942 corn crop used for popcorn recorded a total of 67,725,000 pounds raised in that state from 41,216 acres, a record crop that placed Iowa as leading in the production of this product. Although exact figures of this year's plantings have not yet been tabulated, it is believed the acreage may be less than last year, due to the increased demand for other food production. A sufficient supply of corn, however, will be raised to supply some 400 theatres in Iowa that have vending machines with all the popcorn they need. It is understood that supplies of this product are being limited to theatre customers, in order to avoid drastic shortages later on.

### *Larger Stocks Delivered To Offset ODT Order*

With the Office of Defense Transportation reducing deliveries of candy from two to one trip a week to theatres, concessionnaires are hard pressed to maintain their record of supplying fresh product. Currently, they are sending larger quantities of stock than heretofore to offiset the second delivery which was cut out by the ODT. According to Mr. O'Reilly, there always has been a larger turnover of candy in theatres than through any other medium of retail candy sales, and concessionaires are doing everything possible to maintain the theatre reputation for good quality, fresh product.

He offered a warning to concessionaires and to theatres, however, not to sell inferior candy. "Beware of the repackaged, resold and reissued products that are flooding the market," he said. "You can't insult the intelligence or the taste of theatre patrons who are accustomed to the best by giving them poor quality candy now."

### *Maintenance of Vending Machines a Problem*

Mr. O'Reilly pointed out that one of the big problems confronting concessionaires is the maintenance of vending machines. With no new machines being produced and with replacement parts almost impossible to obtain, it is difficult to keep the machines in good working order. Sanitary Candy Company, for example, is maintaining a large machine shop which makes replacement parts for the mechanical venders.

In addition to supplying candy to theatres, some of the larger concessionaires have been furnishing confections to war industry plants, but the current material and labor shortages in the candy market make it practically impossible for the suppliers to take on any new business, especially where machines must be installed.

The manpower shortage, not only in candy manufacturing plants, but in the delivery, sales, clerical and other departments of the concessionnaires is a serious problem.

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## New Portland House Opens

The Vanport theatre, new 750-seat Portland, Ore., theatre, operated by the Ted R. Gamble interests, opened on July 15th. It is under the supervision of Willard Gamble.

# ON THE MARCH

by RED KANN

HOLLYWOOD

HOPEFULLY punctured by an occasional pearly word, this will be a yarn about the first run situation in Los Angeles and Hollywood. The detail will bear on local geography, of course, but the affairs conditioning the detail are common to all large cities of the land.

There is no direct suggestion that what is planned here theatre-wise necessarily outlines an over-all pattern for application wherever it may fit, but it could be. Most certainly, it could be.

After three weeks of it, Eddie Alperson, vice-president and general manager of the RKO circuit, is back in New York now in the process of checking over with the lawyers a deal tentatively set up with Charlie Skouras and Fox West Coast Theatres. On legal advice, final execution depends very largely.

The situation here has it parallels in many other cities. New product has jammed itself into its own peculiar backlog because of the inability, under current circumstances, to play it off the first run line as rapidly as released. Part of this situation traces to the number of first runs. Part to the snarl additionally accelerated by extended runs.

Cooked up, consequently, is the plan which would lift the Los Angeles theatre in downtown Los Angeles into a first run and, by simultaneous action, the Egyptian in Hollywood from second to first run; operate both jointly by RKO Theatres and Fox West Coast and thereby hope to crack the bottleneck which has a number of those directly concerned fuming and muttering things under their breath.

What this would do, as designed, would be to spread RKO, Columbia and Universal product, which now filters first run through the Hillstreet downtown and the Pantages in Hollywood, over the proposed new first run in Los Angeles and its contemplated day-and-date mate in Hollywood. Where one show window is available in each area now, there would be two. That's on the RKO theatre side.

On the Fox West Coast side are the Metro, 20th-Fox and UA programs utilizing Loew's State downtown, the Ritz uptown and Grauman's Chinese in Hollywood as basic outlets while the Carthay Circle occasionally ties into this hookup. With UA heading toward a larger number of releases than is usual, the situation looks as if it will go from tight to tighter.

Paramount runs its own pictures at its namesake house downtown and in Hollywood. Warner relies on its own studio to keep supplied its Los Angeles theatre, its Hollywood house and the big Wiltern, poised between the city and Hollywood and closer to the latter's boundary line. This is the first run structure of the city.

If the Alperson-Skouras arrangement is buttoned, the general procedure will pursue the established product splits, meaning RKO, Columbia and Universal will continue to draw time at the Hillstreet and the Pantages but have the Los Angeles and the Egyptian as well. Fox West Coast generally will stand by its own existing first run structure and its three major lines of pictures. Yet contemplated in the future, if and when, is a reshuffle predicated on whatever flexibility is suggested by circumstance and product. Therefore, departures in the playoff so long and so well-grooved here are possible. Highly probable, too.

## Angles—They Make Conditions

THERE are other angles, however, and they condition what is now on tap. For one thing, those lawyers will have to flash the green light. Whether that means merely RKO and Fox West Coast attorneys, thinking this out legally on their own, or whether it goes beyond in an effort at indicated approval from the Department of Justice remains to be seen.

Section XI of the Consent Decree enters here. On the assumption which presumably faces little or no challenge that a refreshing of memories might not be amiss, this is to remind what that section sets forth.

The consenting companies are bound to report changes in their theatre position on or before the tenth of each month, the accounting to cover the preceding month "together with a statement of the reasons for such changes." This embraces such nostalgia as theatres contracted to be built or under construction. Far more realistically in these times, it provides for a record of theatres lost or disposed of, of theatres acquired and of interests in theatres added with a statement of the nature and extent of such interests.

Inevitably, too, there once more bobs up that loosely contrived and variously interpreted paragraph, the very text of which emphasizes its looseness and its loopholes:

> "For a period of three years following the entry of this decree, no consenting defendant shall enter upon a general program of expanding its theatre holdings. Nothing herein shall prevent any such defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of business. Proceedings based on a violation of this subdivision shall be only by application to the court for injunctive relief against the consenting defendant complained against, which shall be limited to restraining the acquisition, or ordering the divestiture, of the theatres or interests therein, if any, about to be acquired, or acquired, in violation of this section."

This means something or nothing, depending entirely upon what end of the glass one may peer through. Applying it to the situation which is today's topic, the position to be assumed in all probability is that creation of the two plotted first runs is "for ordinary purposes of its business" insofar as RKO is concerned anyway. Fox West Coast embarks on no expansion since both houses are part of its operations.

If it is the intention, moreover, to reach for Justice Department approval, there is no known reason why officials in Washington will alter policy long enough to indicate an attitude either way. In the pact, it has been up to the company taking the plunge to assume its action does not violate the decree. The burden always has rested on the acquisitor on the ground he knows, or ought to know, what he is doing.

Paramount and 20th-Fox went along somewhat merrily in the months following the entry of the Consent Decree and ended up by discovering many of their post-decree theatre deals were under Washington fire. In the light of events which have gone ahead, a reasonable forecast would indicate RKO and Fox West Coast must make their own decision and hope the waters won't be too chilly. The rest of the forecast is that they will decide, hot or cold.

## How Production Ties In

WHILE theatre operation supplies the major portion of this story's plot, there is more. The more deals with studio sensibilities which are sensitive and sharply taut. At least, that's the insistence, for there are intangible equations dealing with morale and influence that play a large role in this land of creation.

Paramount, the producer, was the urgent factor behind Paramount, the exhibitor, in the transaction which converted the former El Capitan on Hollywood Boulevard into the Paramount. Certainly, it was the anticipation that the operation would reflect profit, but dominant was the desire to have a first run smack in Hollywood to make friends and influence people, including those on the home lot.

Much of this same idea figures in the Los Angeles-Egyptian deal. Part of the consideration recognizes the truth of the condition which is that many attractions run late here; that studio and professional interest and excitement wane in a very decided manner when the handiwork fails to show up locally in a reasonable period of time; that, therefore, there are compensating values in playing as fast, or about as fast, as any other key city in the country. Besides, Hollywood is a big boy now.

The lads and the lassies want to see their work as quickly as possible. They want their public to see what they've done, too. By all odds, the place they want them to see it first is along the Boulevard in Hollywood where word-of-mouth can develop and percolate through the town in a hurry.

Scoffers may scoff. Catering to "children," they may call it. Maybe so, maybe not so. They have to remember the "children" thus far have proven indispensable. No one—not a single anybody in Hollywood—has any ideas of trying to prove otherwise.

# CLEAR YOUR BOOKS

— *for extra time for the super-sensation that's headed your way this season . . . . Ask your RKO Exchange* **NOW** *about availability . . . and take a look at this sample of the advertising on the next page . . .*

# THE SUPER-SENSATION!





## THE HARSH TRUTH ABOU THE JAPS!...Exposing those rut less enemies even more frankly tha "Hitler's Children" bared the shame the Nazis!... Dynamite drama that e plodes a thundering blast of passiona hate against everything we hold dea

*THEY CALL THEMSELV THE "SONS OF HEAVE*

*– yet here are some the things they d*

**SELL** their own daughters i gilded Geisha palaces!

**TREAT** captive women with speakable barbarity!

**COMMIT** cruel acts of war aga even babes in arms!

**TORTURE** helpless prisoners they're ready to say o ANYTHING!

**DRIVE** children to slave la under the lash of hunge

*– and more, and mo and MORE!*

# BEHIND THE RISING SUN

*From the Pages of Life of James R. Young's Amazing Book*

WITH

**MARGO • TOM NEAL • J. CARROL NAISH • ROBERT RYAN • GLORIA HOLDEN**

Directed by **EDWARD DMYTRYK** • Original Screen Play by **EMMET LAVERY**

RKO RADIO PICTURES

**IT'S ALL IN THE PICTURE THAT MAKES YOU MAD ENOUGH TO FIGH**

# RKO OFFERS "40 OR MORE" FEATURES NEXT YEAR

## *171 Shorts on New Season Program, Convention Is Told in New York*

RKO Radio Pictures will release 40 "or more" features and 171 short subjects on its 1943-44 program.

Approximately 300 delegates from the company's home office and field sales staffs, and from the RKO circuit, were informed of the product plans on Monday. It was the opening day of the company's 12th annual convention, which concluded Wednesday at the Hotel Waldorf-Astoria Hotel in New York.

Producers of the features, under the supervision of Charles Koerner, vice-president in charge of production, will be Samuel Goldwyn, Walt Disney, Dudley Nichols, David Hempstead, Frank Ross, Herbert Wilcox, Tim Whelan and Sol Lesser. From Mr. Disney will come a feature, in addition to 18 short subjects in Technicolor. From Mr. Goldwyn will come three pictures, including "The North Star." Of the features, five will be in Technicolor.

### *RKO Will Continue to Have War Pictures*

The company will continue to give to its pictures, in both serious and light veins, and also star names, the delegates were informed. Among those to be featured are: Ginger Rogers, Bob Hope, Cary Grant, Jean Arthur, Rosalind Russell, Bing Crosby, Fred Astaire, Maureen O'Hara, Kay Kyser, Pat O'Brien.

The company will continue to have war pictures, in both serious and light veins, and it will continue the "This Is America" series of short subjects. Also emphasized was reliance on original stories, and on a group of directors, including Lewis Milestone, William Seiter, Edward Griffith and Elliott Nugent.

The delegates were told the company planned a "package" program of twin four-reel mysteries: "The Amorous Ghost" and "The Screaming Skull," to be produced by Val Lewton.

N. Peter Rathvon, president of the parent company, Radio-Keith-Orpheum, commented that the new program was "diversified—balanced between the serious themes of our times and the gay comedies and musicals that are a tonic entertainment necessity today." He added that the company was drawing big names from radio in increasing numbers.

### *Officers Stress Company's Strong Position*

At the convention, Mr. Rathvon asserted that there were "now no weak links in the RKO organization" and that in the face of manpower and other shortages, the company had "come up with fine pictures."

Ned Depinet, president of RKO Radio Pictures, stressed optimism for the sales forces, both because of the successes of the past year, and the coming program. Richard C. Patterson, Jr., vice-chairman of the RKO board, mentioned the 867 employees in armed service as persons who are still working "in our mutual interest."

Floyd Odlum, chairman of the RKO board, told the delegates on Tuesday the film industry was more firmly established in public esteem than ever, and he added: "I think the motion picture industry will have greater opportunities after the war than in the past. It will carry America to the world because the world will be more conscious of America than ever before. I think you can all be proud of the work you are doing, of the industry you are in, and I am proud to be part of that industry."

Phil Reisman, vice-president in charge of foreign distribution, who also spoke on Tuesday, noted that plans are ready for distribution of pictures in European territories freed of the enemy.

On the list of stars, in addition to those mentioned are: Frank Sinatra, Olivia de Havilland, Eddie Cantor, George Sanders, Simone Simon, Paul Henried, Michele Morgan, Anna Neagle, Luise Rainer, Fibber McGee and Molly, Joan Davis, John Wayne, Johnny Weismuller, Sonny Tufts, Joan Leslie.

### *"This Is America" Series Will Be Continued*

Ginger Rogers will star in two features: "Tender Comrade" and "The Gibson Girl"; Fred Astaire, in "The Sky's the Limit" and in an untitled musical comedy; Cary Grant, in "Experiment Perilous." Bob Hope will appear in Samuel Goldwyn's "Treasure Chest," and Danny Kaye, in Mr. Goldwyn's "Up in Arms." Jean Arthur and John Wayne are in "A Lady Takes a Chance," which has been completed, and Miss Arthur will have the feminine lead in "One Girl in a Million." Bing Crosby makes his first for RKO in "Down Melody Lane."

The Walt Disney Technicolor feature will be "Let's Go Latin," The Herbert Wilcox production will be "Yellow Canary," starring Miss Neagle and Richard Greene.

The company's short subjects program will continue the "This Is America" series and the Disney shorts, and will also have the Pathe Sportscopes, RKO Pathe News, Edgar Kennedy two-reel comedies, the Leon Erroll two reel comedies, Flicker Flashbacks and Headliner Revivals.

The following features have been listed by RKO as included among next season's product:

THE GIBSON GIRL, romantic comedy with music, starring Ginger Rogers in the title role, is a David Hempstead production in Technicolor, based on the life and times of Charles Dana Gibson.

TENDER COMRADE (tentative title), starring Ginger Rogers, will be produced by David Hempstead from an original by Dalton Trumbo.

Fred Astaire and Joan Leslie, co-starred for the first time in THE SKY'S THE LIMIT, will be teamed again in another dance comedy musical.

ONE HOUR OF GLORY, Casey Robinson production, includes newcomers to the screen. Toumanova and Gregory Peck head the cast. The story is of Russia today. Based on a story by Lengyel Melchior which Casey Robinson himself adapted to the screen. Direction by Jacques Tourneur.

THE NORTH STAR, the Samuel Goldwyn production written by the Lillian Hellman and directed by Lewis Milestone. The cast includes Anne Baxter, Walter Brennan, Walter Huston, Dana Andrews, Ann Harding.

### *Eddie Cantor's Life Story To Be Filmed*

BEHIND THE RISING SUN, is based on the book of the same name by James R. Young, foreign correspondent. Edward Dmytryk and Emmet Lavery were director and screen author, respectively. In the cast are Margo, Tom Neal, J. Carrol Naish, Robert Ryan, Gloria Holden, Don Douglas, George Givot, Adeline DeWalt Reynolds and Leonard Strong.

SHOW BUSINESS, vehicle with which Eddie Cantor makes his producer's bow, is a cavalcade of entertainment history spanning 30 years. Cantor collaborated on the story with Bert Granet.

DOWN MELODY LANE, comedy starring Bing Crosby which David Hempstead will produce. (Tentative title.)

TREASURE CHEST, starring Bob Hope, is a Samuel Goldwyn production, with Don Hartman, who collaborated with Robert Pirosh on the original story and screenplay, serving as associate producer. It is a pirate comedy with music filmed in Technicolor.

### *Romantic Comedies to Star Jean Arthur*

UP IN ARMS, Samuel Goldwyn production in Technicolor, is the comedy serving as the film debut of Danny Kaye. Supporting cast in this Elliot Nugent-directed picture includes Dana Andrews, Dinah Shore, Constance Dowling and The Goldwyn Girls. Don Hartman and Robert Pirosh wrote the original story and screenplay.

THE IRON MAJOR, starring Pat O'Brien, is based on the life of the late Major Frank Cavanaugh, hero of World War I and famed football coach. It is produced by Robert Fellows. Directed by Ray Enright from Aben Kandel's original story, the supporting cast includes Ruth Warrick, Robert Ryan, Russell Wade.

MARINE RAIDERS, starring Pat O'Brien, is a Robert Fellows production dealing with the story of the Marine Corps in World War II.

A LADY TAKES A CHANCE, a romantic comedy co-starring Jean Arthur and John Wayne, is a Frank Ross production directed by William A. Seiter. Robert Ardrey's screenplay is based on Jo Swerling's original story. The supporting cast includes Charles Winninger, Phil Silvers, Mary Field, Don Costello, John Philliber.

ONE GIRL IN A MILLION, starring Jean Arthur, is a Frank Ross production.

NURSE SISTER KENNY, starring Rosalind Russell and produced by David Hempstead from the screenplay by Mary McCarthy, is the story of the noted Australian nurse.

LET'S GO LATIN (tentative title), the Walt Disney feature, will be in Technicolor. In his second South American production, Donald Duck and his samba-dancing pal Joe Carioca, will be starred as they were in "Saludos Amigos."

AROUND THE WORLD, stars Kay Kyser in a comedy musical concerning the adventures of a USO troupe on a global tour. Produced and directed by Allan Dwan from Ralph Spence's original story, it has songs by Jimmy McHugh and Harold Adamson. The supporting cast has Mischa Auer, Joan Davis, Marcy McGuire, Georgia Carroll, Ish Kabibble.

### *Sequel to "Seven Days Leave" Scheduled*

ARE THESE OUR CHILDREN? produced by Val Lewton, is an expose of the problems that face American parents and their children caught in the backwash of war. Edward Dmytryk is associate producer and director.

SEVEN DAYS ASHORE, with Marcy McGuire, Freddie Slack and Orchestra, and Dooley Wilson prominently cast, is the comedy musical sequel to "Seven Days' Leave." Arch Oboler wrote the screen story. Produced and directed by John Auer.

SO THIS IS WASHINGTON stars Lum 'n' Abner, with Alan Mowbray, Mildred Coles and Robert Clark in its supporting cast. Produced by Ben Hersh. Leonard Praskins wrote the screenplay from the original story by Roswell Rogers and Edward James.

LEON ERROL will be introduced as the star of a new series, MR. AND MRS. AMERICA. This

(*Continued on following page*)

# RKO PLANS 40 NEXT SEASON

(*Continued from preceding page*)

series will present a typically small-town American family making the necessary adjustments to life in war time. There will also be a second production based on the same story elements. Bert Gilroy will produce both.

THE FALCON AND THE CO-ED in the Falcon series, has Tom Conway in the starring title role, produced by Maurice Geraghty.

THE FALCON IN TEXAS brings the Falcon to Texas on the trail of a New York murder.

AN AMERICAN STORY, starring Margo, is the story of five employees of an aircraft plant thrown together in a car pool. From a story by Arch Oboler, it will be produced and directed by John Auer.

### *Film to Star New Comedy Team*

YELLOW CANARY is a Herbert Wilcox production co-starring Anna Neagle and Richard Greene, with Nova Pilbeam, Lucie Mannheim and Albert Lieven.

ADVENTURES OF A ROOKIE teams Wally Brown and Alan Carney, comedy discoveries, as stars. This is the first of a series of army life pictures. Produced by Bert Gilroy with screenplay by Edward James.

THE ROOKIES IN BURMA is the second of the series. The third is THE ROOKIES IN BERLIN.

THE AMOROUS GHOST and THE SCREAMING SKULL, produced by Val Lewton. Each will be four reels in length, designed as a double bill.

THE CURSE OF THE CAT PEOPLE, reunites Simone Simon, Kent Smith and Jane Randolph of "Cat People." Produced by Val Lewton.

THEY CREEP BY NIGHT will be a horror picture produced by John Auer.

HEAVENLY DAYS, starring Fibber McGee and Molly. It was produced by Robert Fellows and directed by Richard Wallace.

LORD EPPING HAS PLANS, starring Leon Errol and produced by Bert Gilroy.

GILDERSLEEVE ON BROADWAY stars Harold Peary and was produced by Herman Schlom.

GILDERSLEEVE DETECTIVE, with Harold Peary.

TARZAN'S DESERT MYSTERY, starring Johnny Weissmuller, produced by Sol Lesser.

ESCAPE TO DANGER, co-starring Eric Portman and Ann Dvorak, is being produced by Victor Hanbury in England. An original espionage drama by Patrick Kirwan, directed by Lance Comfort and Mutz Greenbaum.

### *To Produce Story of Wartime Washington*

Edward Golden, who produced "Hitler's Children," will produce another special, title and credits of which are not yet available.

GOVERNMENT GIRL, co-starring Olivia de Havilland and Sonny Tufts, dealing with the experiences of a young secretary in wartime Washington. Directed by Dudley Nichols from Budd Schulberg's screen version, it is based on Adela Rogers St. John's serial in the *Ladies' Home Journal*.

CHINA SKY, based on Pearl Buck's serial published in *Collier's*, has Maureen O'Hara. Luise Rainer and Paul Henreid. Emmet Lavery wrote the screen story and produced.

TALL IN THE SADDLE co-stars Maureen O'Hara and John Wayne. It is a romantic mystery drama. Produced by Robert Fellows.

THE ROBE, the book by Lloyd C. Douglas, a Frank Ross production in Technicolor.

EXPERIMENT PERILOUS, starring Cary Grant and produced by David Hempstead, is based on the mystery by Margaret Carpenter.

THE FALLEN SPARROW, mystery melodrama co-starring John Garfield and Maureen O'Hara, is based on the story of the same title by Dorothy B. Hughes. Produced by Robert Fellows and directed by Richard Wallace.

THE FANATIC OF FEZ (tentative title) is from the novel by Charles L. Leonard. George Sanders heads the cast.

HIGHER AND HIGHER, musical comedy based on the Rodgers and Hart Broadway show, stars Michele Morgan, with supporting cast including Jack Haley, Marcy McGuire, Frank Sinatra, Leon Errol, Paul and Grace Hartman. Tim Whelan produced and directed it.

In addition to the executives mentioned, others who spoke to the delegates were Floyd Odlum, chairman of the RKO board, who delivered his first personal greeting; Robert Mochrie, general sales manager, and Harry Michalson, short subjects sales manager.

In attendance were representatives of Samuel Goldwyn, Sol Lesser, Walt Disney and Edward A. Golden.

### *Announce Promotions Of 18 on Sales Staff*

Mr. Depinet on Monday announced promotion of 18 in the sales and field staffs. The promoted are: M. G. Poller, from head of the playdate department to assistant to the general sales manager; John Emmet Cashman, from contract approval to manager of playdate department; Herbert Wappaus, from playdate approval to manager contract department; J. Rogers Lamantia, from New Orleans office manager to New Orleans branch manager; Karl G. Howe, from Kansas City salesman to Omaha branch manager;

Joseph S. McPherson, from branch manager at Calgary to branch manager at Winnipeg; R. Doddridge, from office manager to branch manager at Calgary; Lin Harrington, from Dallas booker to Dallas salesman; Thomas A. McMahon, from Denver office manager to Denver salesman; Frank Schiendler, from Los Angeles office manager to Los Angeles salesman; Herman Gorelick, from St. Louis booker to St. Louis salesman.

Also, Herman H. McArthur, from St. John booker to St. John branch manager; Harry Reiners, from field man to field supervisor; Robert Hickey, from field man to field supervisor; David Cantor, from field man to field supervisor; Pat Byrne, from St. Louis office manager to St. Louis salesman; Francis J. Mooney, from assistant to Lou Miller to sales approval in the eastern and southeastern districts; C. A. McGeary, from playdate department to sales approval in the prairie district.

### *Rathvon Completes First Year as President*

On the dais, during the convention in addition to Mr. Rathvon, Mr. Depinet, Mr. Mochrie, Mr. Michalson, Mr. Odlum, and Mr. Patterson, were Phil Reisman, RKO Radio vice-president in charge of foreign distribution; Mr. Koerner, Gordon Youngman, vice-president and general counsel; Walter Branson, western division sales manager; Nat Levy, eastern division sales manager; Leo Devaney, Canadian division sales manager; Edward Alperson, RKO circuit general manager; S. Barrett McCormick, director of advertising and publicity, and Frederic Ullman, Jr., president of Pathe News, Inc.

Mr. Rathvon's appearance at the convention was coincident with completion of his first year as president of RKO. Mr. Odlum's appearance was his first as chairman of the board of RKO. He was elected June 2nd. He is president of Atlas Corporation. Mr. Mochrie marked his first year as general sales manager.

Following were the delegates from the sales force.

### *List of Field Delegates In Attendance*

District Managers: Charles Boasberg, eastern central; Ben Y. Cammack, southwestern, Robert J. Folliard, eastern; L. E. Goldhammer, prairie; Leonard Gruenberg, Rocky Mountain; J. H. MacIntyre, western; Jack Osserman, midwestern; David Prince, southeastern; Gus Schaefer, northeastern; R. S. Wolff, metropolitan.

Albany: Max Westebbe, George Tucker, Harold J. Carlock.

Atlanta: Hubert M. Lyons, Frank W. Salley, Paul Harrison, R. C. Price, James D. Campbell, Byron S. Bryan.

Boston: Ross C. Cropper, William H. Gardiner, Harry F. Goldstein, Frank G. Ross, Carma L. DeVizia, Melville M. Ames, William J. Cuddy.

Buffalo: Elmer Lux, John G. Chinell, Norman L. Sper, Edwin J. Smith, Sr.

Charlotte: Rovy F. Branon, Fred E. Dyer, James W. Sims, R. M. Boovy, R. S. Mitchell.

Chicago: Sam Gorelick, Harry Walders, Michael Kassel, Joe Cozzi, John J. Clark, Seymour Borde, Harry S. Lorch.

Cincinnati: Stanley C. Jacques, Al Sugarman, Joseph A. McKnight, Ross Williams, Jack Frisch, John G. Furrer.

Cleveland: Bernard G. Kranze, Arthur Goldsmith, Robert R. Richardson, Frank E. Belles.

Dallas: Sol M. Sachs, Clarence J. Wheeler, Clarence B. Wilson, Harold J. Malone, Lin Harrington, Francis W. Faris.

Denver: Albert L. Kolitz, Ed Loy, Thomas A. McMahon, Marvin Goldfarb.

Des Moines: Lou Elman, W. F. DeFrenne, William B. Benjamin, Clyde A. Pratt.

Detroit: Fred North, Milton E. Cohen, Ed Lebby, Sydney D. Chapman, Joe Hartman.

Indianapolis: Maurice E. Lefko, Russell L. Brentlinger, Peter J. Fortune, Herman Black.

Kansas City: James W. Lewis, Earl L. Dyson, A. A. Renfro, L. O. Ringler, George W. Hinton.

Los Angeles: Harry C. Cohen, Joseph Rubenstein, Jos. F. Samuels, Frank J. Schiendler, R. H. Lange.

Memphis: Al M. Avery, Grover Wray, Glenn Calvert, David Hunt.

Milwaukee: Art N. Schmitz, Morris Anderson, Ed W. Spiers, William J. Foley.

Minneapolis: C. J. Dressell, William C. Winters, Irving Gillman, M. A. Lipsner, Robert P. Ableson, W. Prass, W. F. Bjorkman.

New Haven: Barney Pitkin, William Canelli.

New Orleans: J. R. Lamantia, William Shiell, Jr., M. L. Stevens, C. Riley.

### *All Exchanges Are Well Represented*

New York: Phil Hodes, E. T. Carroll, J. J. Dacey, Lou I. Kutinsky, Harry Zeitels, Charles Penser.

Oklahoma City: R. B. Williams, Paul D. Fielding, C. A. Blakeley, D. William Snider, Jr.

Omaha: Karl G. Howe, M. M. Rosenblatt, John W. Andrews, Mack P. Jolly.

Philadelphia: Charles Zagrans, Sam Lefko, Michael Shulman, J. J. McFadden, Jr., Ely J. Epstein, Jack Engel.

Pittsburgh: Herb H. Greenblatt, I. T. Sweeney, David C. Silverman, Irving I. Frankel, Carl Peppercorn, J. Withers.

Portland: Mark E. Cory, Gene Engelman, George Jackson.

St. Louis: Ray V. Nolan, Tom Williamson, Henry Arends, Herman Gorelick, Patrick F. Byrne.

Salt Lake City: Giff Davison, George H. Warren, Sam Appelman, Harold W. Evens, James B. Griffin.

San Francisco: Newt P. Jacobs, George R. Seach, Earl A. Stein, Charles J. Crowley, H. Bradley Fish, Tom H. Bailey.

Seattle: Ed A. Lamb, Louis L. Goldsmith, Floyd Heninger.

Sioux Falls: Sherman W. Fitch, James Ricketts, R. J. Helmerson.

Washington: Joseph B. Brecheen, Harry E. Kahn, E. W. Grover, Al Folliard, O. Knox.

Toronto: Mark Plottel, Meyer Nackinson, Joseph Bermack.

Montreal: H. F. Taylor, H. B. Miller, S. H. Decker.

St. John: H. H. McArthur.

Winnipeg: Jos. H. McPherson, Robert Radis.

Calgary: R. Doddridge.

Vancouver: Wm. Spencer Jones.

Monday morning, before beginning business sessions, the delegates saw, at the 51st Street Translux theatre, two of the company's leading attractions: "Behind the Rising Sun" and "The Sky's the Limit."

# RESERVE PLENTY OF TIME

*— for the showmanship special of specials! ....Opening in August.... Backed by the fully-developed might of the kind of network smash pioneered by RKO Radio...*

LOOK

# "EVERYBODY MUST WELCOME OUR SOLDIERS!"

**SEE** captive women treated with unspeakable barbarity!

**SEE** girls sold into gilded Geisha palaces!

**SEE** cruel acts of war committed against even babes in arms!

**SEE** helpless prisoners tortured until they're willing to say or do ANYTHING!

**SEE** children driven to slave labor under the lash of hunger!

**and more, and more, and MORE!**



Jap brutes manhandling helpless women—*by official proclamation!*..That's "honor among the "Sons of Heaven" who sell their own daughters into gilded Geisha palaces; who wage war even on babies, and who teach torture and treachery as national virtues!

# BEHIND THE RISING SUN

*From the Pages of Life of James R. Young's Amazing Book*

RKO RADIO PICTURES

**KNOW THE SHOCKING TRUTH ABOUT THE JAPS! . . . SEE IT ALL IN THE SENSATIONAL EXPOSE OF WHAT THEY WANT AND HOW THEY'RE TRYING TO GET IT!**

with

**MARGO • TOM NEAL • J. CARROL NA**
**ROBERT RYAN • GLORIA HOLDEN**

Directed by **EDWARD DMYTRYK**

Original Screen Play by **EMMET LAVER**

# Paramount Sales Meeting Held In New York

Paramount this week discussed sales policies and advertising plans for the first of its 1943-44 product at the company's semi-annual sales meeting held in New York from Thursday to Saturday at the Hotel Pierre. Announcement of the first block of pictures for the new season was to be made at the meeting, which was attended by district managers and advertising representatives.

Neil Agnew, general sales manager, presided at the three-day session. The company abandoned plans for an annual convention because of wartime restrictions on transportation.

Barney Balaban, president, and Adolph Zukor, chairman of the board, addressed the Thursday morning session. Mr. Agnew and Charles M. Reagan, assistant general sales manager, discussed sales and releasing policies of "For Whom the Bell Tolls" and other product, for which Robert M. Gillham, advertising and publicity director, outlined advertising plans. B. G. DeSylva, Paramount executive producer, also addressed the delegates.

On Friday, discussion of exploitation, advertising and publicity plans for the company's first block of pictures was held by Alec Moss, exploitation manager. Others who spoke included Oscar A. Morgan, general sales manager of short subjects; Mr. Gillham; Al Wilkie, publicity manager; Stanley Shuford, advertising manager; Claude Lee, director of public relations, and Louis Phillips of the legal department.

Screenings of new product were held for the delegates on Thursday and Friday evenings. Individual sessions of the district managers with division heads concluded the meeting on Saturday morning.

District managers who attended were:

William Erbb, Boston; M. S. Kusell, New York City; Harry Goldstein, Cleveland; E. W. Sweigert, Philadelphia; John Kirby, Atlanta; Allen Usher, Chicago; R. C. LiBeau, Kansas City; Hugh Braly, Denver, Colo.; Del Goodman, Los Angeles; J. J. Donohue, Dallas; Gordon Lightstone, Toronto.

District advertising representatives who were present included:

Arnold Van Leer, Boston; Ed J. Wall, Albany; Sid Mesibov, New York City; J. M. Joice, Cleveland; Charles C. Perry, Cincinnati; William Brooker, Philadelphia; James Levine, Pittsburgh; E. G. Fitzgibbon, Chicago; M. D. Cohn, Kansas City; James Lundy, Denver; Ralph Ravenscroft, Los Angeles; W. C. Lewellen, Dallas; James C. Furman, Atlanta, and Win Barron, Toronto.

Home office distribution executives who participated, in addition to those mentioned, were: C. J. Scollard, J. A. Walsh, F. A. Leroy, H. J. Lorber, A. J. Dunne and Jack Roper.

## Ohio Town Votes Down Curfew for Juveniles

Deciding a curfew law to govern juveniles will not help solve the juvenile delinquency problem, the Delaware, Ohio, Coordinating Council has disapproved a proposed curfew for the community. The council has instead advised closer parental supervision and authority, and has proposed a complete evening playground program for all 'teen-age children.

## Fritz in New Manager's Post

Lynn Fritz, former assistant manager of the Patio theatre in Freeport, Ill., has been named manager of the Miller theatre in Woodstock, operated by Connie Pappas, who recently acquired the Saunders theatre in Harvard, Ill.

## Theatres Change Hands In Philadelphia

Increased real estate activity in Philadelphia last week resulted in a number of theatres changing hands. Albert M. Greenfield & Company, local realtors, announced that it represented the Philadelphia Saving Fund Society in selling Warners' center-city Center theatre, all-night house, to Eugene Hookey. The property, assessed at $142,300, was held for sale at $250,000. The theatre is now under a long-term lease to the Warner circuit, which has been operating the house since 1927, when the site was improved.

Leonard Hetelson, who has a hand in the operation of a number of theatres in Philadelphia, has purchased the lease for the operation of the Crescent theatre in the Southwestern section of the city from Phil Chain. His three sons in the service, Mr. Chain plans to return to the industry after the war.

In the North Philadelphia section, Abraham M. Ellis purchased personally two houses held by an independent theatre group which he heads. From the Broad Amusements, Inc., Mr. Ellis purchased the Broad theatre for $36,364, the house assessed at $36,900. The other transaction involves the Rockland theatre, which the Ellis group purchased from William C. Hunt several months ago. The Rockland is assessed at $50,100, but the purchase price was not disclosed.

# Monogram Will Make Own Films

After three non-producing years, Monogram Productions, Inc., a subsidiary of Monogram Pictures Corporation, will return immediately to active production, according to W. Ray Johnston, president of the corporation, who in making the announcement outlined the company's production plans.

Under the direction of Trem Carr as executive producer, the Scott R. Dunlap and Lindsley Parsons productions are to be produced directly by Monogram.

According to the current plans, the first pictures scheduled for production are "Lady, Let's Dance," starring Belita; "Ground Crew" with Jackie Cooper and Sam Levine heading the cast; "College Sweetheart," a musical yet to be cast; Anna Sewall's "Black Beauty"; Jack London's "Trail of the Yukon"; two musicals, "Sweetheart of Sigma Chi," a Monogram remake, and an original titled "Hot Rhythm." Other stories are being considered for adaptation to fill out the season's program.

Under the new setup Mr. Dunlap and Mr. Parsons will be the producers operating directly under Monogram Productions' sponsorship. Hitherto the pair produced as independent units.

Monogram Productions, Inc., became inactive as a producing organization approximately three years ago. At that time the company moved from its former headquarters at Talisman Studios to its present home, later acquired by purchase. At that time a policy was inaugurated giving a group of unit producers entire responsibility for the company's output.

The new policy, while not eliminating outside producers, is aimed at placing the production activities of the organization directly in one of the corporaton's subsidiaries.

## Raise Prices in Columbus

Loew's Broad and Ohio theatres in Columbus, O., have raised matinee prices to 35 cents and evenings to 50 cents, Monday through Friday. The Saturday matinee price is 40 cents, the same rate prevailing for Sunday until 2 P. M., when the evening scale becomes effective. Formerly the matinee admission was 33 cents and evenings 47 cents.

# 20th-Fox Plans Trade Shows In Theatres

Departing from the customary procedure of holding trade screenings for exhibitors and the trade press exclusively, Twentieth Century-Fox will give trade showings of "Heaven Can Wait" before regular theatre audiences in all of the company's exchange centers. Announcement of the plan came this week from Tom J. Connors, distribution vice-president, following the four recent test previews of the picture, two of which were held on the west coast and two in New Jersey and New York. Dates of the forthcoming showings will be announced later, it was said.

This will be the first time a trade screening will be held on a national basis, effecting a combination of preview and trade screenings held at regular theatres with paid audiences to which exhibitors will be invited free, the company said. Twentieth Century-Fox believes this plan will provide the exhibitor with opportunity to obtain paid audience reaction to the picture.

Fifteen pictures will make up the 20th Century-Fox production schedule for the next four months, it was announced last week by Joseph M. Schenck. The schedule is as follows:

"Wilson," a Darryl F. Zanuck production based on the story of Woodrow Wilson.

"Happy Land," produced by Kenneth Macgowan, directed by Irving Pichel; cast headed by Don Ameche, Frances Dee, Harry Carey.

"Pin-Up Girl," musical with Betty Grable, Martha Raye and Joe E. Brown; William LeBaron, producer; Bruce Humberstone, director.

"Buffalo Bill," drama in Technicolor to star Joel McCrea and Maureen O'Hara; produced by Harry Sherman, directed by William Wellman.

"Tampico," drama starring Edward G. Robinson, Lynn Bari and Victor McLaglen; Robert Bassler, producer; Lothar Mendes, director.

"Lifeboat," drama based on the story by John Steinbeck, with cast including Tallulah Bankhead, Canada Lee and Henry Hull; produced by Kenneth Macgowan; directed by Alfred Hitchcock.

"The Lodger," mystery drama adapted from the novel by Mrs. Belloc Lowndes; Robert Bassler, producer; John Brahm, director.

"Ambassador Dodd's Diary," drama produced by Otto Preminger, directed by Archie Mayo, with Anne Baxter and Harry Carey.

"Eve of St. Mark," adapted from the Broadway play, to be produced by William Perlberg and directed by John Stahl.

"Torpedo Squadron 8," based on the war story of Ensign Gaye. Walter Morosco will produce, Henry Hathaway will direct.

"Keys of the Kingdom," based on the novel by A. J. Cronin, adapted by Nunnally Johnson.

"Four Jills and a Jeep," with Carole Landis, Martha Raye, Kay Francis and Mitzi Mayfair; produced by Bryan Foy, directed by Lew Schreiber.

"Greenwich Village," Technicolor musical with Carmen Miranda; William LeBaron, producer; Walter Lang, director.

"Moment for Music," starring Benny Goodman in his own life story with William LeBaron as acting producer; Irving Cummings, director.

"Where Do We Go From Here?" Technicolor musical starring Betty Grable, to be produced by William Perlberg; story is by Morrie Ryskind and Sig Herzig.

## Keefe Joins 20th-Fox

James C. Keefe, long associated with the industry in the capacity of manager and city manager for Fox Theatres and Warners, has succeeded Lt. (j.g.) Douglas George, as district exploitation manager for 20th Century-Fox in the Cleveland and Cincinnati exchange.

# Warners to Release 86 Short Subjects

## *Bernhard Cites Six Trade Gains Which Must Be Guarded After War*

Warner Brothers announced at the conclusion of the last of its three regional meetings, held in San Francisco, Thursday to Saturday, that the company would release 86 short subjects for the 1943-44 season and indicated that Technicolor would be stressed more than in previous years. The figure matches last season's output and will consist of 18 two-reel films and 68 one-reel subjects. Norman H. Moray, short subject sales manager, made the announcement.

Six of the 18 two-reel subjects will be in Technicolor, while the other 12 will be featurettes. Included among the 68 one-reel films will be 26 Merrie Melody and Looney Tunes, 13 Sports Parades, 10 Melody Master Bands, six Vitaphone Varieties and 13 additional cartoons, as yet undesignated as to content.

### *Many Short Subjects Will Be in Color*

Besides the six two-reel subjects, Technicolor will be used in the 26 Merrie Melody cartoons and 13 Sports Parade pictures. It is also possible that of the 13 undesignated cartoons, some will be in Technicolor.

Ben Kalmenson, general sales manager, presided at the company's third regional meeting. Joseph Bernhard, Warner vice-president, addressed the earlier sales meetings, in New York and Chicago, but did not attend the San Francisco sessions.

Sounding a note of confidence in the ability of the motion picture industry to safeguard its recent gains, Mr. Bernhard last Friday told the sales staff at Chicago that there were six measures responsible for the forward movement.

### *Gains Called Result Of Cooperation*

He listed them as: (1) extended runs, (2) higher quality product, (3) substantial inventories of completed films before start of selling season, (4) increase in percentage deals, (5) expansion of film audience to all-time peak, (6) more equitable box office prices. These gains, Mr. Bernhard said, were attained in large measure through close cooperation between the sales organization and exhibitors.

Mr. Bernhard emphasized that one of the major tasks of the industry in the post-war period will be the safeguarding of these gains. In order to accomplish this, he urged the Warner field force to be good ambassadors of their industry as well as their company, to further the Warner "open-door policy" in every way possible and to maintain closer and more friendly relations than ever before with exhibitors.

In the matter of extended runs, Mr. Bernhard, consistent advocate of maximum playing time, said about 70 per cent of exhibitors now have been won over to the wisdom of this policy from a profit standpoint, in addition to being a protective measure under a wartime economy. Great improvement in film quality had been made possible partly by the longer runs, encouraging producers to concentrate more on top budget productions, he pointed out.

Of distinct advantage to exhibitors, Mr. Bernhard said, is the fact that whereas years ago a distributor started the new selling season with only six or eight definite stories and about 40 random titles, a company now opens its annual sales meeting with practically a full year's quota of releases either completed or in various stages of production or preparation.

Percentage deals, he added, are on the increase and are bringing with them more aggressive showmanship on the part of exhibitor and distributor, to mutual advantage.

### *Says Percentage of Film Deals Is Increasing*

More equitable admission prices, already fairly well-established in most of the important situations, will help guarantee continuance of quality product besides lifting the motion picture theatre to the plane of dignity and respect it deserves, he declared.

At the same session, Mr. Kalmenson announced the promotion of Harry Seed from New York metropolitan district manager to the post of midwest district manager. Mr. Seed will supervise the Chicago, Detroit, Milwaukee and Minneapolis territories which are part of the division under Roy Haines, southern and western division sales manager.

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# *Technicolor Set For 31 Pictures*

Producers have indicated that 31 pictures will be in Technicolor for 1943-44, with the possibility of others being scheduled as the season progresses. The figure already is three more than the previous year's total.

Metro-Goldwyn-Mayer lists 10 films in Technicolor as follows: "Tale of Two Sisters," "America," "Best Foot Forward," "As Thousands Cheer," "Salute to the Marines," "Quo Vadis," "Mr. Co-Ed," "Broadway Rhythm," "Lassie Comes Home" and "Meet Me in St. Louis." Metro's only color film during the present season was "DuBarry Was a Lady."

Paramount lists six, including "For Whom the Bell Tolls," "Frenchman's Creek," "Lady in the Dark," "Rainbow Island," "Riding High" and "The Story of Dr. Wassell." The company produced four last season. On the RKO Radio schedule are "Gibson Girl," "The Robe," "Victory Through Air Power," "Surprise Package" and "Up in Arms," representing an increase of three.

Other companies listing Technicolor productions are Twentieth Century-Fox with four, "Buffalo Bill," "The Girls He Left Behind," "Pin-Up Girl" and "Sweet Rosie O'Grady"; Universal with three, "Ali Baba and the 40 Thieves," "Cobra Woman" and "Zorya"; Columbia with two, "Cover Girl" and "Heart of the City," and Warners with only one, "Desert Song." The company's special release, "This Is the Army," also is in Technicolor.

# *Republic Gross At New High, Meeting Told*

Republic Pictures' film rental gross on current releases "had reached a new high, surpassing all expectations," Herbert J. Yates told delegates at the conclusion of the company's two-day quarterly regional sales meeting held at the New York Athletic Club Monday and Tuesday. J. R. Grainger, president, who presided at the sessions, reported that gross receipts on the Roy Rogers big-budget productions were 100 per cent above last year. Mr. Grainger said this figure reflected the greatly increased production budgets on the Rogers pictures and the million dollar advertising and exploitation campaign the company launched for the films.

Maxwell Gillis and Sam Seplowin, eastern and central district sales managers, and exchange men from these territories attended. The second Republic regional sales meeting was held in Chicago at the Drake Hotel, this Friday and Saturday, July 16th and 17th, with Mr. Yates and Mr. Grainger in attendance. The third and last meeting will be held next Thursday and Friday, July 22nd and 23rd, at the company's Hollywood studio, where Mr. Yates and Mr. Grainger will be joined by M. J. Siegel, studio head. District managers and exchange men from both territories will be present.

At the New York meeting, the Republic president announced that the company shortly will launch an advertising-exploitation campaign for Mary Lee similar to the one employed for Roy Rogers. Miss Lee's next picture will be "Nobody's Darling," which will be followed by several other films prior to a starring role in the company's "Hit Parade of 1944."

Mr. Grainger outlined the campaigns being planned for "In Old Oklahoma" and "War of the Wildcats," starring John Wayne, Martha Scott and Albert Dekker. Simultaneous openings are set for 20 key cities throughout the country for these two pictures.

At the final session of the meeting, discussion was held on sales policies for the following productions now scheduled for the immediate future: "Brazil," adventure story with music; "Atlantic City," musical; "Gay Blades," ice spectacle starring Vera Hruba; "The Old Waldorf," and "Man from Music Mountain," the Roy Rogers production.

The following exchange men attended the sessions: Arthur Newman, Albany; J. Davis, Boston; Sam Seletsky, New Haven; Morris Epstein and Sidney Picker, New York; Joseph Engel, Philadelphia; Jack Bellman, Buffalo; S. P. Gorrel, Cleveland; G. H. Kirby, Cincinnati; I. H. Pollard, Detroit; L. W. Marriott, Indianapolis; and Franchise Holders Jake Flax, Washington, and J. H. Alexander and Sam Fineberg, Pittsburgh.

A. W. Perry, Paul Nathanson and A. J. Laurie represented Republic's Canadian distributors.

The home office contingent included Walter L. Titus, Jr., Grover C. Schaefer; Albert E. Schiller, Edward Seifert, Seymour Borus, and Charles Reed Jones, director of advertising and publicity.

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## Gives Shows for Workers

Ed Ramsey, operating the Plymouth, the only theatre in Plymouth, Ohio, who is giving free open-air shows, sponsored by local merchants, on Wednesday evenings, has been engaged by the Sterling Grinding Wheel Company, at nearby Tiffin, Ohio, to present Saturday evening shows every other week in the Redwood Stadium for the benefit of employees.

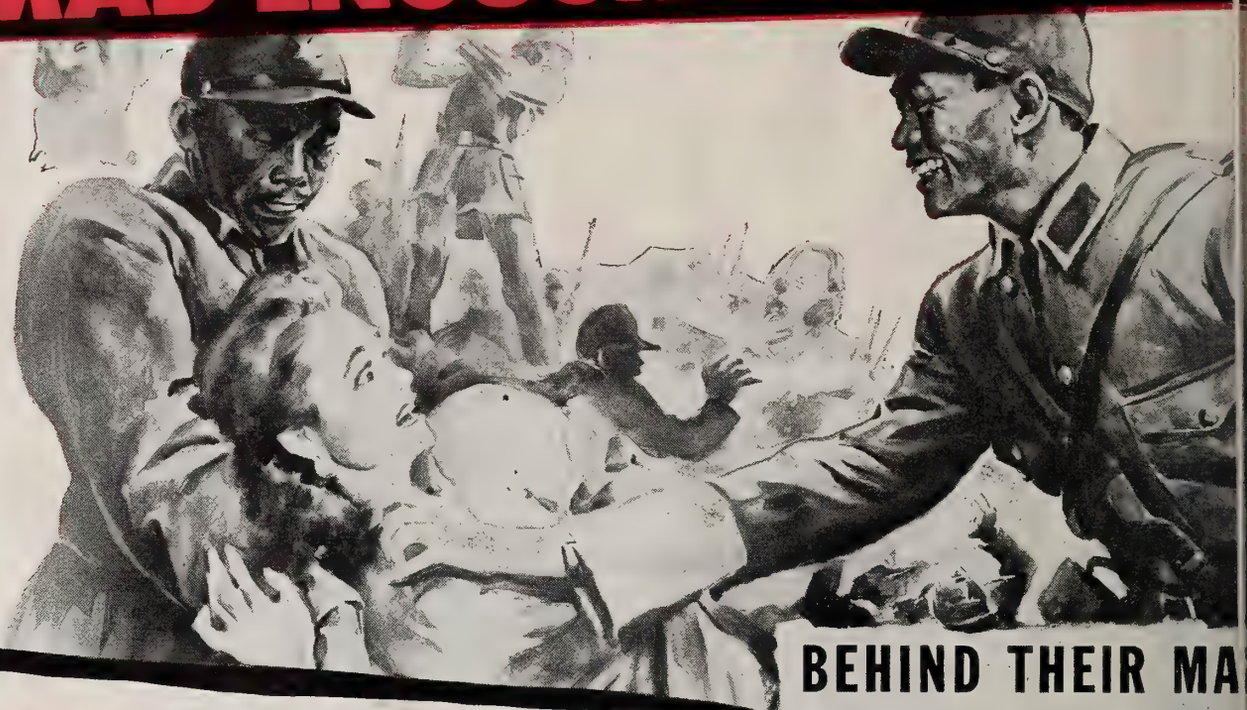
# GIGANTIC NETWORK COVERAGE

*—as only RKO Radio can get it . . . for the sensational show that exposes* **THE TRUTH ABOUT THE JAPS!..** *Opening in August..Make your longer-run booking plans* **NOW!...**



# THE PICTURE THAT MAKES

# YOU MAD ENOUGH TO FIGHT!



## SEE THE SECRET JAP THREAT TO EVERYTHING WE HOLD DEAR . . .

***in the sensational picture that tells the whole truth about the "Sons of Heaven" . . . exposing their awful ambitions even more ruthlessly than "Hitler's Children" bared the shame of the Nazis.***

## BEHIND THEIR MA OF SMIRKING "HONO THEY:

**Sell their own daughters int gilded Geisha palaces!**

**Treat captive women with un speakable barbarity!**

**Commit cruel acts of wa against even babes in arms**

**Torture helpless prisoner until they're ready to say o do ANYTHING!**

**Drive children to slave labo under the lash of hunger!**

***—and more, and mor and MORE!***

*From the Pages of Life of ames R. Young's Amazing Book*

# BEHIND THE RISING SUN

RKO RADIO PICTURES

WITH

**MARGO · TOM NEAL · J. CARROL NAISH · ROBERT RYAN · GLORIA HOLE**

Directed by **EDWARD DMYTRYK** • Original Screen Play by **EMMET LAVERY**

## SEE WHY THE JAPS HAVE GOT TO BE *EXTERMINATED*

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

**With the acquisition of B. P. Fineman as producer in charge of his Vanguard Productions, Inc., David O. Selznick implements the provisions of his United Artists' arrangement which were revised during the stockholders' meetings here several weeks back.**

It will be recalled that the agreement under which Mr. Selznick became a United Artists owner-partner on equal terms with Mary Pickford, Charles Chaplin and Alexander Korda required him to supply a quantity of product to the company, the profits from which would go toward the purchase of the quarter-interest in the corporation transferred to him. The essence of the revision of this agreement effected at the stockholders' meeting was that the producer would deliver a stipulated number of pictures (10) within a stipulated period (five years) but would not be required to produce each of these personally.

It was believed here, at that time, that the producer would surround himself with a number of satellite producers who would furnish the required number of pictures. The weekend announcement of Mr. Fineman's resignation of his MGM producership to join Vanguard is phrased to indicate that he is to have charge of all Vanguard production, doubtless not including, however, Mr. Selznick's own undertakings.

The Fineman background qualifies him for the post. Oldsters will remember him as producer of the Katherine McDonald pictures for First National which made history in their time, later as producing head of FBO, which was to become RKO Radio, still later as second in command of Paramount's production branch. His pictures for MGM, which company he leaves to assume Vanguard producership, include "Journey for Margaret," "Tarzan's Secret Treasure" and "Pilot No. 5."

### *Darryl Zanuck Acquires "The Sullivans"*

One of the first official acts of Darryl F. Zanuck following his return to operation of the Twentieth Century-Fox studio was to add "The Sullivans," previously announced and prepared for independent production, as a TC-F release in addition to the list of 15 pictures announced by Joseph M. Schenck some four days earlier.

"The Sullivans," which is to be the story of the five Sullivan brothers of Waterloo, Iowa, who lost their lives in a single naval engagement in the South Pacific, has been in preparation some months by Sam Jaffe, former production executive who turned agent, and Lloyd Bacon, veteran director who resigned a Warner berth of long standing to join Mr. Jaffe.

### *Project Conceived by Jules Schermer*

The project to film the lives of the Sullivan brothers had been conceived by Jules Schermer, former Hollywood trade journalist who had turned Paramount producer and was to act as producer in the Jaffe-Bacon-Schermer setup, but Mr. Schermer withdrew from the enterprise some weeks ago to enter the Army. Edward Dougherty, a pioneer Hollywood correspondent for the Chicago *Tribune* and more recently a staff member of the Chicago *Sun*, had been engaged to write "The Sullivans" and had made trips to Hollywood and to Waterloo for that purpose. No release for the picture had been announced.

Under the deal disclosed at the weekend, "The Sullivans" is to be produced on the TC-F lot, Mr. Jaffee acting as production executive and Mr. Bacon directing, the film to be distributed by that company. In the light of Mr. Schenck's declaration that the company is to handle no more "B" product, it appears assured that "The Sullivans" is top-bracket.

## *DeMille Starts 'Wassell'*

Cecil B. DeMille's Technicolor production of "The Story of Dr. Wassell" was the standout among seven pictures started in the week foreshortened by the Independence Day shutdown. Long in preparation and budgeted with the sky as the limit, the picture offers the following cast at this writing, with other names to be added as it progresses: Gary Cooper, Laraine Day, Signe Hasso, Douglas Fowley, Carl Esmond, Barbara Britton, Carol Thurston, Stanley Ridges, Rennie McEvoy, Elliott Reid, Lester Matthews, Miles Mander and Philip Ahn.

Paramount also started two other pictures in the distinctly "A" category. "Standing Room Only", produced by Paul Jones and directed by Sidney Lanfield, presents Paulette Goddard, Fred MacMurray, Roland Young, Ann Revere, Clarence Kolb and others. "Ministry of Fear" offers Ray Milland, Marjorie Reynolds and Rita Johnson. Fritz Lang is directing, with Seton I. Miller producing.

Columbia started "Tropicana", in which Mae West returns to the screen on the crest of a wave of newspaper interviews, with Victor Moore, William Gaxton, Hazel Scott and Xavier Cugat in support. Gregory Ratoff is producer and director.

Columbia also launched "Cyclone Prairie Rangers", a Charles Starrett Western. Jack Fier is producing, Benjamin Kline directing.

RKO Radio started "Revenge", a Casey Robinson production which makes a point of presenting little known players, under direction of Jacques Tourneur. In the cast are Gregory Peck, Toumanova, Alan Reed, Igor Dolgoruki, Lou Crosby, Dena Penn and Maria Palmer.

Monogram started "The Thirteenth Guest", a remake of a film in which Ginger Rogers appeared for Monogram a decade ago, with Helen Parrish, Dick Purcell, Frank Faylen and Tim Ryan. It's a Lindsley Parsons production, directed by William Beaudine.

While these seven pictures were getting under way, nine others were finishing, the production index figure settling to a strong 42 at the weekend.

The state of production in whole:

**COMPLETED**

**MGM**
Cry Havoc

**Monogram**
Bullets and Saddles
Blazing Guns

**Paramount**
And the Angels Sing

**Republic**
Beyond the Last Frontier
Man from Music Mountain

**20th Century-Fox**
Girls He Left Behind

**Universal**
Strange Death of Adolf Hitler
Frontier Bad Men

**STARTED**

**Columbia**
Cyclone Prairie Ranger
Tropicana

**Monogram**
Thirteenth Guest

**Paramount**
Story of Dr. Wassell
Standing Room Only
Ministry of Fear

**RKO Radio**
Revenge

**SHOOTING**

**Columbia**
Cover Girl
Footlight Glamour
There's Something About a Soldier

**Goldwyn**
Up in Arms

**MGM**
Broadway Rhythm
Meet the People
White Cliffs of Dover
Cross of Lorraine
Heavenly Body
America
Song of Russia
Madame Curie
Guy Named Joe
See Here, Private Hargrove

**Monogram**
Nearly Eighteen

**Paramount**
Frenchmen's Creek

**RKO Radio**
Government Girl
Around the World
Adventures of a Rookie
Dollar-a-Year Man
American Story

**Republic**
Scream in the Dark
Deerslayer

**20th Century-Fox**
Happy Land
Guadalcanal Diary

**Universal**
Crazy House
You're a Lucky Fellow, Mr. Smith
Man of the Family
Ali Baba and the 40 Thieves
His Butler's Sister

**Warners**
Conflict
In Our Time
Northwest Pursuit
Destination Tokyo
Shine on Harvest Moon

Rosalind Russell's next picture, her first since taking time out for motherhood, is to be "Ten Percent Woman," Columbia, which Irving Cummings is to take time out from his Twentieth Century-Fox activities to direct. This will precede "Sister Kenny," the RKO Radio film based on the career of the Australian nurse, on Miss Russell's schedule. . . . "Frankie from Frisco," a musical to star Lana Turner, is a weekend addition to the MGM agenda.

# *Industry Heads And Society See Dual Premiere*

Paramount's picturization of the Ernest Hemingway novel, "For Whom the Bell Tolls" opened Wednesday evening at the Rivoli theatre, New York, before an invited audience of notables, with the proceeds going to the National War Fund. The previous evening, the picture was shown in preview to a trade and newspaper audience.

The Wednesday evening proceeds were expected to reach $7,000. The top ticket price was $4.40. All seats were sold out last week.

The Rivoli theatre had been closed two days prior to the preview, and its front refurnished with what Paramount executives described as the largest "theatre front in the history of show business." It is 100 feet wide and covers the building from sidewalk to roof. It comprises free-hand group paintings of the film's principal characters. The only lettering is that of the title and the names of the two stars. More than three tons of iron work were necessary for affixing of the painted sections.

### *Film Industry Leaders Who Were Present*

At the press and trade preview Tuesday night were: Barney Balaban, Adolph Zukor, Neil Agnew, Leonard Goldenson, David Bernstein, Joseph R. Vogel, Joseph Bernhard, Sam Morris, Dan Michalove, Duncan G. Harris, Richard C. Patterson, Edward Alperson, Gus Eyssell, Harry Arthur, John Hicks, Jr., Charles C. Moskowitz, Ned E. Depinet, Martin Quigley, Colvin Brown, Ben Kalmenson, Gradwell Sears, T. J. Connors, William Rodgers, Abe Montague, Sam Denbow, Jr., William Scully, Harry Kalmine, Walter B. Cokell, Louis Phillips, Robert M. Weitman, Leon Netter, Paul Raibourn, George Weltner, Charles M. Reagan, Russell Holman, Carl E. Milliken, George Borthwick, Arthur W. Kelly, Herman Robbins, Hugh Owen, George A. Smith, C. J. Scollard, Dennis F. O'Brien and Sherwin Kane.

Also, Stanton Griffis, Wendell Willkie, N. Peter Rathvon, Floyd Odlum, Maurice Newton, Edwin L. Weisl, Spyros Skouras, Nicholas M. Schenck, Herbert J. Yates, Winthrop Aldrich, Senator and Mrs. Claude Pepper, Jack Cohn, John D. Hertz, Stephen Callaghan, A. Conger Goodyear, Earl I. McClintock, Charles F. Coe, George Skouras, John Hertz, Jr., Claude Lee and Francis Harmon.

### *Columnists, Comentators And Critics Attended*

Also, William White, Bertram S. Nayfack, Abraham Frisch, Earle Hammons, Frank Meyer, Arthur Israel, M. F. Gowthorpe, William Brandt, Walter Reade, Arthur Mayer, Sam Rinzler, Si Fabian, Ted Schlanger, Al Boyd, Harry Brandt, Max A. Cohen, Fred Schwartz, Louis Frisch, Meyer Schine, I. J. Hoffman, Carl Leserman, M. A. Schlesinger, William Kupper, Edward Saunders, Robert Mochrie, James Grainger, Henry Randel, Lee Shubert, J. J. Shubert, Clayton Bond, Leopold Friedman, Jack Partington, Irving Lesser, Joseph Egan, Harry Katz, A. M. Georger, Harold Auten, Eric Haight.

Also, Nathan E. Goldstein, Martin J. Mullin, Sam Pinanski, Chester Stoddard, S. A. Lynch, R. J. O'Donnell, William K. Jenkins, Hunter Perry, John J. O'Leary, J. J. Nolan, Adam Adams, Harry Royster, Henry Luce, William Randolph Hearst, Jr., Ogden Reid, Kent Cooper, Leo Wood, Walter Winchell, Ed Sullivan, Louis Sobol, Gilbert Seldes, John Chapman, Leonard Lyons, Lewis Gannett, Burton Rascoe, Kyle Crichton, Dorothy Kilgallen, Lucius Beebe, William A. Curley, Fulton Oursler.

Officials of the National War Fund attended in a group, headed by Winthrop Aldrich, president, and Prescott S. Bush, National Campaign Chairman.

From Hollwood for the premiere were B. G. De Sylva, Paramount executive producer; Sam Wood, producer-director of "For Whom the Bell Tolls;" Dorothy Lamour and her husband, Captain William R. Howard, III; Betty Hutton and Mary Martin, both Paramount stars; William H. Pine, Paramount producers, and others. The premiere was broadcast by WMCA from the Rivoli Wednesday night.

# At the Industry Preview



Photos by Staff Photographer

*MEZZANINE. Martin Mullin, New England circuit operator, waxes emphatic. Mrs. Leon Netter and Mr. Mullin's partner, Samuel Pinanski, are the watchers. At right is George Schaefer, of the WAC, and, in the left background, William Jenkins, Georgia circuit owner, muses.*



*MEZZANINE, continued. Louis Schine, of the Schine circuit, and Mrs. Schine.*



*LOBBY. A glimpse of Barney Balaban, Paramount president.*

# "For Whom the Bell Tolls"—A Showmen's Review

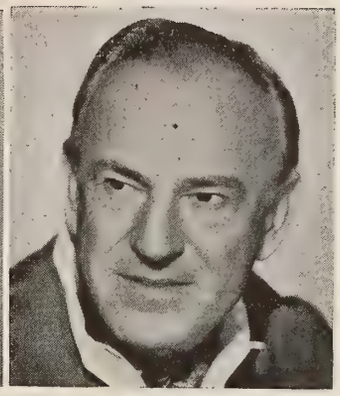
by RED KANN



*Y. Frank Freeman, vice-president in charge of Paramount studio operations.*



*B. G. De Sylva, executive producer of the studio and of the picture.*



*Sam Wood, producer-director of "For Whom the Bell Tolls".*

THE speculation is over. Hemingway's celebrated novel of the Spanish Civil War hurdles the transition from book to film with all of the spirit, fidelity and content of the original which the transformation probably would allow. Long anticipated, "For Whom the Bell Tolls" is a giant on the screen, and a giant among attractions this reviewer believes the Paramount film will prove.

In sweep and scale, in performance by a sterling roster of performers and in production and direction by Sam Wood, this $3,000,000 effort reveals meticulous care at every turn. Where Hemingway painted extensive word pictures of his characters, Dudley Nichols remained faithful to the basic material and so, too, did Wood. Out of that comes full-bodied portraitures, all of them memorable in their etched clarity and one memorable above all others. She is Katina Paxinou, who plays Pilar, Pablo's woman.

### *New Screen Actress Seen In Memorable Role*

In this, her first role in an American-made motion picture, Miss Paxinou propels herself to the very forefront of dramatic actresses through an extraordinary ability to convey indomitableness of will, strength of conviction, granite-like courage, unflinching loyalty to a cause for which she is prepared to die. Her performance overwhelms all others in a long cast, and that is saying a great deal. For, in this attraction as well is Gary Cooper as Robert Jordan, the Montanan who dynamites trains and bridges for the Republican Army of Spain because he is following a destiny which his conscience and his beliefs dictate he must. There is Ingrid Bergman, daughter of a Republican mayor and eye witness to her parents' assassination by Nationalist forces and who herself to the very forefront of dramatic actresses Both reflect perfect casting.

There are also Akim Tamiroff, as Pablo, whose courage dilutes itself with wine but who redeems himself for his side at the end; Anselmo, the gentle old one who assists Cooper in the dynamiting and who dies in the doing; Mikhail Rasumny as Rafael, the amusing gypsy, Joseph Calleia and others.

### *Political Overtones of War Are Underplayed*

The story base is simple enough. Stripped to essentials, this is it: Cooper's assignment is to destroy a bridge over which the enemy must travel his troops, tanks, guns. With guerilla assistance, the objective is possible. Tamiroff opposes, believing retreat would be cut off and death follow. Finally, he salvages the bravery of another day, helps in the task and leads the band out of the mountains. In the crashing and exciting climax, withdrawal is successfully managed but Jordan's leg is shattered. Miss Bergman, desperately in love, refuses to leave. Finally she does, but rides off under violent protest as Jordan shoots down the advancing Nationalist troops in a last short-lived stand.

Political overtones are underplayed, rather than over-emphasized. The fundamental of the fight is touched upon in one scene where Cooper explains the Civil War is merely the forerunner to another war yet to come; that Spain is being exploited as a military experimental ground by Germany, Italy and Russia in a test of their new weapons of war. Audiences who know the book, of course, know that Hemingway was championing the Loyalists who are always called Republicans in their struggle against the armies of Franco whose name, likewise, is never mentioned. Audiences unfamiliar with the book face lack of clarity in the causes of the struggle they are witnessing.

In two parts, the first half of the picture clocks ninety minutes. Painstaking implanting of backgrounds, characterizations and motivations consume a great deal of footage. Dialogue content far overshadows movement and, as a consequence, slows down the progression of the drama. The second half, in seventy-five minutes, however, mounts in a steadily rising curve of suspense, climaxed by the destruction of the bridge. The contrast sends the attraction through to its finish in hammer strokes.

For several years now, word about "For Whom the Bell Tolls" has been percolating through the nation's press. The book has had a formidable sale, and now Paramount will roadshow its film, supporting it with exploitation in keeping. Undoubtedly, a large audience is waiting, perhaps already nationwide in extent. This audience and the millions of others who will see "For Whom the Bell Tolls" early or late, have a distinguished motion picture coming their way. Showmen have a distinguished one for their money.

*Previewed at the Paramount studio projection room before an audience composed of critics. Reviewer's Rating: Excellent.*

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**Release date, not set. Running time, 168 minutes. PCA No. 7982. General audience classification.**

**Robert Jordan.....Gary Cooper**
**Maria.....Ingrid Bergman**
**Pablo.....Akim Tamiroff**
**Agustin.....Arturo de Cordova**
**Anselmo.....Vladimir Sokoloff**
**Pilar.....Katina Paxinou**

**Mikhail Rasumny, Fortunio Bonanova, Eric Feldary, Victor Varconi, Joseph Calleia, Lilo Yarson, Alexander Granach, Adia Kuznetzoff, Leonid Snegoff, Leo Bulgakov, Duncan Renaldo, George Coulouris, Frank Puglia, Pedro de Cordoba, Michael Visaroff, Konstantin Shayne, Martin Garralaga, Jean del Val, Jack Mylong, Feodor Chaliapin.**

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# Camera Art as Used in "Bell"

No one who sees "For Whom the Bell Tolls" will be able to separate its content from its telling; and in its telling, the cameramen and the men who planned their scenes, were artists comparable to the scenarists, director, and the author.

Technicolor is used, but not as it once was used. It is never obtrusive. Indeed, an effort appears to have been made to work in a semi-monochromatism. This achieves two results: the imparting of the subtleties which slight coloring can give, and the enhancement of the mood of the picture. There is much tension; there are secretive colloquies at night and candle-lit conferences in a cave—and the camera in their depiction is the perfect instrument.

The planning of many scenes is evident but, again, not obtrusive. Some scenes are memorable, such as the introduction of Jordan to the guerillas in their cave, and the subsequent conversations and then arguments with heads around a candle-lit table; Miss Bergman's farewell to Cooper—her head in clarity against the back of his; and the final scene in which she and her comrades leave him forever—his broken body and lone machine gun are the foreground as they recede down an endless rocky corridor.

There also is casualness: the introduction of obstacles-to-view in the screen frame.

Throughout the picture, effective use of Technicolor enhances the production and heightens the effect of the film.

—Floyd E. Stone

# Samuel Goldwyn

Samuel Goldwyn Productions will be a vital force in the great lineup of RKO Radio pictures to be released during 1943-'44, just as they have been for the past two seasons . . . thus continuing an association that has brought to Exhibitors these fine Boxoffice successes: THE LITTLE FOXES, BALL OF FIRE, PRIDE OF THE YANKEES, THEY GOT ME COVERED, SPITFIRE.

Mr. Goldwyn's talent, imagination and good taste, visible in all Samuel Goldwyn Productions, are now concentrated on THE NORTH STAR, scheduled for Fall release.

Next will come UP IN ARMS, a comedy with music, to be filmed in Technicolor with Danny Kaye, Dinah Shore, Dana Andrews, Constance Dowling . . . followed by TREASURE CHEST with Bob Hope, a pirate comedy with music, filmed in Technicolor.

Mr. Goldwyn enjoys a remarkable Boxoffice record as an outstanding independent producer, earned by many years of distinguished effort.

The RKO Radio organization considers it a great privilege to be entrusted, for the third consecutive year, with distribution of the Samuel Goldwyn product.



# WAC Meets to Plan New War Program

## *End of OWI Bureau Brings Problem in Providing War Information*

Consideration of the motion picture industry's program of war activities for the forthcoming film season this week brought the War Activities Committee's 31 exchange city chairmen and the national coordinating committee to New York. They were scheduled to meet Friday at the Hotel Astor.

George J. Schaefer, chairman of the committee, called the meeting to discuss what he termed "an extremely important agenda." It was the first time that both the coordinating committee and all of the regional chairmen had been summoned to New York.

The program included:

**1. Discussion of ways and means of providing an adequate program of war information through the screen.**

**2. Determination of how the industry would cooperate with the Treasury Department in the Third War Loan Drive, scheduled for September 9th to 20th.**

**3. Discussion of the relationship of the War Activities Committee to the newly formed National Entertainment Industry Council.**

**4. A general examination of War Activities Committee business, with reports on fund raising, salvage and other drives during the year and discussion of projects already scheduled or under consideration for the new season which begins in September.**

A general forum discussion and exchange of ideas between the WAC delegates from every section of the country was to close the session. Francis L. Harmon, executive vice-chairman, was to preside at the meetings.

A War Bond and Stamp selling drive unsurpassed for concentrated effort was expected to be mapped by the theatre men for the Third War Loan Drive. Although at midweek WAC executives emphasized that that participation in the Treasury drive was up to a vote of the committee, they expected that it would bring forth an effort by independents, circuits and distributors that would surpass even the record Bond sales of the motion picture industry's Billion Dollar Drive last September.

Details of star tours, special trailers and personal appearances, advertising campaigns and special bond selling programs for all of the WAC's more than 16,000 pledged theatres were expected to be worked out. It was understood that a concentrated 12-day exploitation drive would be mapped to tie in with the Treasury's nationwide campaign from September 9th to 20th.

### *To Discuss Elimination Of OWI Film Unit*

War information functions of the screen were expected to center on the crisis created by the dissolution of the domestic film production division of the Office of War Information. Congressional refusal to appropriate funds reduced it to a liaison office.

The OWI had been expected to provide more than half of the 52 war information short subjects which Mr. Harmon recently announced would be distributed without charge to theatres every week. The industry, and other U.S. and United Nations film agencies, were expected to provide the balance of the pictures.

The committee was scheduled to weigh suggestions that the industry itself undertake an augmented program for the production of short subjects and newsreels with wartime messages. It was also considered possible that the committee would urge appointment by Elmer Davis, director of OWI, of an industry leader to replace Lowell Mellett as chief of the bureau of motion pictures. Mr. Mellett resigned on Saturday.

### *Expect Vote of Approval On NEIC Program*

Participation in the National Entertainment Industry Council was also expected to be decided by the WAC's coordinating committee at meetings Friday morning and afternoon.

Although officials would make no forecast it was reported that the committee would probably vote approval of the NEIC program, but decide to continue the film industry's war activities program independently, except for such overlapping participation as currently existed.

The Entertainment Industry Council is sponsored by the leaders of the Associated Actors and Artistes of America, Actors Equity and other entertainment talent unions. The Hollywood Victory Committee, Screen Actors Guild and other guilds are associated with the project.

The council held its own initial meeting in New York on Wednesday at the Waldorf-Astoria hotel.

### *List of Delegates to Attend Meeting*

Members of the WAC's coordinated committee expected at the Friday meeting included: Walton C. Ament, Edward Arnold, Barney Balaban, Nate J. Blumberg, Oscar A. Doob, S. H. Fabian, Joseph H. Hazen, Edward L. Kuykendall, Abe Lastfogel, Mary C. McCall, Jr., Abram F. Myers, Robert H. Poole, Martin J. Quigley, Philip Reisman, Herman Robbins, William F. Rodgers, Nicholas M. Schenck, Spyros P. Skouras, Kenneth Thomson, Walter Vincent, R. B. Wilby, Nathan Yamins and Adolph Zukor.

Theatres Division executive committee members included Joseph Bernhard, E. V. Richards, Arthur L. Mayer, E. L. Alperson, A. H. Blank, Harry Brandt, John H. Harris, E. L. Kuykendall, Sam E. Morris, C. C. Moskowitz, R. J. O'Donnell. M. A. Rosenberg, Spyros Skouras, R. B. Wilby, Nathan Yamins, Leonard Goldenson and Dan Michalove.

Invitations were sent to the following regional WAC chairmen:

Lou R. Golding, R. B. Wilby, Sam Pinanski, Al Bevan, Chas. Hayman, H. F. Kincey, John Balaban, Jack Kirsch, Jules Rubens, Ike Libson, Wm. Skirball, R. J. O'Donnell, Rick Ricketson, B. D. Cockrill, A. H. Blank, E. C. Beatty, Carl Buermele, Harry Katz, Marc Wolf;

Elmer Rhoden, R. H. Poole, Chas. Skouras, M. A. Lightman, Harold Fitzgerald, John Friedl, I. J. Hoffman, E. V. Richards;

Sam Rinzler, Fred J. Schwartz, Harry Lowenstein, L. C. Griffith, Jos. Kinsky, Jay Emanuel, M. A. Silver, M. A. Rosenberg, Albert Finke, Robert White, Fred Wehrenberg, Harry Arthur, John Rugar, Tracy Barham, D. J. McNerney, Joseph Blumenfeld, Rotus Harvey, B. V. Sturdivant, Frank Newman, John J. Payette, W. J. Crockett and Frank A. Hornig.

# *Hits 'Forcing' Of Army Films*

"Pictures should be shown the public only if and when the public wants to see them. Anything else would be a denial of the democracy we are defending."

Brigadier General Frederick Osborn, chief of the Army Special Services Division thus defined his attitude on distribution of Army films such as "Prelude to War," in a speech of gratitude and praise before representatives of the entertainment industry Wednesday, at the Waldorf-Astoria, New York.

He thanked them for stars' personal appearances, for 16 mm films, for USO Camp Shows, and for personal efforts to aid the war.

The entertainment industry representatives gathered at the hotel that day and Thursday to formulate a lasting, inclusive program of war effort for the whole industry, under the National Entertainment Industry Council, which they comprise.

Other speakers Wednesday were James Cagney, president of the Screen Actors Guild; Ted Gamble, Portland, Oregon, theatre operator, and financial assistant in Bond sales to Secretary of the Treasury Morgenthau; and George Schaefer, chairman of the Council's planning committee. Other speakers were to be Harry Brandt, Kennth Thomson, Winthrop Aldrich, Margaret Speaks, Elmer Davis, Sidney Weinberg.

Discussed Wednesday were details of organization, and membership; and a nominating committee to select a permanent chairman was chosen.

## Disney's "Victory" Opens At the Globe, New York

Walt Disney's "Victory Through Air Power" was to have its world premiere Friday, at the Globe Theatre, New York City. It is in Technicolor, from the book by Major Alexander P. de Seversky, and is released by United Artists. It was shown Monday evening, after dinner in the Grand Ballroom of the Hotel Waldorf-Astoria, to approximately 1,000 specially invited guests from the civic, newspaper, radio, stage, film, and society worlds. Hosts were Elsa Maxwell, Major de Seversky, and Albert Lasker.

## Joins Warner Circuit

George Fettick, former feature booker for Paramount in Cincinnati, has joined the Warner circuit in Philadelphia as short subjects booker. He will replace Stanley Smithers, who leaves next month for the Army.

## WAC Booth Has 42 Applicants

The recruiting booth of the Women's Army Corps at Times Square in New York received a record number of applications for enlistments on July 4th, when 42 applications were filed, it was announced.

IT'S A BRAND NEW GRAND NEW DISCOVERY - - -



HOW TERRIFIC THEY ARE TOGETHER!




The most hilarious idea in film history!

MONTY WOOLLEY and GRACIE FIELDS in

# HOLY MATRIMONY

from 20th CENTURY-FOX

SELL WAR STAMPS. EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE!

# Accessories Not Hit By WPB Paper Cut

## *Order to Manufacturers Not Affecting Customer; Accessory Sales Up*

No drastic cut in the use of cardboard displays and other accessories for motion picture exploitation is expected by film companies as a result of the War Production Board's recent order to manufacturers cutting by one-third the gross paper and paperboard produced. Consensus of home office accessory sales executives this week was that the order, directed to manufacturers, would have little effect on the customers, including film companies.

A spokesman for the WPB said in New York last Thursday that restrictions on the production of paperboard display advertising imposed by the Government agency would apply to material used in the film industry as well as in other fields.

Despite the materials and manpower shortages, accessory sales during the 1942-43 season increased from 10 to 15 per cent for all companies, it was estimated. In some areas, for some distributors the percentage rose even higher but the over-all average showed a good gain over previous seasons.

### *Sees Less Accessories Used Next Season*

Alec Moss, in charge of exploitation and accessory sales chief of Paramount, pointed out this week that less advertising accessories would be used by film companies next season for the reason that 1942-43 production schedules had been reduced. With fewer pictures to release, distributors would use less display and other accessory products, he said. Manufacturers will adhere to the policy of serving their regular customers, leaving out the sporadic users if necessary in order to supply the steady customer with amounts of stock needed.

Mr. Moss added that there had been a paper shortage for some time and that film companies have been cutting down on the manufacture and distribution of accessories right along, wherever possible. This policy would continue, he said, if the shortage become more acute. Spokesmen for other companies including MGM and Warner Bros. concurred in this opinion.

### *May Use Only Two-thirds Of Weight of Paper*

The WPB order stated that "displays cover any laminated combination of printed matter and paperboard or other material, with or without easels or braces, when employed to convey a message or advertise a product or service."

The ruling requires that during the balance of this year and thereafter, printers and producers of displays utilize only two-thirds of the weight of the paper and paperboard used by them during the corresponding period of 1941. They are also required not to use paperboard containing any virgin pulp or fiber, or easels, backing or gracing made of kraft stock or reinforcement made of wood, metal or plastic except such materials as were in stock as of last Thursday.

According to the WPB, one of the principal reasons for the cut is to insure more paper for functional printing, such as forms, checks, drafts and letterheads.

Window card stock which has been scarce of late probably will be available in smaller quantities from now on, one accessory sales chief reported. He pointed out, however, that film companies had been able to reserve in advance enough stock to keep them supplied for a few months.

### *Long-Range Planning Is Seen as Necessary*

Lithographic companies which furnish photo-litho posters for lobby displays as well as special art panels, have been hard pressed in delivering orders to film companies on time. According to one lithography company in New York, it has been difficult to obtain negative films used for these displays from Eastman Kodak. The drain on manpower also has been a stumbling block, but orders are going through, he said. Deliveries are slower than before the war. If film companies plan far enough ahead to give the lithographer leeway, the situation could be immeasurably improved, he added.

Don Velde, of National Screen Service, said this week that his company had not been informed officially of the WPB order and that as far as he knew, it was purely a matter of concern for the manufacturers, who would have to decide what amounts of stock to allocate to their customers. Mr. Velde said that for the present, National Screen had been able to obtain the paperboard and other materials necessary for the production of displays and exploitation aids.

Long-range planning for accessory production, insofar as distributors are able to accomplish it, is the only answer to the paperboard and other product shortage, in the opinion of a home office executive. Film companies must think twice before ordering printing paper, lithography or card supplies, he said.

"If we abandon production on the extraneous things and stick to only those products which have the most vital bearing on our sales objectives pertaining to any given picture, we will get along all right. All services in all fields of endeavor have been slowed down," he said, "and this is also true of the accessory advertising sales branch of the motion picture industry."

## Buffalo Business Normal With Buses Restored

Buffalo theatres reported that business was back to normal following the restoration of bus and other transportation facilities. Service had been drastically curtailed for almost two weeks under the 20 per cent transportation cut ordered by the Office of Defense Transportation.

Clifford McMahon, manager of the Twentieth Century-Fox theatre, reported a $2,000 drop in a single weekend's business after the Internation Railway had reduced its service. Present receipts, however, show an increase.

# *WLB Studying Petrillo Ban*

The question whether James C. Petrillo's ban on the making of transcriptions constitutes a strike within the usual meaning of that term was presented to the War Labor Board last Friday at a meeting called following certification of the controversy by Secretary of Labor Frances Perkins, whose conciliation service had been unable to bring about an agreement.

At the hearing, the board was told by Mr. Petrillo and by Joseph A. Padway, general counsel of the American Federation of Labor, who represented Mr. Petrillo's American Federation of Musicians, that there was no strike but the AFM simply had quit making transcriptions and would not resume.

Mr. Petrillo, however, told the board that he would permit his musicians to work for the record makers anytime the broadcasters recognized his demand that they employ stand-by musicians.

The AFM president also reiterated his willingness to make transcriptions for Government agencies without charge, despite the ban.

As against Mr. Petrillo's claim that there was no strike, A. W. Socolow, representing the transcription companies, asserted that the issue was simply and solely a labor controversy, and had been so held by the Supreme Court when it refused to review a decision to that effect in the case brought against Mr. Petrillo by the Department of Justice. Mr. Socolow denominated the ban a "common, ordinary, garden variety of strike," and urged that the WLB assume jurisdiction and order the musicians back to work.

## Coe Says Film Industry Has Educational Job

Climaxing a speaking tour of several weeks, Charles Francis Coe, executive vice-president of the Motion Picture Producers and Distributors of America, told an audience of more than 400 civic, business, social and film industry leaders gathered at the Hollywood Chamber of Commerce last week that "education alone can restore decency and democracy," adding that the motion picture is the world's greatest medium of education.

Seated at the speakers' table were Governor Earl Warren, guest of honor; F. W. Beetson, I. E. Chadwick, Walt Disney, Y. Frank Freeman, Henry Ginsberg, Samuel Goldwyn, Will Hays, Colonel Jason Joy, Charles Koerner, B. B. Kahane, Louis B. Mayer, M. J. Siegel, Jack Warner, Cliff Work and Loyd Wright.

Mr. Coe told his listeners: "Achievements of the war will contribute to the processes of peace. The new will supplant the old. Home life will alter commensurately, and the film industry is alert to its necessary responsibility in that new life."

## Universal Names Alfred Daff Foreign Sales Supervisor

Alfred Daff, Universal's far-east supervisor, has been appointed foreign sales supervisor, it was announced last week by Joseph H. Seidelman, vice-president in charge of foreign affairs for Universal. Mr. Daff joined the company 23 years ago as a booker in Melbourne, Australia. He also had been supervisor of the company's Japan office at one time.

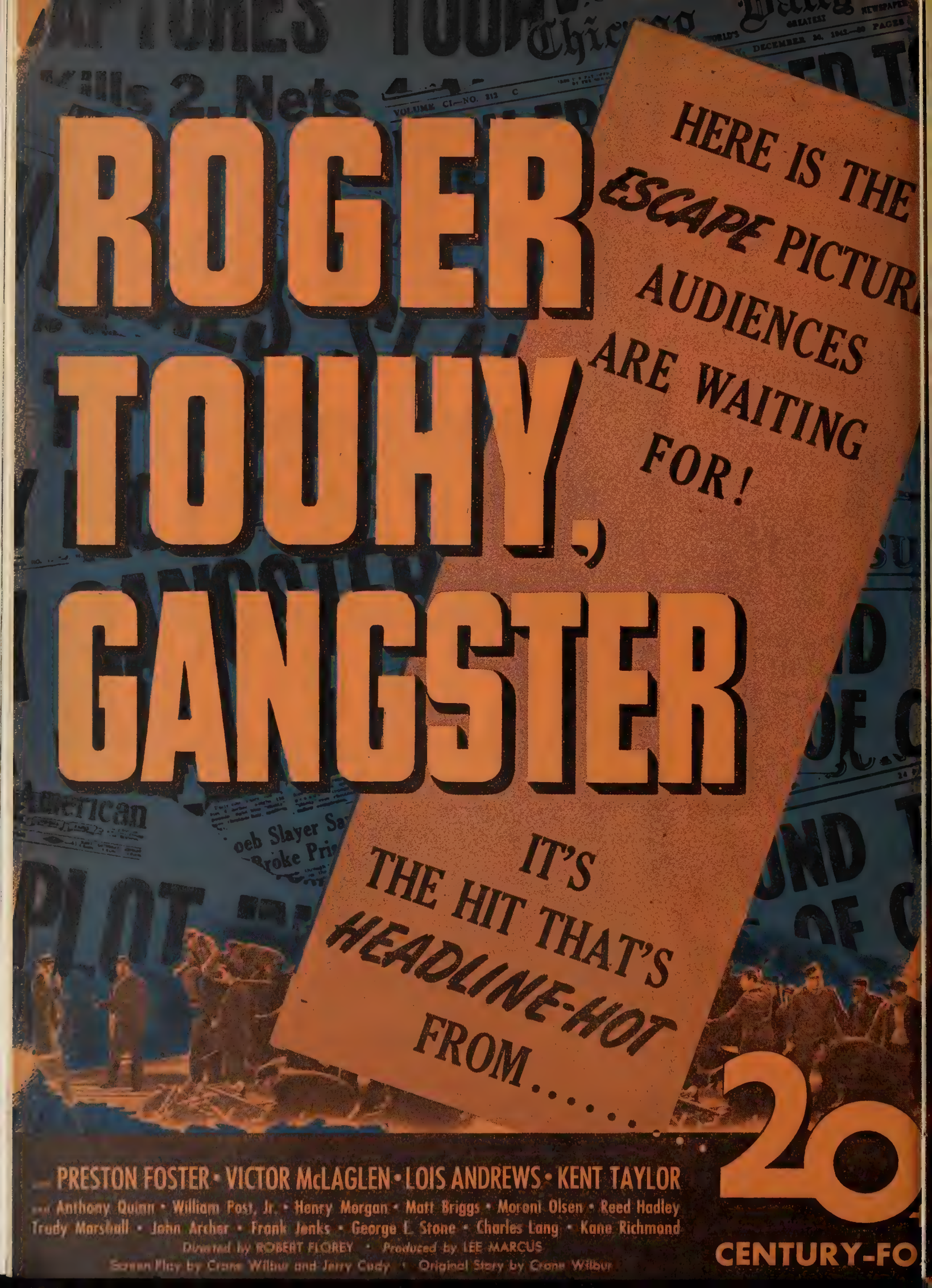
## Filmack Names Copy Head

The Filmack Trailer Company has announced that Marion F. G. Nickell has been named head of the copy-writing department. Miss Nickell, one-time drama critic, has been a contributor to the drama section of the New York *Herald Tribune*, New York *World-Telegram* and *Theatre* Magazine.




**e-sold with sure-fire showmanship! The full page ads produced above will appear in national detective agazines* with an aggregate circulation of 12,000,000!**

* AMAZING DETECTIVE, NATIONAL DETECTIVE, INSIDE DETECTIVE, FRONT PAGE DETECTIVE, HEADLINE DETECTIVE, STARTLING DETECTIVE, TRUE, ACTUAL DETECTIVE STORIES, OFFICIAL DETECTIVE STORIES, TRUE DETECTIVE, MASTER DETECTIVE


ROGER TOUHY, GANGSTER
HERE IS THE ESCAPE PICTURE AUDIENCES ARE WAITING FOR!
IT'S THE HIT THAT'S HEADLINE-HOT FROM.....
PRESTON FOSTER • VICTOR McLAGLEN • LOIS ANDREWS • KENT TAYLOR
Anthony Quinn • William Post, Jr. • Henry Morgan • Matt Briggs • Moroni Olsen • Reed Hadley
Trudy Marshall • John Archer • Frank Jenks • George E. Stone • Charles Lang • Kane Richmond
Directed by ROBERT FLOREY • Produced by LEE MARCUS
Screen Play by Crane Wilbur and Jerry Cady • Original Story by Crane Wilbur
20
CENTURY-FO

# BRITISH GOVERNMENT BARS EXPANSION BY RANK

## *Trade Board Approval Required for Further Purchases, Commons Told*

*by London Bureau*

Setting up unprecedented Government controls to prevent monopoly in Great Britain's motion picture industry, the Board of Trade has served notice on J. Arthur Rank, the largest holder of British film interests, that he must not increase his vast studio and theatre domain without specific Government approval.

Hugh Dalton, president of the Board of Trade, disclosed the new regulations in the House of Commons on Tuesday.

W. Glenvil Hall, Labor Member of Parliament from Colne Valley, had asked him what measures the Board of Trade was taking in view of "the serious concern which has been expressed by the Films Council, and others, regarding a tendency toward monopoly."

"The Government could not acquiesce in the creation of anything like a monopoly at any stage of production, distribution or exhibition," Dr. Dalton replied.

**He announced that Mr. Rank had been notified that the Board of Trade would tolerate "no further expansion of his interests in the film industry," at least for the duration of the war. He quoted from an exchange of letters with Mr. Rank in June.**

Mr. Rank, in the letters, had undertaken not to acquire any additional studios or cinema theatres without the prior consent of the Board of Trade, Dr. Dalton announced. The Board agreed to permit Mr. Rank to continue negotiations now in process for certain theatres, but prohibited any new bids or increases in pending offers to buy theatre properties.

At the same time Dr. Dalton disclosed that the principal shareholders in Associated British Cinemas also had undertaken not to dispose of their shares without consultation with the Board of Trade. Reports have been current for some time that Mr. Rank was about to head a gigantic combine of his General and Odeon circuits with Associated's circuit.

### *Acted Under Authority Of Emergency Powers*

The Board of Trade took steps to curb expansion under the authority granted it by the wartime Emergency Powers Act. It was the first such direct effort by the British Government to prevent monopoly. The Board of Trade has no direct statutory powers to restrain what it deems monopolies.

The action by the British Government to halt Mr. Rank's expansion of the film empire which began 15 years ago with his interest in the Religious Film Society caused considerable stir in New York trade circles. It was seen as paralleling the governmental regulation of motion pictures obtained in the United States through the Consent Decree and Sherman anti-trust statutes.

Dr. Dalton's action, it was learned in London, originated in protests from the film industry unions through the Trades Union Congress. The Films Council, supported by various unions and independent producing and exhibition interests met recently with Dr. Dalton to discuss the threat of monopoly. Mr. Rank was reported to have been their principal target.

Dr. Dalton, who is a Labor party member of the Government, in his reply to the member of Commons, paid tribute to Mr. Rank's interest in the British film industry and its post-war future.

His letter last month to Mr. Rank said: "The Government, which desires to see the development of a vigorous and successful film industry, and which looks to you to play an important part in achieving this aim, lately has been much concerned at the appearance of certain monopolistic tendencies."

### *See Only Truce in Battle For World Markets*

Dr. Dalton continued with an expression of satisfaction that Mr. Rank had no purpose of obtaining for himself or his companies "any undue measure of control." He then disclosed the agreement by Mr. Rank to consult the Board of Trade before entering into any further acquisitions.

Mr. Rank in his reply said, "I can assure you that I have no desire to see anything in the nature of a monopoly created in the film industry, but I believe that some degree of rationalization is required if the British industry is to be built on a sound basis and given sufficient solidarity to compete in fields where powerful elements are already established."

There were indications that while Mr. Rank was "satisfied with his promise to the Government as a wartime expediency" the battle with other British interests and American distributors for control both of the British film market and world wide outlets was at best in state of truce.

### *Controls 60% of British Film Production*

Mr. Rank's dominance in British film affairs is based on his control of a combination extending from studio to theatre screen which is estimated as being worth $100,000,000 (£25,000,000).

His film interests began about 15 years ago when Mr. Rank founded the Religious Film Society. Now 54 years old, he was then already the possessor of a large fortune as head of one of Britain's largest flour milling companies.

The Rank holdings today are topped by control of the Odeon and Gaumont British circuits. Together they operate about 650 theatres in Great Britain. Additionally, as chairman of the board of the Gaumont organization Mr. Rank directs its production unit, Gainsborough Pictures; the newsreel, Gaumont British News; theatres and music halls; and equipment, television and radio manufacturing facilities.

Control of almost 60 per cent of Britain's film production capacity is vested in the Rank organization through ownership or controlling interest in the Denham and Pinewood studios, two Gaumont British studios at Shepherds Bush and Islington, and smaller stages at Highbury and the Amalgamated Studio at Elstree. They are in use under Government orders.

Associated British Pictures Corporation, with investments of approximately $72,000,000 (£18,000,000) and the combined American film holdings in Britain are the principal rivals to Mr. Rank. It was the report of discussions seeking an amalgamation with Associated which precipitated the current orders.

### *Reciprocity Plan Roused Independents' Ire*

Mr. Rank also roused the ire of independent British film interests in January with disclosure by associates that Mr. Rank, combining with Filippo Del Giudice and Two Cities Films, Ltd., planned a reciprocal deal with American film companies which would permit the British film companies to fill U. S. quotas in England in return for an important share of the world market and increased distribution in the United States.

A storm of protest followed in London. Motion Picture Herald on June 19th reported that the Rank interests were the subject of heated discussion within the British Film Producers Association, the Association of Cine Technicians, the Government-blessed Cinematograph Films Council, exhibitor organizations and in Parliament itself.

## National Theatres Signs RCA Service Agreement

Agreements have been signed for RCA service for 300 theatres of the National Theatres groups including Fox West Coast, Evergreen, Fox Inter-Mountain and Fox Wisconsin. E. C. Cahill and W. L. Jones represented RCA and Charles P. Skouras and Frank S. Irby acted for National.

RCA service also has been renewed by Balaban & Katz, Alliance and the Schoenstadt Circuit, Chicago; Fabian Theatres, New York; Waters Theatres, Birmingham; Stein Theatres and Floyd Theatres, Jacksonville; Morris-Legendre Theatres, Kannapolis, N. C.

## Detroit Schoolroom Used For Child Education

Jam Handy Picture Service has opened a schoolroom in Detroit which will be used to experiment with training films for the education of children. The project is being operated by the Detroit Board of Education.

Conclusions are expected to be reached after the program is under way which may point to future use of motion pictures in regular juvenile educational work, following the beneficial results obtained from military and war plant training films.

## Service Newspapers Get Mats

Warners weekly mat service is being sent to 156 Army, Navy and Marine papers, according to Mort Blumenstock, advertising and publicity director in the east.

# All of Rochester Rallies Behind Bond Campaign

In a city-wide "combined operation" among retailers, the press and exhibitors, Rochester, N. Y., opened its "Shangri-La" campaign with such publicity that the city goal of $320,000 will be exceeded, observers predicted.

According to Lester Pollock, War Activities Committee's Rochester publicity chairman, more than 16 free advertisements appeared in the *Democrat & Chronicle* and the *Times-Union* in the first few days of the drive.

Articles on the merit of the campaign and photographs also were included in both the papers so that practically every other page carried a plea to buy an extra dollar's worth of War Stamps in July toward the building of the aircraft-carrier *Shangri-La*.

All exhibitors inaugurated the drive by screening the special "Shangri-La" trailer and by giving their Stamp booths added decorations and a more prominent place either in the lobbies or in front of the theatres.

A total of 2,700 newsboy carriers were instructed to visit each of their regular subscribers and sell them a share in the carrier. These youngsters are expected to play a large part in the campaign because they already have amassed over $15,000,000 in 10-cent War Stamps since the war began.

### *Peoria Buys Bomber With War Bonds*

A bomber, "The Spirit of Peoria," will soon be christened, as a result of the response by Peoria, Ill., patrons to their theatres' drive to sell War Bonds. The patrons bought $300,000 more Bonds than the June quota of $1,200,000.

Leonard Worley, city chairman for the War Activities Committee, reported this week to the WAC in New York that support of the campaign by Peoria merchants, newspapers and radio stations was excellent.

A large bombing show was held at the Peoria Stadium with the cooperation of the Army, OCD, Fire Department, retailers and exhibitors. In addition to many wartime demonstrations and the bombing of a miniature village, the importance of the "Buy a Bomber Campaign" was stressed.

Exhibitors also participated in a giant rally which had as its guest speaker Sally Rand, and toward the selling of a block of Bond tickets donated by the Cole Brothers circus toward the success of the campaign.

### *Arkansas Has Two Bond Drives*

Arkansas exhibitors are not only in the "Shangri-La" July War Stamp Drive; they are also supporting the "Buy a Bond to Buy a Bomber and Send Your Name to War" drive.

The latter, in which Bond buyers inscribe their names on scrolls later put into bombers, opened May 27th; but in Arkansas, it was postponed because of floods through the Arkansas and White River valleys.

In Portland, Ore., buyers of $1 worth of Stamps in the Shangri-La drive have been given a "bonus." They are taken on an inspection tour of the newly constructed Liberty ship in the Willamette River.

There also will be a drawing later this month at the Portland Victory Center. Three winners, among Stamp buyers, will christen a Henry Kaiser ship at special ceremonies.

## Promoted to Captain

Seymour R. Mayer, formerly district division manager for Loew's New York theatres, has been advanced from lieutenant to captain in the Army Overseas Special Service Division.

## Drive for Shrine to Five Sullivans Under Way

A campaign to raise $100,000 for a permanent shrine to the Five Sullivan brothers who lost their lives on the *Juneau* got under way in Boston Tuesday, with a dinner at the Hotel Statler. Officials joined representatives from amusement, industrial and commercial organizations in launching the drive in Boston, city of some 40,000 Sullivans. Plans are to erect the shrine in Waterloo, Iowa, home of the parents of the quintet of brothers who went down in the South Pacific.

The Sullivan Shrine committee is headed by Arthur W. Sullivan, register of probate in Boston and Suffolk county, known in the section as "a warm friend of the theatre industry." Among those of the film industry who are active workers in the drive are Martin J. Mullin, Sam Pinanski, Maurice Wolf and Harry MacDonald. They plan a bazaar, scheduled to climax the drive late in August.

Governor Leverett Saltonstall and Mayor Maurice J. Tobin of Boston are members of the committee, and J. C. Harlacker of Providence has been retained by the committee to take charge of the contest which is to be conducted in connection with the Shrine Memorial campaign.

## Watson Sponsors Army Show World Premiere

The committee sponsoring the world premiere of the screen version of Irving Berlin's "This Is the Army," is headed by Thomas J. Watson, president of the International Business Machines Corporation, it was made known early this week.

The picture, produced by Warners Brothers with profits going to the Army Relief Fund, will open at New York's Hollywood theatre Wednesday evening, July 28th, tickets for the premiere scaling from $55 to $2.20. Major General Irving J. Phillipson and Col. Charles F. H. Johnson of the Army fund organization invited Mr. Watson to sponsor the premiere.

"This Is the Army" has in its cast the 350 soldiers who appeared in the stage version of the all-soldier show, plus a number of Hollywood players including George Murphy, Joan Leslie, Lieut. Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth, Una Merkel, Dolores Costello, Stanley Ridges, Kate Smith, Frances Langford and Gertrude Niesen.

## 14 Film Stars on July Army and Navy Tours

The Motion Picture Division of USO-Camp Shows has announced the completion of its July listing of Hollywood talent for personal appearances in Army camps and Naval stations.

Judy Garland opened a two-week tour in the New York area on July 7th, and is scheduled to close in the midwest on July 23rd.

Other film players making personal appearances on the July schedule include: Edward Arnold, touring the west coast camps; Warner Baxter, California; Buchanan & Walker, the west coast; Burns & Allen, west coast; Kathryn Grayson, south and west; Mary Lee, midwest; Charles Laughton, northwest; Anita Louise, south; Paul Lukas, west coast; Annie Rooney, midwest; Jane Wyman, west, and Robert Young, midwest and northwest.

## Shift Exchange Personnel

Changes in booking assignments at the Columbia exchange in Philadelphia were announced as a result of the resignation of James A. Flynn. Walter Donahue, city booker, moved up to assistant office manager, with Ben Rosenthal called in from the New Jersey and Delaware territory to take over the city accounts. Joseph Flood, formerly in upstate Pennsylvania, is now booker for the Comerford and Warner circuits formerly handled by Mr. Flynn. Filling the vacancy is Martin Cherry, who was promoted from the poster department.

# Detroit Theatres Feature Special 'Invasion Bonds'

Pacing its War Bond and Stamp sales with the Allies' invasion of Sicily, United Detroit Theatres circuit on Tuesday launched a special "Invasion Bond Sale."

Purchasers received "invasion bond" stickers to attach to their Bonds.

Ted R. Gamble, Portland theatre operator, and recently assistant, in War Bond sales, to Secretary of the Treasury Henry Morgenthau, Jr., has been named national director of the Treasury's War Finance division.

Tom Gilliam, Twentieth Century-Fox branch manager in Chicago, has been appointed chairman of the War Activities Committee local distributors' committee.

To aid exhibitors to publicize their now permanent copper, brass and bronze program, the WAC obtained the cooperation of Betty Grable and Ilona Massey to pose for three stills which point out to patrons important aspects of the copper campaign.

These stills, in mat form, will be featured in the copper press book, prepared by the office of the national copper salvage chairman, Robert J. O'Donnell, and shortly will be available to exhibitors free of charge from any National Screen Service exchange.

### *Fall River Purchases $41,000 in Bonds*

The War Bond and Stamp drive held in Fall River, Mass., during the community's three day celebration of July Fourth resulted in sales totaling $41,400, WAC director William S. Canning, who planned and conducted the sale, announced. Bonds and Stamps were sold from booths erected in City Hall Square and manned by members of the Coast Guard Reserve. The attendance at the observance, which included block dancing and concerts, was estimated at 10,000.

The copper and brass drive arranged in Fall River by Mr. Canning, Interstate Empire theatre manager, will conclude on July 24th, contrary to original plans. It is now in its third week with churches of all denominations and merchants cooperating. Receptacles in charge of Boy Scouts have been placed in stores and theatres.

Churches of the community set aside Sunday, July 18th, as Copper and Brass Sunday. Mayor Murray has issued a proclamation relative to the drive, proceeds of which will be turned over to the Boy Scouts. Persons contributing copper and brass receive free tickets to either the Empire, Capitol, Durfee, Strand or Park theatres for each three pounds of metal.

## Seek Sponsors for Soviet Music in Films, Radio

Eugene Weintraub, representative of Am-Rus Music Corporation of New York, is in Hollywood to confer with radio and film executives for the purpose of commercializing Soviet music through sponsors. The songs were recently sent from Russia to the United States.

Mr. Weintraub is seeking to "promote recent Red Army songs and popular songs of the Soviet," according to an announcement by the company, which lists itself as exclusive Western Hemisphere publisher and distributor of Russian and Soviet music.

## Set Trade Show Dates

"Coastal Command," British Ministry of Information film, to be distributed by RKO Radio, will be trade shown on Monday, July 19th, except in St. Louis, where it will be shown the following day.

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| CITY | PLACE OF SCREENING | DAY & DATE & HOUR | ★ | CITY | PLACE OF SCREENING | DAY & DATE & HOU |
|---|---|---|---|---|---|---|
| Albany | Madison Theatre | Mon. 7/19— 8:30 P.M. | ☆ | Milwaukee | Wisconsin Theatre | Fri. 7/23—10:00 P.M |
| Atlanta | Fox Theatre | Wed. 7/21— 9:30 P.M. | ☆ | Minneapolis | State Theatre | Wed. 7/21— 9:30 P.M |
| Boston | 105 Broadway | Wed. 7/21— 2:30 P.M. | ☆ | New Haven | College Theatre | Tues. 7/20— 8:00 P.M |
| Buffalo | Shea's Buffalo Theatre | Thurs. 7/22—11:00 P.M. | ☆ | New Orleans | 200 So. Liberty Street | Wed. 7/21— 2:30 P.M |
| Charlotte | Carolina Theatre | Fri. 7/23—10:45 P.M. | ☆ | New York City | Roxy Theatre | Thurs. 7/29— 8:30 P.M |
| Chicago | United Artists Theatre | Wed. 7/21— 9:00 P.M. | ☆ | Oklahoma City | Midwest Theatre | Mon. 7/19— 8:30 P.M |
| Cincinnati | Palace Theatre | Tues. 7/20—10:30 P.M. | ☆ | Omaha | Paramount Theatre | Wed. 7/28— 9:30 P.M |
| Cleveland | Hippodrome Theatre | Fri. 7/30—11:00 P.M. | ☆ | Philadelphia | State Theatre | Fri. 7/23— 8:45 P.M |
| Dallas | Palace Theatre | Mon. 7/19— 8:15 P.M. | ☆ | Pittsburgh | Senator Theatre | Tues. 7/20— 9:30 P.M |
| Denver | Denver Theatre | Mon. 7/26— 8:30 P.M. | ☆ | Portland | Paramount Theatre | Mon. 7/26— 9:00 P.M |
| Des Moines | Des Moines Theatre | Wed. 7/21— 9:00 P.M. | ☆ | St. Louis | Fox Theatre | Mon. 7/19— 8:15 P.M |
| Detroit | Fox Theatre | Mon. 7/19— 9:30 P.M. | ☆ | Salt Lake City | Centre Theatre | Fri. 7/23— 9:00 P.M |
| Indianapolis | Indiana Theatre | Tues. 7/27— 8:45 P.M. | ☆ | San Francisco | 245 Hyde Street | Wed. 7/21— 2:30 P.M |
| Kansas City | Plaza Theatre | Thurs. 7/22— 9:00 P.M. | ☆ | Seattle | Music Box Theatre | Tues. 7/27—10:00 P.M |
| Los Angeles | Carthay Circle Theatre | Mon. 8/2— 8:30 P.M. | ☆ | Washington | Columbia Theatre | Wed. 7/28— 9:00 P.M |
| Memphis | Loew's State Theatre | Wed. 7/21— 9:30 P.M. | ☆ | | | |

# Mexican Producers Face Cut Next Year

## *Expect 60 Films This Year but See Ceiling on Raw Stock Use in 1944*

Mexican producers are discussing with some concern the production prospect for 1944, in view of the probable wartime restrictions on raw stock and producing apparatus.

It is expected that Mexican studios will complete 1943 with a high total of approximately 60 features produced, but 1944 will present a problem, it is believed.

It is anticipated in production quarters that a ceiling of 35,000,000 feet of raw stock will be made applicable next year, and corresponding reductions will be made in the amount of equipment available.

**Meanwhile, the Ministry of the Interior, the chief Government department, is organizing a committee to take charge of the distribution among producers of the raw film which is to be allotted to Mexico by the United States, under arrangements made by Francis Alstock, head of the motion picture division of the Office of the Coordinator of Inter-American Affairs, who recently spent some time here conferring with Government and industry officials.**

Mexico's two leading studios, CLASA and Azteca, both here, are not racketeering to get the lion's share of profits from production, to freeze out the independent producers or for any other reason, declared Salvador Elizondo, the CLASA manager, speaking for both studios, in denying rumors that have circulated in the industry to the effect that the studios are demanding a cash deposit of $6,000 to guarantee payment for the use of their services.

Mr. Elizondo explained that the cash deposit the studios require is only $600. He added that all CLASA's stages, except two, are under permanent contract to producers of known solvency and that the two are at the disposal of the independents, who are required to make the cash deposit. The manager branded as false reports to the effect that CLASA demanded of all producers that it distribute their pictures. He declared that the studio has never even suggested to any producer that it distribute his productions.

### *Independents Plan to Form Own Studio*

It is learned that a group of independents here is holding meetings to arrange for the establishment of a studio for themselves. But there is some opinion that while these interests may be able to establish their studio it probably will not benefit them, because there are already signs that, due to war conditions, Mexican production must of necessity be held down and the number of producers limited.

▽

The dispute between some members of the National Cinematographic Industry Workers Union and certain officials of Yucatan State, which had prevented some unionists from working in Yucatan theatres, a conflict which had threatened a general protest strike throughout the industry, was settled at a conference in the office here of Francisco Trujillo Gurria, the Labor Minister, between Ernesto Novelo Torres, Governor of Yucatan, and Fidel Velazquez, secretary general of the Confederation of Mexican Workers, Mexico's strongest labor organization, of which the union is a member.

As reprisal for the alleged slights of the Yucatan officials, the unionists had prevented the distribution of pictures in the state. The situation has now been restored to normal.

▽

Miguel Contreras Torres, veteran producer who has worked in Hollywood, was awarded the Order of the Liberator, one of Venezuela's highest decorations, for his production, "Simon Bolivar," film biography of the Venezuelan patriot. A like decoration was bestowed upon Julian Soler for his portrayal of Bolivar in the picture. The decorations were bestowed by the Venezuelan Minister to Mexico, at the legation here.

"Bolivar," costing $200,000, was one of the most expensive pictures ever made in Mexico. Mr. Soler was awarded the 1942 trophy of the Mexican Academy of Cinematographic Arts and Sciences for his work in the film.

## RKO Names Beja Manager Of Chile Office

Rene Beja has been named Chile manager for RKO Radio, it was announced this week by Phil Reisman, vice-president in charge of foreign distribution. Mr. Beja will have headquarters in Santiago. He replaces Dan Greenhouse, who recently resigned to enter the armed forces.

The new Chile manager formerly headed the company's Argentina office in Mendoza and before that the Portugal branch in Lisbon. J. M. Calveira has succeeded him at Mendoza.

## "In Which We Serve" Has Mexico City Premiere

The Mexican premiere of Noel Coward's "In Which We Serve" was held last Wednesday at the Alameda theatre in Mexico City. The opening was sponsored by British charities.

According to Joseph Goltz, Mexico City manager for United Artists, which is distributing the film, the premiere did a better gross at the Alameda than any other film in the past three years.

## RKO Books "Corregidor"

The RKO circuit in New York has booked the Producers Releasing Corporation film, "Corregidor," according to Arthur Greenblatt, vice-president in charge of PRC sales. In making the announcement, Mr. Greenblatt said the picture so far has grossed more than any PRC picture yet released.

## Shartin Joins UA

William Shartin, former Warner Bros. district manager, has been appointed to the United Artist sales staff, with his definite territory to be announced later, according to an announcement by Rud Lohrenz, UA midwest district manager.

# *Film Delivery by Express Gains*

Film deliveries by express to theatres in areas served by exchange offices of leading motion picture companies have increased between 20 and 40 per cent so far this year, a survey by Railway Express Agency indicates.

The increase, the survey shows, has been in the face of numerous distribution problems for out-of-town houses served by some 22 principal cities serving as exchange centers for the industry. The problems have been created by wartime conditions and vary in different parts of the country. The trend, the survey indicates, is toward exhibitors depending more and more on local express agents for cooperation in obtaining films for scheduled shows, and for prompt return to exchanges.

As a result of the timeliness of newsreels and many feature pictures, films are scheduled so closely exchange men sometimes meet trains to obtain arriving film and relabel it for forwarding elsewhere on the next train.

A great inrease in films expressed to Army and Navy camps has been noted, and Uncle Sam has become a leading film distributor. Also, wherever possible, films are rushed to fighting fronts. The Army alone is now operating 840 theatres at camps in the United States, Alaska and the Caribbean bases. The total attendance in 1942 was about 118,000,000 soldiers, and does not include battle fronts abroad. Practically every ship of the U. S. Navy shows pictures, as well as more than 100 service hospitals.

As result of the service demand, Railway Express arranges for service to and from a camp immediately it is established.

Shippers using air express benefited Thursday, July 15th, by a base reduction of 12½ per cent in rates, with an over-all reduction averaging 10½ to 11 per cent. The Railway Express Agency announced the rate cuts last week.

According to the agency, reduction in rates was made possible by the tremendous growth in air express traffic as a result of the war, and will affect practically all the cities served by the principal United States commercial airlines. Present minimum charge of $1 per shipment was not affected by the rate changes, the announcement said.

The reduction amounts to 12 cents per pound between New York and Los Angeles and other west coast points. Rates in effect between continental United States and points in Canada and Newfoundland remain unchanged.

## AMPA Sets September 15th For Autumn Session

The Associated Motion Picture Advertisers will hold its first autumn meeting on September 15th in New York, it was announced this week by Vincent Trotta, president. The date was decided at a recent meeting of the board attended by Paul Benjamin, Blanche Livingston, Hal Horne, James Zabin, Rutgers Neilson, David O'Malley and Hap Hadley, in addition to Mr. Trotta.

It also was decided to have a service flag for the eastern publicity, advertising and exploitation men now serving the armed forces. Periodical meetings of the board throughout the summer are planned to map programs for the autumn season.

## Club Picnic July 19th

The Cincinnati Variety Club will hold its annual picnic at Summit Hills Country Club, July 19th at which dancing, swimming, soft ball, cards, horseshoes and other diversions, in addition to dinner, will be featured. L. F. Bugie is chairman of the committee, on which are F. W. Huss, Jr., chief barker, Peter Niland, dough guy, Harry David and Jacob Gellman.



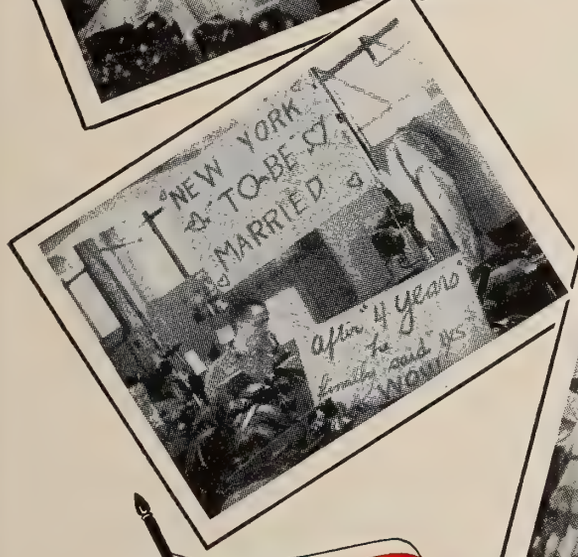
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# in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

**Although a faint escapist note is discernible among the many and varied sounds to be heard in and around British studios these energetic days, it would seem that British producers are not considerably impressed by the film-going habits of the present day public. Technicolour musicals may put the grosses 'way up in the highest columns, "The Black Swan" may lift West End records, George Formby and Bob Hope may still be among the tops as moneymakers—but there is still a smell of gunpowder on the stages and a disquisitory note in the script rooms of Denham and elsewhere.**

British film makers, in fact, are loathe to leave the war, in almost a proportionate ratio to the British public's anxiety to get away from it. War films remain preponderately on the floor. War subjects feature high on the 1943 program of the home grown producer. It is a sign of something, although of precisely what it might be unkind to suggest.

Production costs, too, are rising, without any exact and precise relation to the potentialities of the market. It is true that British picture grosses are higher to-day than ever on record, but running costs, overheads and taxes are higher, and if anybody is benefiting it is not necessarily the exhibitor.

### *Cost of Production Has Increased Sharply*

Pictures—popular brand comedies at that —budgeted at £45,000 to £50,000, are today being made at a cost of £100,000; but the grosses are not always higher, and in no single instance proportionately higher, for the elementary reason that the market is strictly limited. More than one super film on the floor at the moment will cost £200,000 to £250,000 before the last piece of film strip is assembled and the final negative presented to the renter. Yet the picture which grosses £200,000 in Britain is a phenomenon—if not a miracle.

Meanwhile picture production is, within the limits of studios, manpower and materials, booming at the moment, and the figure of pictures in active production at the moment of reporting—an exact dozen—is the highest for some time, and as high as material circumstances permit.

### *Two Cities Films Most Ambitious in Work*

Most ambitious of those in current production are probably two films being made under the Two Cities banner, "Henry V" which is on location in Eire, and "This Happy Breed," on the floor at Denham. The company has three others active, "Tawny Pipit," on location in the Cotswolds; Anatole de Grunwald's "English Without Tears," and the Army film, "The Way Ahead," still in its early stages.

The first is, of course, a costume piece, its only ideological application to the present day being the aptness of its patriotic spirit and the timeliness of its perorations. "This Happy Breed" is a social canvas of a disquisitory brand, not directly a war film, but dramatically bridging the last war and the present.

"Tawny Pipit" is a whimsy tilting at our native mind and mood in wartime. "English Without Tears" includes pre-war Geneva as a setting, but deals with topical problems and international relations. The Army film is of course an exclusively war subject.

### *Two Other War Pictures Planned by Studios*

Planned for production in the course of the next few months are two other war subjects, both of them, it would seem, films of considerable appeal apart from their war character. One of these is "A Canterbury Tale," which is to be made by the Powell, Pressburger team whose "Blimp" has provoked much controversy here in circles high and low and which currently at any rate is on the delayed list for export.

"A Canterbury Tale" is the picture of four modern pilgrims in England set in the framework of Chaucer's "Canterbury Tales." One is a local J. P., the others an American soldier, an Eighth Army veteran and a Land Army girl, who have been brought together in the neighborhood of wartime Canterbury by accident.

It will have a medieval prologue bringing to life the characters described by Chaucer and much of it will be filmed on location against the actual background of the Pilgrims Way and medieval Canterbury. The story itself is an original one with a 1943 twist.

### *"Candlelight" Melodrama and Semi-Documentary*

A melodrama with a semi-documentary setting would be a fair way of describing British Aviation Pictures' "Candlelight in Algiers" which George King is planning. It will be the story of "the lonely house" the secret meeting place on the coast of North Africa which was the rendezvous for secret agents, Fighting Frenchmen and others, before the great North African campaign opened. Mr. King will start work producing and directing at the Teddington Studios of Warner Brothers in late July.

Purely escapist is another film planned by the same company and aimed to tell in music and picture the story of George Edwardes, the producer of the first British musical comedies, spiritual father of the Gaiety Girl, and creator of Britain's first "actresstocracy." Richard Fisher and Peter Cresswell have written the story.

### *Gainsborough Production Not on War Theme*

Far from the cares and preoccupations of totalitarian warfare, too, is "Fanny by Gaslight" which Gainsborough are making at Islington from Michael Sadler's best selling novel. The film is set in the gaslight and gloom of Victorian London, and is being directed by Anthony Asquith. The film will rebuild the London of the seventies, particularly that gloomily festive corner between Leicester Square and the Haymarket, where the bloods of the day frequented the gaslit "shades" in search of the Victorian equivalent of gin fizzes and the jive.

Phyllis Calvert has been given the role of Fanny, a waif who becomes a lady's maid in a house where her own father is master. James Mason, Stewart Granger and Wilfred Lawson are in the cast. Arthur Crabtree is at the camera and John Bryan has created the settings.

Scheduled, too, for production in the future, although probably not before the New Year, is Noel Coward's "Blithe Spirit," one of the most successful and popular avenues of escape from the war for London theatre audiences.

Ever since the phenomenal success of "Blithe Spirit," film companies both here and in the U. S. have been competing with each other for the privilege of making it into a film. The reception given "In Which We Serve" still further intensified the competition.

### *New Company Will Make "Blithe Spirit"*

Whichever company gets "Blithe Spirit" it will be produced by a newly formed company, Cineguild, Limited, which will handle all films written by Noel Coward whether they are to be made in this country or in America, and its directors, Anthony Havelock-Allan, David Lean and Ronald Neame, with Coward himself, will be in complete charge of production.

The company has been formed to ensure that Coward's work shall be filmed without undergoing the indiscriminate processes of alteration that occasionally have spoiled books and plays by well known authors.

"Blithe Spirit" will go into production early next year; Mr. Lean, Mr. Neame and Mr. Havelock-Allan will begin work on the shooting script as soon as "This Happy Breed," the present Coward production, has been completed.

## Fox Wisconsin Juniors Get Annual Manager Training

The junior managers of Fox Wisconsin Theatres are preparing to take over managers' posts in approximately 65 of the circuit houses for a period of from two to four weeks. It is an annual circuit custom. The juniors recently were given advance schooling in operations at a meeting in Milwaukee and will be permitted to run the houses independently for the specified period.

## To Aid Members in Service

A fund raising committee has been named by the Film Bookers Club of Chicago for the purpose of sending gifts to its members now in service. The committee includes Jack Eckhardt, Ted Levy and Jerry Frost.

## Raise Children's Admission

Balaban & Katz in Chicago has increased children's admission prices from 17 to 20 cents in class A houses and from 11 to 15 cents in class B houses, tax included.

# PRODUCERS IN ENGLAND SEE BRIGHT TRADE FUTURE

## *Report Cites Overcoming of War Problems Which Held Output to 62*

by AUBREY FLANAGAN
*in London*

British producers, branded within the parent organization the British Film Producers Association, meeting for the second year, in their annual general conclave, through the medium of the 1943 report, have cast a three-point searchlight on the past achievements of the British industry, its present condition, and its future prospects and plans. The searchlight has in fact revealed that in spite of war conditions, in spite, too, of the restricted limits within which the scene is confined, it is tinted in roseate hues.

Numerically the past 12 months have not been considerable, with only 62 films registered in the quota period. The films, their qualities and merits of course have been dealt with during that time in the pages of MOTION PICTURE HERALD.

That they have been films of varied types and calibres goes without saying, but that they have included motion pictures of a quality and degree new for the British industry is obvious from the titles, such as "One Of Our Aircraft," "The Young Mr. Pitt," "First of the Few" and "In Which We Serve."

### *Pictures Produced Under Greatest Difficulty*

That they have been made under the most stringent difficulties is obvious, too. How much these difficulties have stood in the way of progressive achievement, how much they have been overcome, is recorded by the B. F. P. A.'s report.

The restrictions on studio space, of course, have been the principal obstacle to higher numerical production, even though this be the least, maybe, of the difficulties discussed by the B. F. P. A. The institution of a rationing scheme for costumes and clothes, operated at the behest of the Board of Trade, a voluntary, domestically manipulated machinery, in the running of which some 67,905 coupons have been issued to members, is an example of wartime adaptation to wartime conditions.

So, too, has been the research and achievement upon the use of substitute materials for such commodities as hessian and timber, for which schemes were worked out and operated on the basis of a self-operated pool, with Board of Trade sponsorship.

### *Manpower Remains Most Serious Problem*

Manpower, of course, remains one of the producers greatest headaches and the survey of the past year naturally includes a record of losses and retentions—there have been no gains—and a lamentation that, despite the assurances of the Ministry of Labor the drainage would be stopped, deferments for key personnel over 30 have been refused in many instances. Nevertheless the hope exists, thanks to careful and diplomatic approaches, there will be closer liaison between the Ministry and the industry, and an easier prospect for the immediate future.

Financially the scene has been complicated to some extent by the granting of war bonuses and higher rates of pay, these standardized in the Wages and Hours Agreement, the first of its kind, materialized with the Association of Cine Technicians and now applying to all studios and production companies.

A present problem is that of raw stock, a rationing scheme for which in application to production was devised by the Board of Trade after this year's raw stock conferences. A formula was devised under which film would be issued to producers.

The following are the principal points of the agreement:

(a) Rationing of stock to be on a film and not a period basis.

(b) Allocations to be related to production costs.

(c) The scale of allocations to be as follows:

| Production Cost £ | Celluloid Base-Allowance Feet |
|---|---|
| 50,000 | 400,000 |
| 50,000— 60,000 | 450,000 |
| 60,000— 75,000 | 500,000 |
| 75,000—100,000 | 550,000 |
| 100,000—125,000 | 600,000 |
| 125,000—150,000 | 650,000 |
| 150,000—175,000 | 700,000 |
| 175,000—200,000 | 750,000 |
| 200,000—and over | 800,000 |

(d) This scale is subject to the following reservations:

(1) Any film over 10,000 feet in length to be given an increased pro-rata allocation.

(2) Technicolor films to be given a 40 per cent increased allocation.

(3) Special musicals to be assessed separately.

(4) Production costs to be defined as double the Board of Trade Form "C" Declaration.

It is estimated that the above scale should show a saving of film stock approximating 4,000,000 feet per year.

Although, to quote J. Arthur Rank, B. F. P. A. president, "The past year has been one of solid achievement" . . . and . . . "the industry now is not only alive, it occupies a high place, and fills an honorable role, in the life of the community" . . . and "the British film production industry has, in spite of great difficulties, made great strides forward, particularly in the calibre of the pictures produced" . . . the British producer does not regard the present condition as pluperfect.

### *Sought Essential Rating For Film Industry*

Something akin to his ideal perhaps is found in the proposals presented to the president of the Board of Trade last year, proposals which are, in effect, a blue print for the industry.

These were that the industry should be scheduled as "essential," that the relations of producers and Government film units should be clarified, that a wartime committee should sit, representative of the industry and all related Government departments and services, that production should be stabilized at the 1940-41 level, that the producers should be increasingly represented on the Films Council and that yet another committee should be set up to consider the post-war situation.

### *Post-War Status Receiving Considerable Attention*

That post war situation, let it be recorded, is not far from the minds of the producers these days, and is to a great extent bound up with their recently formed Marketing Board, which has the active collaboration of the Ministry of Information and the Board of Trade, and which has selected and made ready films for immediate distribution in liberated territory, as soon as the occasion arises.

Most significant factor here is the active Governmental participation, even in the selecting of suitable subjects for retitling and dissemination. Distribution, of course, will be through the M. O. I. and the machinery set up will be taken over by the B. F. P. A. when the time is ripe. Such state sponsorship and participation is not the least significant prospect to face the British film producer's—or his competitor's—future.

## KORDA, MGM TO DO BRITISH WAR FILM

**The Kinematograph Renters Society has nominated Alexander Korda and MGM as producer and distributor, respectively, of "Rendezvous", British Government feature planned to depict the friendly cooperation between the Royal Air Force and the 8th U. S. Army Air Force, in the European theatre of operations. The British Ministry of Information had requested the KRS to submit the names of candidates.**

## Elect Joy AMPP Member To Replace Goetz

Jason Joy this week was elected a Class "B" member to succeed William Goetz in the Association of Motion Picture Producers at its meeting in Hollywood. The directors, at the same session, authorized the law committee under Herbert Freston, chairman, to continue its survey of the 50,000 patents formerly controlled by enemy nations in order to list those which may be of use to the industry. The patents recently were made available to U. S. companies for licensing by the Alien Property Custodian.

# *Navy Producing Pictures for War Workers*

According to announcements from Washington this week, the U. S. Navy has launched an extensive motion picture production and distribution program, designed primarily to inform war workers of the results of their efforts, and stressing the close collaboration of workers and sea fighters.

According to Admiral C. H. Woodward, chief of the Industrial Incentive Division of the U. S. N., the films will not be shown in commercial houses, albeit some commercial films illustrating the close relationship of labor and fleet, both in action, will be exhibited in plants.

Plans revealed by Admiral Woodward's office call for "special programs" to be held in halls, auditoriums and theatres, though details were not announced. Arrangements have been made with film distributors to furnish 16mm projectors and projectionists where plants lack these facilities. Announcements indicate that projection points have been established in some 300 localities.

Tests by the Industrial Incentive Division at a number of plants were pronounced successful, with the result that the program was launched on a permanent basis, it was said.

The program will call for showings being staged in cafeterias, locker and recreation rooms, during lunch and shift-change periods and plant rallies.

A wide variety of subjects is being planned, with several already produced and a number in production. Among those already before the camera are: "Full Speed Ahead," "This Is Guadalcanal," "The Navy Flies On," "Mary Smith, American," "The Life and Death of the *Hornet*," "The Battle in Shop 14" and "Sub Builders of the Navy." It is said the story of the *Hornet* is the entire story of General James Doolittle's "Shangri-La," from which his planes took off for their epic Tokyo bombing.

To take part in the program, war plants and shipyards must first obtain special Navy approval. The Navy permits the local distributor to make a charge of $1, plus transportation charges, for each servicing to a plant.

Announced Admiral Woodward: "The motion picture medium is a most excellent form with which . . . to portray vividly the various phases of the Navy in action and its problems, always emphasizing the fact that the plant worker is a definite part of every naval engagement."

## ASCAP Distributes Record Royalties: $1,260,000

Approximately $1,260,000 in royalties has been distributed by the American Society of Composers, Authors and Publishers to its membership and associated societies, according to a statement made early this week by the organization. The sum represents royalties for the second quarter of 1943 ending June 30th. According to ASCAP it was the largest royalty melon cut in any quarter since 1940, and represented the members' share of collections from theatres, broadcasters, dance halls and other public performances of music.

## With Cagney Productions

Margaret Bleakley, formerly in the story departments of David O. Selznick and Hunt Stromberg Productions, has joined Cagney Productions as assistant to Joseph Shea, eastern publicity representative and story editor.

## Liner Joins Service

Mitchell Liner, manager of the Cincinnati Telenews theatre, has joined the armed forces. His place has been taken by Ben Cohen,

## Confiscated Enemy Picture Patents Offered Industry

Among the many patents seized by the United States from enemy owners are countless film and film equipment patents now made available to American business men under new and liberal terms, according to Leo T. Crowley, Alien Property Custodian. The fee for obtaining license to use enemy owned patents will be a flat $15 for each patent beginning August 1, 1943.

Mr. Crowley explained that the new arrangement would make it easier for small manufacturers to put single patents to use promptly. Also to be circumvented will be the past problem of determining whether several patents covered by a single application are in a "related" field. Under the new system the class similarity of patents covered by an application will not have to be considered.

Information concerning the 40,000 patents and patent applications now held by the Alien Property Custodian may be obtained by addressing the Office of the Alien Property Custodian, Field Building, Chicago.

## Librascope Wins "E"; Is GPE Subsidairy

General Precision Equipment Corporation's president, Earle G. Hines, last week announced one of the company's subsidiaries, Librascope, Inc., of Burbank, Calif., had been awarded the Army-Navy "E" for excellence in production of war material for the Navy.

The company produces a design used by the ordnance and aeronautical departments of the armed forces. It is the second of the company subsidiaries to win the "E" award, the Cine Simplex Corporation of Syracuse, N. Y., being the first. All six of the company's plants are still manufacturing motion picture equipment as well as filling government orders.

Herbert Griffen, vice-president of the International Projector Corporation, is manager of the Librascope plant.

## Fine Night Club Operators $1,000 for WPB Evasion

Fines of $1,000 for violation of War Production Board orders freezing new construction were imposed on Frank V. Merritt and Newman H. Waters, of Birmingham, Ala., by Federal Judge Thomas F. Meany in Newark, N. J., Wednesday.

The two men pleaded guilty to information charging that alterations of the Terrace Room night club in the Mosque theatre building, Newark, were made last winter without WPB authorization. The work included installation of a 12,000 square foot acoustic ceiling, new flooring and an enlarged stage.

The fines were paid immediately by Merritt and Waters, lessees of the Terrace Room. Frank Bailey, north Jersey night club promoter, operates the Terrace Room.

## Goldman Suit Hearing Set for September

The anti-trust suit of William Goldman, independent circuit head in Philadelphia, against Warner theatre circuit and all the major distributors, has been listed for hearing during the September term of the U. S. District Court in Philadelphia. The first of such suits involving the first run theatres in the downtown district, Mr. Goldman filed his action in December, 1942, as a result of his alleged inability to get suitable first run product for his Erlanger theatre, which remains dark. He seeks triple damages of $1,350,000.

## Christie Enters Army

Frank Christie, head booker for Hamrick-Evergreen theatres in the Seattle territory, has reported to Fort Lewis after his Army induction. Before his departure, he was given two farewell parties in Seattle.

# *OWI Film Unit Is Disbanded; Mellett Resigns*

The motion picture bureau of the Office of War Information passed out of the picture July 15th, the date set by Lowell Mellett for his departure in the resignation he submitted to Director Elmer Davis last week.

Mr. Mellett's resignation was not unexpected in view of the failure of Congress to appropriate any funds for continuance of the war shorts production, to which he devoted much of his time. With only $50,000 available for his bureau, and that earmarked for liaison between the Government and the industry, there remained no responsibilities which would justify his retention of his post. The division had requested $1,200,000.

For the immediate future, at least, he will revert to his position as administrative assistant to President Roosevelt—one of the "six men with a passion for anonymity" serving as aides to the President.

Announcing Mr. Mellett's resignation, Mr. Davis made it clear that it was based on this lack of funds, saying: "We are indebted to Mr. Mellett for the establishment of cordial and satisfactory relations with the industry which we hope may continue."

Regarding the future of OWI film activities, Mr. Davis said: "Our funds will not permit any production of motion pictures by OWI for domestic use. We will, however, continue to discharge our responsibility for the coordination of Government films and liaison between the Government and the motion picture industry.

"Within a week or ten days, Palmer Hoyt, head of the domestic operations branch, and I hope to sit down with heads of the motion picture companies to discuss plans for our future operation."

At least 10 of the 15 members of the Office of War Information film bureau, which was closed on July 15 will be transferred to the overseas branch of the OWI to carry on the liaison with the studios for which the branch was set up.

Among those scheduled for transfer are Warren Pierce, who served as chief Washington liaison, William A. Cunningham, his assistant, and Mrs. Dorothy Jones, head of the scenario reviewing staff.

## WPB Approves Two Houses In Shipbuilding Center

The War Production Board has granted the Fox West Coast circuit permission to erect a $170,000, 900-seat house in Richmond, Calif., war boom center where four shipyards operate.

The WPB also granted permission to complete the building of the Rio theatre, in Richmond, owned by Richard and Henry Naseer, on which work was halted 10 months ago.

The population of Richmond since Pearl Harbor has increased from 20,000 to 160,000, resulting in the favorable rulings. The FWC theatre will be built on a lot bought 10 years ago by United Artists, whose plans to build a theatre were never carried out.

## Return Theatre to Warners

Warners' Earle theatre in Atlantic City has been turned back to its owners by the Army Air Forces, which previously used the house as a classroom. The theatre, dark for many years, was not expected to be reopened.

## File Judgment Satisfactions

Judgment satisfactions were filed in New York Federal Court last week by William J. Pedrick, Collector of Internal Revenue, for back taxes and penalties of Marlene Dietrich and her husband, Rudolph Sieber, amounting to $142,193.41.

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EMENT OF A
VE . . . UNDER
MIGHTY

*with*
Carl Esmond · Isobel Elsom · Erik Rolf
Screen Play by Lewis Meltzer and Melvin Levy · Story by Elliott Arnold
Directed by DOROTHY ARZNER · Produced by HARRY JOE BROWN
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1







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# Allied Unit Hits Rental Terms As Excessive

Sharply critical of present rental terms, Allied Independent Theatre Owners of Eastern Pennsylvania, in a bulletin this week, said that if the present "distributor policies continue, the independent exhibitors will no longer be independents; they will have lost their position as free traders and will have become commission merchants subject to the dictation of the distributors. Peonage and business slavery is the inescapable, ultimate result," they said.

"Producer-distributors and their chains of first run theatres are rolling up higher and still higher profits. At the same time, most independent exhibitors are in a worse financial position than ever before," the bulletin said. "True, that in some few instances, the exhibitor is enjoying a higher gross, but this is being syphoned away by greatly increased film rentals. And in very many cases the independent exhibitor is actually doing less gross business today than a year ago.

"The box office problem of the independent," according to Allied, "is aggravated by the gigantic film squeeze play being staged by the distributors. Feature product, actually produced and ready for release, is being hoarded; old features and reissues are being withdrawn and feature prints have been reduced; but at the same time unnecessary and unwanted short subjects are being forced. Having created a seller's monopoly, distributors are in a relentless drive for more film rental," Allied charged, adding that distributors, by raising prices to exhibitors, "are directly responsible for a vast inflationary movement in this business."

Joining other exhibitor voices which have been raised toward Washington on the subject of trade practices in general and the Consent Decree in particular, Leo F. Wolcott, president of Allied Theatre Owners of Iowa and Nebraska, last week wrote to the Department of Justice that his organization "fully concurs with and lends its unanimous support" to the report of the general counsel of the Allied States Association board of directors and the resolution adopted by that board in the matter of the Consent Decree.

## Connecticut Allied Faces Vandalism Problem

Allied Theatre Owners of Connecticut gathered July 13th at the Hofbrau in New Haven and discussed methods of dealing with theatre vandalism, an Allied War Bond and Stamp campaign and copper and scrap drives. Dr. J. B. Fishman and Maxwell Alderman, official delegates to a recent Allied regional convention at West End, N. J., read reports of action taken at that meeting.

## Brings $5,000 Damage Suit

The Crown Realty Construction Company has brought a $5,000 damage action against the Fairmount Amusement Company of New Haven, operators of the Fairmount theatre. The construction company, owners of the theatre, claim seats were destroyed. Peter Malavenda, defendant operator, has filed a counter-claim charging breach of contract.

## Gatti Brazil's Chicago Consul

V. P. Gatti, Brazil's consul in Chicago, pictured with other Brazilians at a screening of "Coney Island," 20th-Fox film, was designated as New York consul in MOTION PICTURE HERALD on July 3rd. The caption inadvertently described the screening as held in New York instead of Chicago.

## Discuss "Canteen" at Ohio Allied Caravan Session

Exhibitors representing approximately 50 theatres in southern Ohio and northern Kentucky attended the Allied Caravan meeting at the Netherland Plaza Hotel in Cincinnati on July 7th.

The main topic of discussion centered around "Stage Door Canteen." Vigorous protests were registered against the sales policy of 50 per cent preferred playing time, and the practice of United Artists contributing the theatres' money to service organizations. The entire policy, characterized as forced selling under the guise of patriotism, was denounced as an unfair trade practice. Exhibitors indicated their willingness to make their own contributions to any local service organization requiring financial assistance, provided they could buy the picture on reasonable rental terms, the only basis on which they would buy it.

Discussions otherwise covered general trade practices and an exchange of industry experiences among the members. Attending the meeting were P. J. Wood, secretary of the Independent Theatre Owners of Ohio, Columbus; Leo Jones, Upper Sandusky, Ohio, and Willis Vance, Cincinnati, regional Caravan chairmen.

## Peppiatt Honored on Taking 20th-Fox Post

Exhibitors and members of the press gathered at the Variety Club in Washington, D. C., last week for a party in honor of Charles E. Peppiatt, recently appointed branch manager of 20th Century-Fox's Washington exchange.

Installation ceremonies featured the program, with A. W. Smith, Jr., the company's eastern sales manager, in charge, and with many exhibitors present.

Among those in attendance were: Carter Barron, John J. Payette, A. E. Lichtman, Morton Thalheimer, Frank Burke, C. W. Hicks, J. Louis Rome, Benjamin T. Pitts, Allen Dibbie, John Wood, Jay Carmody, Nelson Bell, Russell Stewart, John Maynard, Al Sherman, Charles Stofberg, Herman Lowe, Andy Older, Carleton D. Smith, Carl Burkland, William Dolph, G. Bennett Larson, Kenneth Berkeley, Benjamin Hance and E. McCaughlin.

## Report Discussions on Monogram-Peskay Film

Discussions in Hollywood between W. Ray Johnston, president of Monogram, and Edward Peskay and William Roland concerning a film for Monogram release by the producing team have led to reports that one picture may be released with an option on a subsequent series. The first indication of such a transaction occurred in New York some time ago, when Mr. Peskay was in conference with Samuel Broidy, Monogram general sales manager.

## "Song of Texas" Booked by Wisconsin Theatre

The Wisconsin theatre in Milwaukee will inaugurate its new policy of featuring first run Western pictures occasionally, with the showing July 25th of Republic's "Song of Texas," starring Roy Rogers. The star will make a personal appearance in connection with the engagement, and promotional plans will run along the lines of other first run showings, according to statements released this week.

## Discuss Juvenile Problem

Discussions of the alarming rise in juvenile delinquency and pondering adequate solutions of the problem, highlighted the inaugural broadcast in a series of educational programs, "In the Public Interest," over WKRC, Cincinnati affiliate of the Mutual Broadcasting Co. The series, which will have guest speakers prominent in court, civic and correctional agencies, will be devoted to matters of civic interest based on factual material.

# MGM Executives Study Contracts In Cincinnati

Metro-Goldwyn-Mayer sales executives visited Cincinnati last Friday as the first step in its recently announced plan to conduct a series of key city analyses of exhibitor contracts with rental adjustments as the objective, if the facts warrant. Another meeting is scheduled for Chicago this Sunday, July 18th.

E. K. O'Shea, eastern division manager; J. E. Flynn, western division manager, and J. J. Maloney, central division manager, met with Edwin W. Aarons, circuit sales manager; Harold Postman, assistant to William F. Rodgers, vice-president and general sales manager, and E. M. Booth, local manager at Cincinnati to thrash out problems of individual exhibitor contracts.

Adjustments of exhibitor complaints will be made where warranted because of changing conditions and other factors resulting from the war.

Mr. Rodgers said last week when he announced the nationwide survey that "each and every account will be given a careful and sympathetic analysis preparatory to the sale of our next group of pictures. When we see that there are shifts in population as reflected by box office grosses, we don't wait for the exhibitor, but instead make the necessary adjustments," he said.

Both Mr. O'Shea and Mr. Aarons pointed out in Cincinnati that the routine being followed "is nothing new," but is predicated on the company's past policy of individual analyses and appraisals of territorial accounts to obtain "accurate information" as a basis for intelligent sales approaches according to conditions obtaining in individual situations.

In each territory, the analysis is in addition to the distributor's policy of placing the responsibility of sales and contract decisions with branch and district managers.

Following the Cincinnati session, both home office and field executives returned to their posts. Another meeting was scheduled this week for Chicago, at the Blackstone Hotel, on Sunday, July 18th, at which time a three-day session will be held preparatory to starting work on the nationwide analysis of M-G-M accounts.

Sales managers, headed by Mr. Rodgers, will confer with the district managers on the steps to be taken to carry out the formula prepared at Cincinnati. The Chicago conference will convene Sunday morning and meetings will continue through Monday and Tuesday, with individual discussion of specific problems to follow the general sessions.

In addition to Mr. Rodgers, the following home office executives will be present at the Chicago meeting: E. M. Saunders, assistant general sales manager; Mr. O'Shea; H. M. Richey, assistant to Mr. Rodgers in charge of exhibitor relations; A. F. Cummings, branch operations manager; Mr. Aaron, Mr. Postman; Howard Dietz, vice-president in charge of advertising and publicity; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation manager. John E. Flynn and John J. Maloney, western and central division sales managers, also will attend.

District managers will include: John J. Bowen, New York; Rudolph Berger, Washington; Maurice N. Wolf, Boston; Robert Lynch, Philadelphia; Charles E. Kessnich, Atlanta; George A. Hickey, Los Angeles; John P. Byrne, Detroit; Burtus Bishop, Jr., Kansas City; Harris P. Wolfberg, St. Louis, and Samuel A. Shirley, Chicago.

## Becomes Union Board Member

Otto Von Esch has been elected to the executive board of the Chicago operators' union.

# SEC Reports Sale by Chase Of GPE Stock

Sales in May of 13,413 shares of General Precision Equipment Corporation (formerly General Theatres Equipment Corporation) capital stock by the Chase National Bank, New York, leaving it with 63,300 shares, and of 10,000 shares of Radio-Keith-Orpheum common stock by Rockefeller Center, New York, leaving it with 390,000 shares, were the largest single transactions reported this week from Philadelphia by the Securities and Exchange Commission in its monthly summary.

The SEC, however, reported three other transactions in four-figure lots—the sale of 6,000 shares of Warner Brothers common stock by Harry M. Warner, leaving him with 144,060 shares; the purchase of 4,000 and sale of 500 shares of Warner Brothers common by Joseph Bernhard, who held 6,500 shares at the close of the month, and the sale of 1,000 shares of Monogram Pictures common by Norton V. Ritchey, leaving him with 2,268 shares.

Other reports showed the purchase by Frederick L. Ehrman, director, acting through Lehman Brothers, of 2,320 Radio-Keith-Orpheum warrants for common and 125 shares of preferred and the disposition through secondary distributions of 50 shares of common stock, 2,320 warrants and 1,125 shares of preferred stock.

In addition to its disposition of General Precision Equipment holdings, Chase National Bank sold 400 shares of Twentieth Century-Fox preferred stock, leaving it with 665,716 shares. Walter Siermers, director, sold 500 shares of Trans Lux common, leaving him with 1,000 shares; Preston Davie, director, sold 500 Universal Corporation common voting trust certificates, leaving him with 3,700, and Henry Ginsberg, through his wife, purchased 100 shares of Paramount Pictures common stock, representing her entire holdings.

Reports on the holdings of persons becoming officers or directors of film corporations also were filed with the SEC, showing that J. Arthur Rank held no stock in Universal Pictures when he joined the directorate April 30th; William F. Whitman held 45 shares of Keith-Albee-Orpheum preferred stock when he became a director May 18th, and Floyd B. Odlum held 800 shares of Radio-Keith-Orpheum preferred and L. Boyd Hatch held no stock, when they became directors June 2nd.

## National Decency Legion Classifies Nine Films

The National Legion of Decency reviewed nine films for the current week, classifying five as unobjectionable for general patronage, three as unobjectionable for adults and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Alaska Highway," "Black Hills Express," "Bombers Moon," "Coastal Command" and "What's Buzzin' Cousin." Class A-2, Unobjectionable for Adults: "Danger, Women at Work," "Follies Girl," "Marvels of the Bull Ring." Class B, Objectionable in Part: "Fire in the Straw."

## Plays Host to Draftees

A 6:30 A.M. reveille once a month is one of the home front chores undertaken by Michael Zala, manager of Rugoff and Becker's Art theatre in New York City. He gets up to open the house as a meeting place for selectees en route to the Army from Local Board 17. Red Cross workers serve coffee and doughnuts in the theatre while the draftees get final instructions.

## SHORT PRODUCT PLAYING BROADWAY

*Week of July 12th*

**ASTOR**
The Lonesome Mouse.....MGM
Lift Your Head, Comrade (British).....Victory Film
*Feature: Best Foot Forward*..MGM

**CRITERION**
Yankee Doodle Mouse .....MGM
Lift Your Head, Comrade (British).....Victory Film
*Feature: Bombardier* .....RKO

**GLOBE**
To Duck or Not to Duck....Vitaphone
Lift Your Head, Comrade (British).....Victory Film
*Feature: Somewhere in France.* United Artists

**HOLLYWOOD**
With Rod and Reel on Anacostia Island .....Vitaphone
Lift Your Head, Comrade (British).....Victory Film
*Feature: Mission to Moscow*. Warner Bros.

**MUSIC HALL**
Bill Jack vs. Adolf Hitler (March of Time).....20th Cent.-Fox
Lift Your Head, Comrade (British).....Victory Film
*Feature: The Youngest Profession* .....MGM

**RIALTO**
Women in Blue.....20th Cent.-Fox
Too Weak to Work.....Paramount
*Feature: Two Tickets to London*.....Universal

**ROXY**
Lift Your Head, Comrade (British).....Victory Film
*Feature: Coney Island*.....20th Cent.-Fox

**STRAND**
Rear Gunner .....Vitaphone
Rover's Rangers .....Vitaphone
*Feature: Background to Danger* .....Warner Bros.

## Publicists Ask Action on Contract Arbitration

The Screen Publicists Guild of New York, Local 114, met last week at the Hotel Picadilly and voted unanimously to send telegrams to seven film companies requesting speedy action on the recently agreed upon arbitration in present contract negotiations.

Wires also were sent to the two companies whose contracts do not contain arbitration clauses, asking for further meetings, and to Warner Brothers for early reopening of negotiations.

The union also elected Carl Rigrod of RKO Radio as second vice-president to succeed Lawrence H. Lipkin, who resigned recently.

## Briggs RCA Vice-President

Loyd A. Briggs, one time communications manager of RCA Communications, Inc., was elected vice-president and general superintendent at a meeting last week of the company's board of directors. Mr. Briggs has been attached to RCAC's central office since 1938.

## Bloomfield Joins PRC

Sid Bloomfield, manager of the Lennox theatre, Philadelphia, has left to join Producers Releasing Corporation in that city as a salesman, assigned to the city territory.

# Four Clearance Cases Filed In Arbitration

Four arbitration actions, all clearance complaints, were filed this week in the American Arbitration Association's motion picture tribunals at Washington and Boston.

The Appeal Board on Monday also refused to entertain the petition of the Norris Amusement Company for reopening of the appeal decision on the clearance action of Harry Fried, operator of the Riant theatre, Conshohocken, Pa. In decision No. 74 on June 21st the board modified the 22nd Philadelphia case, setting up a new availability formula and cutting Norris theatre company clearances. The Norristown circuit said that it had new evidence.

### *Boston*

The E. M. Loew circuit named the five consenting distributors in a clearance action filed at Boston on July 7th in behalf of its second run Hollis theatre, in Framingham, Mass. The 60-day margins granted to the St. George and Gorman's theatres by Paramount, RKO, Warners, MGM and Twentieth Century-Fox were termed unreasonable by the Hollis. Mr. Loew asked a 14-day maximum to the St. George and one day to Gorman's.

### *Washington*

Thomas D. Goldberg, Baltimore independent circuit operator, on Monday filed two clearance actions at Washington against 20th Century-Fox. In the 14th case, filed for the Hilton theatre in Baltimore, Mr. Goldberg said the margins of the Forest and Gwynn theatres were unreasonable and asked that they be eliminated and the Hilton granted clearance over the two theatres.

In Case No. 15 for the Harford theatre, also in Baltimore, Mr. Goldberg attacked the clearances of 14 days granted to the Boulevard and Waverly theatres and requested their elimination.

### *New York*

New York's 50th complaint, a clearance action against MGM, 20th Century-Fox and RKO, was filed Tuesday by the Schuyler Theatre, on Columbus Avenue, near 86th Street, Manhattan. It is part of the Brandt circuit. It asked that the seven day clearance of the Arden theatre, Columbus Avenue and 112th Street, be found unreasonable as to area and eliminated.

The Appeal Board for the first time approved a consent award Tuesday when it accepted a stipulation settling Warners appeal of clearance cuts granted to the Astor theatre, Newark, in the 41st New York case. Modifying the award of A. S. Robinson, the five consenting distributors and the Olef (OK) Amusement Company, operating the Astor, agreed to eliminate clearance of the Stanley and Mayfair theatres, and set maximums of 14 days to the Sanford and seven to the Castle, in Irvington, and three to the Savoy in Newark. The Board charged costs to Warners and provided that if current playing arrangements change any of the parties may reopen the case.

### *Albany*

Clearances of the Fabian theatres in Schenectady over the Scotia theatre, Scotia, N. Y., were cut in a decision by Charles Ranney, arbitrator of the 11th Albany case. The Scotia is one of the houses which the Schine circuit was required to sell. It is operated now by Sol Schaefer, former Schine employe, who is now president of the Edsol Corporation. MGM, Paramount, RKO and Fox must cut first run Schenectady from 35 to 28 days over second, moving Fabian's combined clearance over Scotia from 49 to 42 days.

# SMASH OPENING

The Warner Kind!

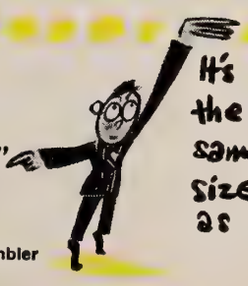



FOR

# Background to Danger

**3 LOS ANGELES HOUSES. IN N. Y. AT THE STRAND; ALSO MICHIGAN, DETROIT; ARNER, MEMPHIS; STANLEY, PHILLY; EARLE & AMBASSADOR, WASH.; AND MORE!**

GEORGE RAFT • SYDNEY GREENSTREET
in
"Background to Danger"
with PETER LORRE • Brenda Marshall
Directed by RAOUL WALSH
Screen Play by W. R. Burnett • From a Novel by Eric Ambler



It's the same size as "ACTION IN THE NORTH ATLANTIC"

# President Balks Congress FCC Investigation

Barred by orders of President Roosevelt from questioning Army or Navy officers or obtaining documents in those departments and the Bureau of the Budget relating to the intelligence operations of the Federal Communications Commission, Representative E. E. Cox of Georgia, chairman of the committee investigating the commission, threatened last week to take the matter to the floor of the House, charging that its dignity and constitutional authority had been flouted.

Mr. Cox voiced his resentment in a three-page statement Friday, after officials of all three agencies advised him that they were acting under the President's orders, and that he had held that release of documents requested by the committee would be contrary to the public interests."

The President's attitude, the Congressman charged, raises a "fundamental" question whether it is possible and appropriate for the Chief Executive to limit the investigations of a select committee of Congress.

However, he said, the committee, for the time being, would refrain from insisting upon the appearance of Army and Navy officers or pressing for the production of memoranda and records from those departments but, he added, "if the committee finds itself too seriously handicapped by the present situation, it will feel called upon to refer the matter back to the House of Representatives for action."

Mr. Cox found himself balked also when he called Chairman James L. Fly and Charles R. Denny, Jr., general counsel of the FCC, both officials declaring they had been directed not to testify by the Board of War Communications, of which Mr. Fly is chairman and Mr. Denny is law committee chairman, about a board hearing which Eugene L. Garey, $1-a-year committee counsel, said involved charges against Neville Miller, president of the National Association of Broadcasters.

Mr. Fly clashed with both Mr. Cox and Mr. Garey. He asserted that the committee was without authority to extend its probe of the FCC to the BWC. At one point he sought to make a statement stressing the importance of preserving the secrecy of the documents refused by the War and Navy Departments, and was told by Mr. Cox he could not make a "sounding board" of the committee, and exchanged insults with Mr. Garey over their respective legal abilities.

Meanwhile, the mystery of the renomination and subsequent withdrawal of George Henry Payne for another term as a member of the FCC remained unsolved with President Roosevelt declining to tell his press conference anything about the matter other than that all guesses appearing in the press had been wrong.

## Son of Harry Weiner of Columbia Wins Medal

Second Lieut. Herbert Y. Weiner, U. S. Air Corps, son of Harry Weiner, branch manager for Columbia Pictures in Philadelphia, has been awarded the Soldier's Medal for heroism, according to orders published by Headquarters of the Sixth Air Force. Lieut. Weiner rescued a fellow officer from drowning in the ocean at Guatemala.

## PRC Adds Exchanges

Producers Releasing Corporation exchanges in Dallas, Oklahoma City and Little Rock have been added to the division now under the supervision of Fred A. Bohrs. The division previously covered Atlanta-Charlotte, New Orleans, Philadelphia and Washington.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 89**—Battle for Munda. . . . Glider spans Atlantic. . . . Giraud in U. S. . . . Pantelleria action. . . . Princess christened in Canada. . . . Whirlaway retired. . . . OWI releases Nazi films.

**MOVIETONE NEWS—Vol. 25, No. 90**—Allies invade Sicily. . . . Giraud honors unknown soldier. . . . WAVES graduate from Hunter. . . . Army nurses train. . . . Hagg breaks record. . . . Lew Lehr newsette. . . . Champ diver performs.

**NEWS OF THE DAY—Vol. 25, No. 287**—Navy bombards Japs. . . . How Yanks took Jap bases. . . . Axis bombing futile. . . . Giraud in U. S. . . . Red Skelton on camp tour. . . . Glider spans Atlantic. . . . Princess baptized in Canada.

**NEWS OF THE DAY—Vol. 25, No. 288**—Invasion of Sicily by Allies. . . . War Manpower Commission's Paul McNutt in address to nation. . . . Giraud and DeGaulle pledge French fight to the finish to achieve victory.

**PARAMOUNT NEWS—No. 92**—Axis bombing of Pantelleria fails. . . . Giraud brings French pledges. . . . Princess christened. . . . Pacific sea victory. . . . Bob Hope on USO tour. . . . Navy bombings shatter Jap bases.

**PARAMOUNT NEWS—No. 93**—Hagg smashes two-mile record. . . . WAVES graduate at Hunter College. . . . Nurse test for Army nurses. . . . General Giraud visits U. S. shrine. . . . Invasion of Sicily.

**RKO PATHE NEWS—Vol. 14, No. 92**—General Giraud visits Roosevelt. . . . Glider in transatlantic flight. . . . Navy blasts New Georgia Islands. . . . Whalers get meat from sea. . . . Princess baptized in Canada.

**RKO PATHE NEWS—Vol. 14, No. 93**—Giraud at U. S. shrine. . . . Allies rehearse for invasion. . . . George VI visits Allied leaders. . . . Mobile gun is new army weapon. . . . Hagg wins mile run.

**UNIVERSAL NEWSREEL—Vol. 16, No. 205**—Giant Pacific push under way. . . . Transatlantic glider. . . . Giraud visits Roosevelt. . . . Axis bombs Pantelleria ineffectively. . . . Cavalry men have rodeo. . . . Whirlaway retired.

**UNIVERSAL NEWSREEL—Vol. 16, No. 206**—Sicily invaded. . . . Giraud visits shrine. . . . Blind worker speeds war production. . . . Anti-aircraft half-trucks carry punch. . . . Hagg tops record.

**ALL AMERICA NEWS—Vol. 2, No. 38**—Youngsters aid armed forces. . . . New service center in Chicago. . . . Virginia University's head gives plans of college. . . . Soldiers conduct beauty contest. . . . Bluejackets graduate.

## Howard Black Meets Trade Press at New York Party

Howard Black, vice-president of Time, Inc., and in charge of March of Time sales and distribution policy, was introduced to trade press representatives at a buffet supper at the Cloud Club in the Chrysler Building in New York last Friday night. A screening of March of Time's latest release, "Bill Jack vs. Adolph Hitler," was shown.

The gathering included, besides trade press representatives, Tom J. Connors, Richard de Rochemont, William Gehring, Maurice Silverstone, Sam Shain, Phil Williams, David Bader, William Clark and Martin Moskowitz.

## Operators' Union Wins Suit

Judge Morris Eder last week in New York Supreme Court dismissed the $1,000,000 libel action brought by the Scoop 14th Street Corporation against the Motion Picture Operators Union, Local 306. The plaintiffs had claimed that during a recent strike one of the union's pickets had made slanderous remarks against the management.

## Fire Destroys Theatre

The Sterling theatre, Sterling, Ill., was destroyed by fire last week, causing damage estimated at $90,000 and threatening the entire business district. Seven firemen were injured. A crowd of children filed out of the theatre in orderly fashion, without injury, while the Green River ordnance plant and Rock Falls fire departments aided in controlling the blaze.

# Two Films Held Fourth Week On Broadway

M-G-M's "The Youngest Profession" was held over at New York's Radio City Music Hall for a fourth week starting Thursday. The film stars Virginia Weidler and Edward Arnold with Greer Garson, Lana Turner, Walter Pidgeon, Robert Taylor and William Powell appearing as "guest stars." The stage offering featuring the Don Cossack Chorus was held over with the picture.

"Dixie," all-Technicolor Paramount musical starring Bing Crosby and Dorothy Lamour, went into its fourth week at New York's Paramount theatre Wednesday. The Andrew Sisters continue to head the stage show.

An all-time record for the Roosevelt theatre in Chicago was set during the Fourth of July week, with the first run of "China," Paramount feature starring Alan Ladd.

A number of Mr. Ladd's earlier efforts are being revived because of his recent successes. The latest is Monogram's "The Right Man," in which he appeared with Julie Bishop. A Chicago Loop run, beginning July 17th at the Studio theatre, as part of a double bill with "Son of the Sheik," will be exploited by comparing Rudolph Valentino and Alan Ladd as lovers.

Soundies, the three minute film machines, which are used extensively in war plants and night spots, are reissuing "I Look at You," featuring Ladd and Donna Drake.

"Lady of Burlesque," Hunt Stromberg's current United Artists release co-starring Barbara Stanwyck and Michael O'Shea, went into its seventh week at the United Artists theatre in San Francisco July 13th, and into its second week at the Fox in Oakland and the Liberty, Seattle.

"Moon and Sixpence," specially narrated for the Spanish-speaking trade by United Artists, is reported to be going strong in its third week of its first Mexican run at the Palacio Chino, Mexico City, while the film makes its debut in smaller key Mexican cities.

Michael Balcon's "Somewhere in France," produced at Ealing Studios in England, opened at the Globe theatre in New York last Saturday. Edward Small Productions is distributing through United Artists.

Loew's Ohio theatre in Columbus has held over "Stage Door Canteen" for a second week. The film is the fourth picture ever to get an extended run at that theatre.

## New Technique Is Success

The first to make use of the new narration technique developed by Walter Gould, United Artists' foreign manager, "The Moon and Sixpence" grossed 25,877 pesos, or about $5,000 in its opening week at Buenos Aires' Ideal theatre. This top figure following its Mexican success serves to prove the efficacy of the innovation, according to Mr. Gould.

## Norwegian Film in Color

The Royal Norwegian Information Service of the Royal Norwegian Embassy in Washington, film-photo division, is preparing the distribution of a color film, "Wings for Norway." Al Sherman, publicity consultant, is in New York to handle the details.

## Returns to Film Post

Harry Dressler, honorably discharged from the Marines, has returned to his post as head shipper at the 20th Century-Fox exchange in Philadelphia.

# WARNER BROS.' TRADE SHOWINGS OF

# "WATCH ON THE RHINE"

## *Starring* BETTE DAVIS · PAUL LUKAS

also screening of "MURDER ON THE WATERFRONT"

| CITY | PLACE OF SHOWING | ADDRESS | WATCH ON THE RHINE | | MURDER ON THE WATERFRONT | |
|---|---|---|---|---|---|---|
| | | | Day and Date | Time | Day and Date | Time |
| Albany | Warner Screening Room | 79 N. Pearl St. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 12:30 P.M. |
| Atlanta | RKO Screening Room | 191 Walton St. N.W. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 2:00 P.M. |
| Boston | RKO Screening Room | 122 Arlington St. | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 4:00 P.M. |
| Buffalo | 20th Century-Fox. Sc. Rm. | 291 Franklin St. | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 11:00 A.M. |
| Charlotte | 20th Century-Fox. Sc. Rm. | 308 S. Church St. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 2:00 P.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 3:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | Mon. 7/26 | 8:00 P.M. | Mon. 7/26 | 7:00 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | Mon. 7/26 | 8:00 P.M. | Mon. 7/26 | 10:00 P.M. |
| Dallas | 20th Century-Fox. Sc. Rm. | 1803 Wood St. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 2:00 P.M. |
| Denver | Paramount Sc. Room | 21st & Stout Sts. | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 4:00 P.M. |
| Des Moines | 20th Century-Fox. Sc. Rm. | 1300 High St. | Mon. 7/26 | 12:45 P.M. | Mon. 7/26 | 2:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 3:30 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan | Mon. 7/26 | 1:00 P.M. | Mon. 7/26 | 3:00 P.M. |
| Kansas City | 20th Century-Fox. Sc. Rm. | 1720 Wyandotte St. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 3:30 P.M. |
| Los Angeles | Vitagraph Sc. Rm. | 2025 S. Vermont Ave. | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 4:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 3:30 P.M. |
| Minneapolis | 20th Century-Fox. Sc. Rm. | 1015 Currie Ave. | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 10:30 A.M. |
| New Haven | Warner Th. Proj. Rm. | 70 College St. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 2:00 P.M. |
| New Orleans | 20th Century-Fox. Sc. Rm. | 201 S. Liberty St. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 1:00 P.M. |
| New York | Home Office | 321 W. 44th St. | Mon. 7/26 | 2:30 P.M. | Mon. 7/26 | 10:00 A.M. |
| Oklahoma | 20th Century-Fox. Sc. Rm. | 10 North Lee Ave. | Mon. 7/26 | 10:00 A.M. | Mon. 7/26 | 1:00 P.M. |
| Omaha | 20th Century-Fox. Sc. Rm. | 1502 Davenport St. | Mon. 7/26 | 1:00 P.M. | Mon. 7/26 | 3:00 P.M. |
| Philadelphia | Vine St. Sc. Rm. | 1220 Vine St. | Mon. 7/26 | 11:00 A.M. | Mon. 7/26 | 10:00 A.M. |
| Pittsburgh | 20th Century-Fox. Sc. Rm. | 1715 Blvd. of Allies | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 4:00 P.M. |
| Portland | Star Screening Room | 925 N.W. 19th Ave. | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 4:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 E. First South | Mon. 7/26 | 2:00 P.M. | Mon. 7/26 | 4:00 P.M. |
| San Francisco | Republic Sc. Rm. | 221 Golden Gate Ave. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 3:30 P.M. |
| Seattle | Jewel Box Sc. Rm. | 2318 Second Ave. | Mon. 7/26 | 1:30 P.M. | Mon. 7/26 | 3:30 P.M. |
| St. Louis | Sirenco Sc. Rm. | 3143 Olive St. | Mon. 7/26 | 1:00 P.M. | Mon. 7/26 | 3:00 P.M. |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | Mon. 7/26 | 9:45 A.M. | Mon. 7/26 | 11:45 A.M. |

*Keep Selling The "Shangri La" Stamp Drive!*

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor**
**ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**CITY WITHOUT MEN:** Linda Darnell, Doris Dudley—A fair amount of action but not much drawing power. Very few people in this community like this type of picture. Played Thursday, June 24.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va. Small town patronage.

**COMMANDOS STRIKE AT DAWN:** Paul Muni, Lillian Gish—We had a very poor print. Picture well liked. Played Friday, Saturday, June 25, 26. —Tom Poulos, Paonia Theatre, Paonia, Colo.

**DESPERADOES, THE:** Randolph Scott, Glenn Ford—A Technicolor feature that will stack up with any Western ever made. Full of action and comedy. Fine business and no complaints.—W. J. Haney, Milan Theatre, Milan, Ind.

**HELLO, ANNAPOLIS:** Tom Brown, Jean Parker —Did nice business on this program picture. Appreciated by young and old in spell of hot weather. Played Monday, June 28.—Harland Rankin, Center Theatre, Chatham, Ont.

**LET'S HAVE FUN:** Bert Gordon, Margaret Lindsay—Nice program picture that was double billed with "Jacare" to nice business. The Mad Russian gets the young folks. Played Monday-Wednesday, June 28-30.—Harland Rankin, Centre Theatre, Chatham, Ont.

**NO PLACE FOR A LADY:** William Gargan, Margaret Lindsay—More walkouts than any picture we have played this year. It is one of those pictures that makes the manager want to hide when the patrons come out of the exits. Played Sunday, Monday, June 27, 28.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va. Small town patronage.

**REDHEAD FROM MANHATTAN:** Lupe Velez, Michael Duane—Business was only fair on this picture, but if patrons like music and dancing—play it. Played Tuesday, June 15.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**REVEILLE WITH BEVERLY:** Ann Miller, William Wright—A swell little picture for the small town that is sure to please. Held up well for two days and was helped by word of mouth advertising. Played Sunday, Monday, June 20, 21.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va. Small town patronage.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Janet Blair—A musical that would do credit to the large producers. A dog act that will appeal to both young and old. This combined with plenty of comedy and music seemed to please all who came out. Played Thursday, June 17th.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va. Small town patronage.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Jack Oakie, Janet Blair—This was really something to shout about. This picture was enjoyed by everyone. The public is tired of war pictures and want to see more pictures like this to take their minds off the war. Played Wednesday, Thursday, June 16, 17.— Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

## Metro-Goldwyn-Mayer

**COURTSHIP OF ANDY HARDY, THE:** Mickey Rooney, Lewis Stone—Just another in the Hardy series. Audience seemed to like it very much. Played Sunday, Monday, June 20, 21.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town patronage.

**JOURNEY FOR MARGARET:** Robert Young, Laraine Day—A dandy show, but no extra business. People enjoyed it, however, so it still is a good show that will satisfy. Played Tuesday-Thursday, June 29-July 1.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**JOURNEY FOR MARGARET:** Robert Young, Laraine Day—Very good. Many good comments.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**RANDOM HARVEST:** Greer Garson, Ronald Colman—One of those pictures that does your house good. Liked by all. Worthy of spending extra money to exploit. Played Sunday-Wednesday, June 13-16.— Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**STAND BY FOR ACTION:** Charles Laughton, Robert Taylor—Pleased those that came in, but smacks too much of war. Business not good for this class of picture. Patrons dodge them, so why don't I?— Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**TENNESSEE JOHNSON:** Van Heflin, Ruth Hussey—Attendance not good, especially the second night. History features never do go over good here. Van Heflin is a grand actor in any role. Better have something lively for the small fry when you play this or they'll let you know about it. Played Friday, Saturday, June 25, 26.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

**THREE HEARTS FOR JULIA:** Ann Sothern, Melvyn Douglas—Way below the standard of previous Ann Sothern productions. Failed to draw and failed to please. Played Sunday, Monday, June 13, 14.—A. B. Pierce, Crumpler Theatre, Crumpler, W. Va. Small town patronage.

**TISH:** Marjorie Main, Lee Bowman—The attendance was fair and picture pleased as they like comedy features here very much; nearly everyone here likes Marjorie Main. Played Saturday, Sunday, July 3, 4.— Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

## Monogram

**ROCK RIVER RENEGADES:** Corrigan, King, Terhune—Pretty good Western. Less Corrigan and more of Terhune and his dummy would make this series better. Terhune, profit by Edgar Bergen's success, and give us a little novelty along with "Elmer."—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**WEST OF THE LAW:** Buck Jones, Tim McCoy—Pretty good Western. What's become of Jack Randall and Smith Ballew? Would like to see them in a new series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Paramount

**CHINA:** Loretta Young, Alan Ladd—A swell picture, deserving of big business. It must have a lot of favorable word-of-mouth as business was about even for both nights, which is unusual here. As usual, the ban on driving kept business down. Played Friday, Saturday, June 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**CHINA:** Loretta Young, Alan Ladd—One of the best pictures of its type to come from any studio this year. No walkouts, no complaints, business swell. William Bendix is good in all his pictures, but I think this was his best performance. We can certainly use more of this kind. Played Monday, Tuesday, June 21, 22.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**FOREST RANGERS, THE:** Fred MacMurray, Paulette Goddard—A natural for a small town, and especially where there are forests. Wonderful color and good sound. Played Saturday-Monday, June 26-28.— Tom Poulos, Paonia Theatre, Paonia, Colo.

**HENRY ALDRICH, EDITOR:** Jimmy Lydon, Charlie Smith—The Aldrich pictures are always good and this is better. Will do business and is priced right.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**HENRY ALDRICH GETS GLAMOUR:** Jimmy Lydon, Charlie Smith—This is about "tops" in the Aldrich series so far as entertainment goes. Everyone here liked it. Played Friday, Saturday, June 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**HENRY ALDRICH GETS GLAMOUR:** Jimmy Lydon, Charlie Smith—Patrons here like this series. Good for family trade. This one O.K. Played Wednesday, Thursday, June 23, 24.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**LADY BODYGUARD:** Eddie Albert, Anne Shirley —Doubled with "Dude Cowboy" (PRC). Both OK as programmers. Played Friday, Saturday, June 4, 5.— H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Fay Bainter, Carolyn Lee—Good picture. Old story and many wanted to see it again. Played Friday, Saturday, June 25, 26.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**REAP THE WILD WIND:** Ray Milland, Paulette Goddard—This was played as a return engagement at regular prices. A disappointment at the box office this time, doing about half of normal business for this time of the year. Last year at advanced prices it broke our record. Played Friday, Saturday, June 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**ROAD TO MOROCCO:** Bob Hope, Bing Crosby, Dorothy Lamour—Pure hokum, but good and entirely escapist. Played late and the weather was hot, so gross nothing extra.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Victor Moore, Eddie Bracken—I cannot see why this picture does business. It must be the stars in it. Business was good and that's what counts.—Harland Rankin, Centre Theatre, Chatham, Ont.

**STREET OF CHANCE:** Burgess Meredith, Claire Trevor—Fair. Played on a weekend double bill with no complaints. Played July 2-3.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

## Producers Releasing Corp.

**BEHIND PRISON WALLS:** Aian Baxter, Gertrude Michael—Played this on a weekend double bill upon the reviewer's report that it was "excellent." In my customers' estimations it was pretty bad. Had many walkouts. In a small town this type of picture just doesn't go. Played Friday, Saturday, June 25, 26.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

## Republic

**BOOTS AND SADDLES:** Gene Autry, Smiley Burnette—Autry is still good and people will pay to see him.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**HEART OF THE GOLDEN WEST:** Roy Rogers —Good Western, and will build Rogers' pictures. Farmers want to see them rather than war pictures. —Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**HEART OF THE GOLDEN WEST:** Roy Rogers, Gabby Hayes—This drew a large crowd, but why people go for this kind of show is beyond me. The story is the same as any Western, and all Westerns are about alike in story and gun play with a fist fight somewhere. Just fair. Rogers will never draw here as Gene Autry did. Played Saturday, July 3.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**HIT PARADE OF 1943:** John Carroll, Susan Hayward—Pleasing musical, loaded with stars and bands, dancers, singers and comedy. What more can you ask? My gang liked this very much. Give us more of these musicals. They are like a shot-in-the-arm for wartime audiences. Played Sunday-Tuesday, June 27-29.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

**HIT PARADE OF 1943:** John Carroll, Susan Hayward—A musical show that is tops. Three good bands

(*Continued on page* 66)

# THIS AD!



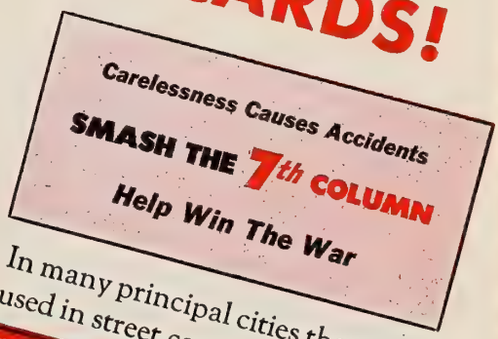

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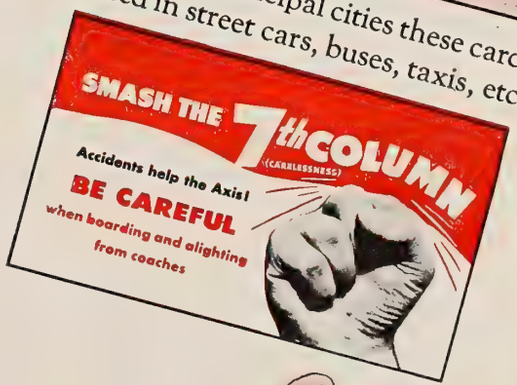



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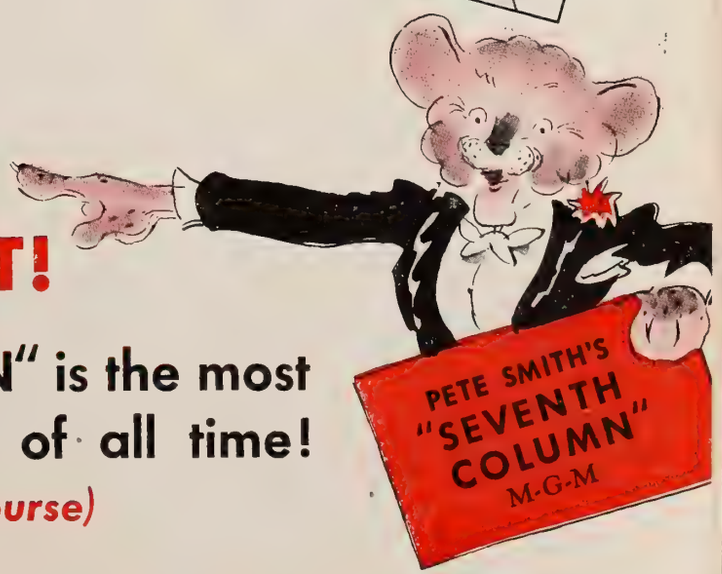

In many principal cities these cards used in street cars, buses, taxis, etc.




# THESE FACTS!

* Backed by $100,000 promotion campaign!
* Special articles placed with magazines and news services!
* U. S. Junior Chamber of Commerce to stage SEVENTH COLUMN campaign in 850 cities! (See results of July 15th Premiere test campaign in Washington, D.C.)
* Nation-wide cooperation from Film Award Safety Committee, representing National Safety Council, Police Chiefs, Life Underwriters and other major safety groups.

# THIS STATEMENT!




**PETE SMITH'S "SEVENTH COLUMN" is the most widely advertised Short Subject of all time!**

***(Metro-Goldwyn-Mayer, of course)***

*Sell War Stamps to Launch Plane Carrier "Shangri-La"!*

(*Continued from page 64*)
and a lot of fine specialties. Good business on both days.—W. J. Haney, Milan Theatre, Milan, Ind.

**JOHNNY DOUGHBOY:** Jane Withers, Patrick Brook—This drew good crowd on Cash Night. Pretty good. Could have been much better.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**KING OF THE COWBOYS:** Roy Rogers—Roy Rogers is quite popular with our children. Westerns are not as popular as they used to be. Played Thursday-Saturday, July 1-3.—Harland Rankin, Centre Thaetre, Chatham, Ont.

**MANTRAP, THE:** Lloyd Corrigan, Dorothy Lovett—This is an average picture that will get by on Bargain Night or on a double bill. Played Tuesday, June 22.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rurl patronage.

**SHADOWS ON THE SAGE:** Three Mesquiteers—Only a fair Western. No draw like Autry or Rogers. Played Friday, Saturday, June 18, 19.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**SHANTYTOWN:** Mary Lee, John Archer—A fine little show for a low budget picture. Joseph Santley does much with little and makes a nice job of it. Mary Lee is big time material. With the proper coaching in voice and dramatics she has the makings of another Garland. Go to it, Mary. My gang thinks you are swell. This was the second half of a double bill, "Keep 'Em Slugging" being first. Played Sunday, Monday, July 4, 5.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

**SOUTH OF THE BORDER:** Gene Autry—These reissues are still above average in my town. This was a dandy Western in my estimation. Played Friday, Saturday, June 25, 26.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

## RKO Radio

**DUDE COWBOY:** Tim Holt—Doubled with "Lady Bodyguard" (Paramount). Both OK as programmers. Played Friday, Saturday, June 4, 5.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—Not everyone liked this picture and we know that some of our people made it a point to stay away when it played. However, it did better than average for the days, taking into consideration the ban on driving. Played Sunday, Monday, June 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**KING KONG:** Fay Wray, Robert Armstrong—Did excellent business on third trip to my theatre. RKO, what about a reissue on "Son of Kong?"—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**NAVY COMES THROUGH, THE:** Pat O'Brien, George Murphy—My crowd was way below part on this, due to rainy weather. The picture is in itself a grand piece of work. RKO has produced better shows this year than at any time during the past three years. I don't believe any theatre could go wrong by playing this one. It's a box office natural. Played Monday, Tuesday, June 28, 29.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**SALUDOS AMIGOS:** Disney South American Feature—Disappointing. Not enough cartoon. Too much off-screen voice on how it was made. Played Friday, Saturday, June 18, 19.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**SEVEN DAYS LEAVE:** Lucille Ball, Victor Mature—Good picture—a natural in these times. Will satisfy any situation.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**TARZAN TRIUMPHS:** Johnny Weissmuller, Frances Gifford—Very good at the box office, considering the times. Brought out all the kids whom we haven't seen for a long time. Don't promise them too much, as this suffers by comparison with Leo's "Tarzan" pictures. Played Friday, Saturday, July 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**THEY GOT ME COVERED:** Bop Hope, Dorothy Lamour—Very well liked here. The sort of tomfoolery that is right up Bob's alley. The only thing wrong was more Nazi agents and Heil Hitlers, although saved by Hope's antics. Lamour poor. Played Sunday-Tuesday, June 20-22.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

## Twentieth Century-Fox

**A-HAUNTING WE WILL GO:** Laurel and Hardy—Audience was disappointed as it is not as good a picture as they have made in the past. My advice—don't play in small towns. Played Sunday, Monday, June 27 28.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town patronage.

**DESERT VICTORY:** War in Africa Feature—An unusual record of the African front. O.K. if your patrons like this sort of theme, which we have in the newsreels twice a week. Played Friday, Saturday, June 18, 19.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne—A showman's dream come true. Just what the doctor ordered. Miss Faye more beautiful than ever. Color exquisite, music beautiful. Let's have more musicals like this so we will have an audience to show our Victory shorts to. Business naturally terrific. Played Sunday-Thursday, June 6-10.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—In a cycle of war pictures, this has had to suffer both at the box office and in the audience. All the players do exceptionally well in a fine story, ably directed and produced. Business was the poorest of the season; weather 100 degrees and no car trade. Played Sunday, Monday, June 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—"Immortal Sergeant" is a very good picture but it did not draw for me. War pictures just don't click here, probably due to the fact we play plenty of news and March of Time.—W. J. Haney, Milan Theatre, Milan, Ind.

**LITTLE TOKYO, U.S.A.:** Preston Foster, Brenda Joyce—Nice program picture. We double billed it for a weekend with Gene Autry and did nicely. Very timely. Should do well in the States.—Harland Rankin, Centre Theatre, Chatham, Ont.

**MAN IN THE TRUNK, THE:** Lynne Roberts, George Holmes—Only fair. Hardly that.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**MEANEST MAN IN THE WORLD:** Jack Benny, Priscilla Lane—Doubled with "At the Front." This is the poorest 20th-Fox of this year. My audience sure didn't care for it. Played Sunday, Monday, June 20, 21.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**MEANEST MAN IN THE WORLD:** Jack Benny, Priscilla Lane—I don't know about him being the meanest man in the world, but I do know it's one of the worst pictures we have shown in many a day. Rochester was the only thing that kept it from being a complete washout. Played Sunday, Monday, June 20, 21.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

**MY FRIEND FLICKA:** Roddy McDowall, Preston Foster—Very fine human interest story that should do well in any theatre any day of the week. Push it. Played Sunday-Tuesday, June 6-8.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**MY FRIEND FLICKA:** Roddy McDowall, Preston Foster—Very good Technicolor horse show. Customers ate it up. They came back by the dozens the second day. Business was well above average. Played Sunday, Monday, June 28, 29.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**YOUNG MR. PITT:** Robert Morley, Robert Donat—The fact that this was produced in London during war time is evident throughout the picture. Mr. Donat and Mr. Morley are the whole picture. The story is long drawn out, and the movement at times is so slow that the audience becomes restless. Many were dissatisfied, and there were many walkouts. Played this with "Tarzan Triumphs" to better than average business, allowing for the ban on driving. Played Friday, Saturday, July 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

## United Artists

**GREAT DICTATOR, THE:** Charles Chaplin, Paulette Goddard—This didn't go so well here. Many complaints. Probably would have been O.K. before we entered the war. I played it too late.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**JACARE:** Animal Feature—This picture did good business. We didn't expect it to do as well as it did. Much better than previous Frank Buck pictures. Everybody wondered who Jacare was. Played Monday-Wednesday, June 28-30.—Harland Rankin, Centre Theatre, Chatham, Ont.

**POWERS GIRL, THE:** George Murphy, Anne Shirley—Pleased all patrons. By advance advertisement they knew it was a musical, and what to expect. Business was average. "At least it wasn't a war picture," was the remark of one customer. Played Sunday, June 20.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

## Universal

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmund O'Brien—Not the best of the Durbins but very good, considering the Cinderella type story. A slight war theme but a relief from the deluge of Heil Hitlers we are going through. Played Sunday, Monday, June 13, 14.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmund O'Brien—Very nice picture, was enjoyed by all. Give it preferred time and advertise it, and it will pay you well. Played Wednesday, Thursday, June 30, July 1.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**ARABIAN NIGHTS:** Jon Hall, Maria Montez, Sabu—Glorified Western in color with plenty of corn. Too much fairy tale for adults.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**ARABIAN NIGHTS:** Sabu, Maria Montez, Jon Hall—Beautiful scenery. Plot not so hot, although there was quite a bit of comedy for such a fairy tale type of picture. Business nothing to brag about. Played Wednesday, Thursday, June 23, 24.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**CHEYENNE ROUNDUP:** Johnny Mack Brown, Tex Ritter—Just another Western that pleased the Friday-Saturday trade. Played July 2-3.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**HOW'S ABOUT IT?:** Andrews Sisters, Robert Paige—A pleasing musical film which we used as relief to "Hitler's Children" and it adequately filled its part of the show, as all who came enjoyed it immensely. Played Sunday, Monday, June 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**KEEP 'EM SLUGGING:** Dead End Kids—Up to the average Dead End Kid pictures. Nice, clean fun, action, and all that goes to make up one of their shows. My gang loves them. Played this as the first half of a double bill, the second being "Shantytown." Played Sunday, Monday, July 4, 5.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

**PITTSBURGH:** Marlene Dietrich, John Wayne—Good picture for weekend. Will please action fans. Played Tuesday-Thursday, June 1-3—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**SHADOW OF A DOUBT:** Teresa Wright, Joseph Cotten—Good opening. No draw second day. However, the picture is well done from every angle, but seemed to please only a select few who were high in their praise. Would suggest midweek or Bank Nights. Played Sunday, Monday, June 27, 28.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**SHADOW OF A DOUBT:** Teresa Wright, Joseph Cotten—This is a sour note to me. Good picture for those that care for this type, but not enough customers are in that class. This was one of my smallest grossers.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**SHADOW OF A DOUBT:** Teresa Wright, Joseph Cotten—A good show but lacked star value and drawing power. Business below average. Played Tuesday-Thursday, June 22-24.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**SHERLOCK HOLMES' SECRET WEAPON:** Basil Rathbone, Nigel Bruce—Another good Sherlock Holmes story, which pleased all who came. Played to poor business. Played Friday, Saturday, June 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**SHERLOCK HOLMES AND THE VOICE OF TERROR:** Basil Rathbone, Nigel Bruce—Fair program picture. Mediocre draw. This series is quite popular. Played Thursday-Saturday, July 1-3.—Harland Rankin, Centre Theatre, Chatham, Ont.

**WHEN JOHNNY COMES MARCHING HOME:** Allan Jones, Jane Frazee—These light musicals always please and get by since the production of so many war pictures. Not big enough for a Sunday show. Played Sunday, Monday, June 6, 7.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**WHEN JOHNNY COMES MARCHING HOME:** Allan Jones, Jane Frazee—Pretty good picture. Played on "A" time to excellent business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**WHO DONE IT?:** Abbott and Costello—Corniest I ever saw—but otherwise fair.—C. Smith, Wyoma Theatre, Glenrock, Wyo. General patronage.

**WHITE SAVAGE:** Maria Montez, Jon Hall, Sabu—A good show of its kind, but lacked drawing power. Beautiful color. I enjoyed it as did most of my customers, but business was below par. Played Sunday, Monday, June 27, 28.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**WHITE SAVAGE:** Sabu, Maria Montez, Jon Hall—Nothing outstanding about this picture, and it still did business. With the picture-public so war-weary, they will take the poorest film and stand for it. I don't speak of this one, but when I think of the pictures that I have panned in the past, I would be glad now to trade some of them for the seven that have to be booked to fill dates in three weeks. Why in the name of all that's foolish the producers pile them up in such a space of time, I don't know. This I do know—that each one slips a little more at the box office each time, and what the public says I can't repeat. They are thoroughly satiated.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

(*Continued on opposite page*)

## Warner Bros.

**AIR FORCE:** John Garfield, Gig Young—A gripping action story which thrilled everyone. The action looks so real that it holds the audience spellbound. We did not do well at the box office, but this is true of almost all engagements due to the ban on driving. We depend on our outlying countryside for business. Played Sunday, Monday, June 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**AIR FORCE:** Gig Young, John Garfield—My patrons do not care so very much for war stories, but this one brought them out in a big rain both days. The crowd was well pleased. Some came back the second day. This one is tops for action and thrills anywhere. Played Thursday, Friday, July 1, 2.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—Any other time any exhibitor would have welcomed as good a picture as this one. All the cast is great, and that goes for the supporting players. It is no use to reiterate that there have been too many war pictures—that is an old story. This picture should have been a top grosser, and would have been a year ago. As it was, the take was just what an ordinary program picture in the same spot would do. And if that is not the answer to the short-sightedness of releasing one war picture right after another, it is useless to protest. The only relief that will come is when grosses hit bottom on them, and that is not far off.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**GENTLEMAN JIM:** Errol Flynn, Alexis Smith—Here is a honey of a picture that is good for any theatre. A lot of action that had the audience up in their seats. Played a little late but did a nice business.—W. J. Haney, Milan Theatre, Milan, Ind.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—A very good program picture, especially for the women. Very poor business. Played Sunday, Monday, June 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**MISSION TO MOSCOW:** Walter Huston, Ann Harding—Play good first night, but slumped second night. Good picture but doubt if it will make anything extra in small towns. Played Wednesday, Thursday, June 23, 24.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

**NOW, VOYAGER:** Bette Davis, Paul Henreid—Wonderful acting, one of Bette Davis' best, but positively not a small town picture. I was glad I played it, though. Played Sunday-Tuesday, June 20-22.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**VARSITY SHOW:** Dick Powell, Fred Waring—This was a swell show a few years back, and still is. Everyone well pleased. Had rather large crowd considering it rained every day in the week. Played Wednesday, June 30.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—Good picture. Can easily be played at small advance in price and do well.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town-rural patronage.

# Short Features

## Columbia

**BACK FROM THE FRONT:** All Star Comedies—Old fashioned slapstick delivered as only the Stooges can do it. Personally, I liked it.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**BLONDE AND GROOM:** All Star Comedies—Old stuff—very poor. Langdon is all washed out.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**COMMUNITY SING:** Community Sing Series—In these war times the audience wants to sing more than ever. Put them in a good humor. If you can get your gang to sing you've got them where you want them. But sell it as you would a good short.—Hal Warner, Benson Theatre, Philadelphia, Pa.

**SOCK-A-BYE BABY:** All Star Comedies—Stooges may be silly, but they really are a great help to the seat manufacturers. This short is O.K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**SOCK-A-BYE BABY:** All Star Comedies—The Stooges are full of corn but they make this audience laugh and that its all I can ask of any comedy. Every Stooge comedy that I play—and I play them all—has several belly laughs in it. What more do you want?—Hal Warner, Benson Theatre, Philadelphia, Pa.

**WIZARD OF THE FAIRWAY:** World of Sports—Another waste of good film. I don't play to golf enthusiasts. My people are not interested in golf. This is O.K. for spots that cater to the uppercrust.—Hal Warner, Benson Theatre, Philadelphia, Pa.

## Metro-Goldwyn-Mayer

**BARBEE-CUES:** Pete Smith Specialties—Interesting short on open air cooking of meat.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

**BLITZ WOLF, THE:** Color Cartoons—Very fine color cartoon. A little old, but it's worth playing.—Cecil R. Atkinson, Star Theatre, Star City, Ark.

**FAMILY TROUBLES:** Our Gang Comedies—Just another "Gang." Nothing extra.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**MEMORIES OF AUSTRALIA:** Miniatures—This is beyond any doubt the most beautiful short I've shown in three years and all my crowd had a good word for it. Will help on most any feature.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**PLAN FOR DESTRUCTON:** Two-reel Special—One of the best, if not the best, short we've ever played. Advertise what it's all about.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**SCENIC OREGON:** Fitzpatrick Traveltalks—Beautiful is the name for this one. A good manager can draw a crowd with this. Color is grand. My crowd stayed to see it twice.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**SUFFERIN' CATS:** Technicolor Cartoons—Plenty of action with the cats and the little mouse. The kids love it.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

**UNEXPECTED RICHES:** Our Gang Comedies—Not much to these "Our Gangs" any more. If they don't do something to pep them up, I'm afraid they're done for.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

**WHO KILLED WHO?:** Technicolor Cartoons—I don't think the children liked this one so well and neither did I.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

## Paramount

**BRAVO, MR. STRAUSS:** Madcap Models—for sheer novelty this is one of the best of the season. Color, characters, music and action are all combined to make an exceptional reel for feature presentation.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**HIKE OR BIKE:** Sportlights—Has plenty to hold the kids and will bring back many happy memories to your older patrons. Every one here said it was good and it was with me also.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**SPEAKING OF ANIMALS AND THEIR FAMILIES:** Speaking of Animals—My customers don't care for this series. They are pretty high priced in my town and they don't go very well.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**TOO WEAK TO WORK:** Popeye the Sailor—This one was not received very well. Most Popeyes go over with a bang. This one has not got very much of a kick in it. Not up to standard for Popeye.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**YOU'RE A SAP, MR. JAP:** Popeye—The children here don't like Popeye as well as the colored cartoons and this one was just another.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

## RKO Radio

**CANINE CADDY:** Disney Cartoon—O.K. but can't see that these are a bit better than Warners' "Merrie Melodies."—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**FALL OUT, FALL IN:** Walt Disney Cartoons—Donald's in the Army. You know what to expect. The kids went wild and we have a lot of "grown-up" kids around here when it comes to Mr. Duck.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**HOW TO PLAY BASEBALL:** Disney Cartoon—The best of the series thus far. Children as well as a lot of adults get many laughs from it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**IT'S TOMMY TUCKER TIME:** Jamborees—A fair musical reel that pleased most of my customers.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**RIVETER, THE:** Walt Disney Cartoons—Good cartoon. Terrible print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Twentieth Century-Fox

**BARNYARD WAAC:** Terrytoons—This is a good color cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**FRANKENSTEIN'S CAT:** Terrytoons — Featuring "Super-Mouse," this is another good, lively cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**IT'S EVERYBODY'S WAR:** Victory Film—Here's a dandy. Your audience will enjoy the narration by Henry Fonda. — Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**WELL-ROWED HARVARD:** Sports Reviews — With the shortage of raw film why must they make these time killers? Who wants to pay and see a bunch of college boys rowing? My audience doesn't. Stop wasting film.—Hal Warner, Benson Theatre, Philadelphia, Pa.

## United Artists

**INVASION OF NORTH AFRICA:** World in Action—Very good. — Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**MASK OF NIPPON:** World in Action—Good two-reeler. Best thing I've seen on the Japs.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Universal

**JIVIN' JAM SESSION:** Musicals—Another band, some songs, dances and the usual finale. O.K. if you must kill some time before the feature. Don't let them kid you that these Name Band shorts are "hot."—Hal Warner, Benson Theatre, Philadelphia, Pa.

**ROAR, NAVY, ROAR:** Two-reel Special—Excellent two-reeler. Don't fail to use it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**ROAR, NAVY, ROAR:** Two-reel Special — Boys, don't be fooled with this. This is just a compilation of many newsreels thrown together to make up 20 long minutes. It was sold as a special short subject. Don't believe them.—Hal Warner, Benson Theatre, Philadelphia, Pa.

**SERENADE IN SWING:** Musicals—Just a band, a few acts in 15 minutes. Puts me in mind of the old "Vod-Vill Movies" of yesteryear. O.K. for killing time.—Hal Warner, Benson Theatre, Philadelphia, Pa.

**SWING'S THE THING:** Musicals—A good 15 minutes of lively vaudeville which filled its spot on our program very adequately.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

## Victory Film

**AT THE FRONT:** Victory Film—This should be played with a good strong companion feature. I played it with "The Meanest Man in the World," which was a mistake. This will interest people but needs something strong with it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**AT THE FRONT:** Victory Film—Pretty good. Don't believe it should have been shown in color.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**FARMER AT WAR:** Victory Film (OWI)—Very excellent short. If you have a large farming section as I have, it will pay you well to bill it over the feature. It will hold the farmer.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**PARATROOPS:** Victory Film (OWI)—Fine short.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**TROOP TRAIN:** Victory Film (OWI)—Very good one-reeler. My folks liked it. It's well worth screening time anywhere.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Vitaphone

**CONFUSIONS OF A NUTZY SPY:** Looney Tunes Cartoons—Routine stuff. Always goes over big with the kids. Ran Friday, Saturday to good audience of kids and the house shook.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

**SHEEPISH WOLF, THE:** Merrie Melodies Cartoons—A good cartoon worth booking.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SWEENEY STEPS OUT:** Hollywood Novelties—Pretty good one-reeler showing a small lad in a zoo.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

# Serials

## Columbia

**CAPTAIN MIDNIGHT:** Serials—Pretty good serial.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Republic

**DAREDEVILS OF THE WEST:** Serials — Have played three chapters. The serial is allright in my town, where they like Westerns.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**G-MEN VS. THE BLACK DRAGON:** Serials—Fair serial. Rod Cameron well liked.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Universal

**ADVENTURES OF SMILIN' JACK:** Serials—Best serial I've played in quite a while. Good stars in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.




# IN THE

# UNITED ARTIS

# NO PICTURE H

# THE BUSINE

# STAGE DO

Presented and Produced by SOL LESSER · Directed by FRANK BOR

# YEARS OF

# TS' HISTORY,

# AS EQUALLED

# SS DONE BY

# OR CANTEEN

enplay by DELMER DAVES • A FRANK BORZAGE production

All Rights Granted By
AMER THEATRE WING

SELL WAR STAMPS EVERY DAY IN
THE "SHANGRI-LA" JULY DRIVE!

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.**

## THE OX-BOW INCIDENT (20th-Fox)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $237,300 |
| Comparative Average Gross | 233,200 |
| Over-all Performance | 101.7% |

BALTIMORE—New, 1st week . . . . . 86.9%
BALTIMORE—New, 2nd week . . . . . 103.2%
BOSTON—RKO Boston . . . . . 90.9%
(SA) International Casino Revue, Carol Bruce
BUFFALO—Hippodrome . . . . . 83.6%
(DB) Jitterbugs (20th-Fox)
CINCINNATI—RKO Grand . . . . . 88.8%
INDIANAPOLIS—Circle . . . . . 75.0%
(DB) They Came to Blow Up America (20th-Fox)
KANSAS CITY—Esquire . . . . . 90.9%
KANSAS CITY—Uptown . . . . . 94.3%
LOS ANGELES—Chinese . . . . . 108.6%
(DB) Two Senoritas From Chicago (Col.)
LOS ANGELES—Loew's State . . . . . 92.7%
(DB) Two Senoritas From Chicago (Col.)
LOS ANGELES—Ritz . . . . . 100.5%
(DB) Two Senoritas From Chicago (Col.)
NEW HAVEN—Bijou . . . . . 160.0%
(DB) Shantytown (Rep.)
NEW YORK—Rivoli . . . . . 111.1%
PHILADELPHIA—Stanton, 1st week . . . 134.9%
PHILADELPHIA—Stanton, 2nd week . . . 87.9%
PITTSBURGH—Harris . . . . . 111.1%
PITTSBURGH—Senator, MO, 1st week . . . 129.0%
SAN FRANCISCO—Warfield . . . . . 124.1%
(SA) Vaudeville
SEATTLE—Orpheum . . . . . 97.7%
(DB) Get Going (Univ.)
SEATTLE—Blue Mouse, MO, 1st week . . . 96.6%
(DB) Get Going (Univ.)
TORONTO—Eglington . . . . . 76.0%
(DB) Jitterbugs (20th-Fox)
WASHINGTON—Loew's Capitol . . . . . 102.3%
(SA) Gracie Barrie & Orch., Pinky Lee, others

•

## LADY OF BURLESQUE (UA)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $695,600 |
| Comparative Average Gross | 582,350 |
| Over-all Performance | 119.4% |

BALTIMORE—Century . . . . . 135.7%
BOSTON—Loew's State . . . . . 123.3%
(DB) American Empire (UA)
BOSTON—Loew's Orpheum . . . . . 139.5%
(DB) American Empire (UA)
CHICAGO—Chicago, 1st week . . . . . 104.5%
(SA) Tommy Tucker Orchestra and others
CHICAGO—Chicago, 2nd week . . . . . 91.7%
(SA) Tommy Tucker Orchestra and others
CINCINNATI—RKO Palace . . . . . 121.1%
(DB) Prelude to War (WAC)
CINCINNATI—Keith's, MO, 1st week . . . 71.4%
(DB) Prelude to War (WAC)
CLEVELAND—Loew's State . . . . . 111.1%
CLEVELAND—Loew's Stillman, MO, 1st week 175.0%
INDIANAPOLIS—Loew's . . . . . 130.4%
(DB) The Devil with Hitler (UA)
KANSAS CITY—Midland . . . . . 116.6%
MINNEAPOLIS—Orpheum . . . . . 172.2%
MONTREAL—Orpheum, 1st week . . . . 157.1%
MONTREAL—Orpheum, 2nd week . . . . 114.2%
MONTREAL—Orpheum, 3rd week . . . . 128.5%
MONTREAL—Orpheum, 4th week . . . . 85.4%
NEW HAVEN—College, 1st week . . . . . 102.9%
(DB) Army Surgeon (RKO)
NEW HAVEN—College, 2nd week . . . . . 79.4%
(DB) Army Surgeon (RKO)
NEW YORK—Capitol, 1st week . . . . . 155.0%
(SA) Nat Brandywine's Orchestra, George Jessel, Jack Haley
NEW YORK—Capitol, 2nd week . . . . . 120.0%
(SA) Nat Brandywine's Orchestra, George Jessel, Jack Haley
NEW YORK—Capitol, 3rd week . . . . . 120.0%
(SA) Nat Brandywine's Orchestra, George Jessel, Jack Haley
OMAHA—Omaha . . . . . 112.0%
(DB) Tonight We Raid Caliar (20th-Fox)
PHILADELPHIA—Mastbaum, 1st week . . 128.7%
PHILADELPHIA—Mastbaums, 2nd week . . 84.2%
PHILADELPHIA—Mastbaum, 3rd week . . 85.6%
PITTSBURGH—Stanley . . . . . 77.5%
PITTSBURGH—Ritz, MO, 1st week . . . . 90.9%
PROVIDENCE—Loew's State . . . . . 142.8%
(DB) Boy From Stalingrad (Col.)
PROVIDENCE—Carlton, MO, 1st week . . 130.3%
(DB) Boy From Stalingrad (Col.)
SAN FRANCISCO—United Artists, 1st week 188.8%
(DB) Prairie Chicken (UA)
SAN FRANCISCO—United Artists, 2nd week 153.3%
(DB) Prairie Chicken (UA)
SAN FRANCISCO—United Artists, 3rd week 133.3%
(DB) Prairie Chicken (UA)
SAN FRANCISCO—United Artists, 4th week 111.1%
(DB) Prairie Chicken (UA)
SAN FRANCISCO—United Artists, 5th week 88.8%
(DB) Prairie Chicken (UA)
SEATTLE—Liberty . . . . . 168.5%
ST. LOUIS—Loew's Orpheum, MO, 1st week 120.0%
(DB) Young and Willing (UA)
ST. LOUIS—Loew's Orpheum, MO, 2nd week 100.0%
(DB) Young and Willing (UA)
ST. LOUIS—Loew State . . . . . 123.0%
(DB) Young and Willing (UA)
TORONTO—Loew's . . . . . 87.5%

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## PRESENTING LILY MARS (M-G-M)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $447,400 |
| Comparative Average Gross | 394,200 |
| Over-all Performance | 113.4% |

BALTIMORE—Century, 1st week . . . . . 128.5%
BALTIMORE—Century, 2nd week . . . . 85.7%
BUFFALO—Buffalo, 1st week . . . . . 112.5%
(DB) Tonight We Raid Calais (20th Fox)
BUFFALO—Buffalo, 2nd week . . . . . 88.0%
(DB) Tonight We Raid Calais (20th Fox)
BUFFALO—Hippodrome, MO, 1st week . . . 95.5%
(DB) Tonight We Raid Calais (20th Fox)
CINCINNATI—RKO Palace . . . . . 89.4%
CINCINNATI—RKO Schubert, MO, 1st week . 87.7%
CINCINNATI—RKO Shubert, MO, 2nd week . 61.4%
CLEVELAND—Loew's State . . . . . 117.6%
CLEVELAND—Loew's Stillman, MO, 1st week 125.0%
CLEVELAND—Loew's Stillman, MO, 2nd week 150.0%
CLEVELAND—Loew's Stillman, MO, 3rd week 100.0%
INDIANAPOLIS—Loew's, 1st week . . . . 141.3%
(DB) After Midnight With Boston Blackie (Col.)
INDIANAPOLIS—Loew's, 2nd week . . . . 92.4%
(DB) After Midnight With Boston Blackie (Col.)
KANSAS CITY—Midland, 1st week . . . . 154.1%
(DB) After Midnight with Boston Blackie))) (Col.)
KANSAS CITY—Midland, 2nd week . . . . 100.0%
(DB) After Midnight With Boston Blackie (Col.)
LOS ANGELES—Carthay Circle . . . . . 138.8%
(DB) Pilot No. 5 (M-G-M)
LOS ANGELES—Chinese . . . . . 130.4%
(DB) Pilot No. 5 (M-G-M)
LOS ANGELES—Loew's State . . . . . 107.3%
(DB) Pilot No. 5 (M-G-M)
NEW HAVEN—Loew's Poli . . . . . 103.2%
(DB) Tonight We Raid Calais (20th-Fox)
NEW HAVEN—College, MO, 1st week . . . 161.7%
(DB) Tonight We Raid Calais (20th-Fox)
PHILADELPHIA—Boyd, 1st week . . . . 152.6%
PHILADELPHIA—Boyd, 2nd week . . . . 112.2%
PHILADELPHIA—Boyd, 3rd week . . . . 84.8%
PITTSBURGH—Stanley . . . . . 101.6%
PITTSBURGH—Warner, MO, 1st week . . 107.1%
PITTSBURGH—Warner, MO, 2nd week . . 107.1%
PROVIDENCE—Loew's State, 1st week . . . 127.8%
(DB) Buckskin Frontier (UA)
PROVIDENCE—Loew's State, 2nd week . . 75.2%
(DB) Buckskin Frontier (UA)
TORONTO—Loew's, 1st week . . . . . 83.3%
TORONTO—Loews, 2nd week . . . . . 75.0%
WASHINGTON—Loew's Capitol, 1st week . 139.5%
(SA) Virginia Weidler, Radio City Music Hall Glee Club
WASHINGTON—Loew's Capitol, 2nd week . 92.0%
(SA) Merry Macs, Marianna and others

•

## CONEY ISLAND (20th-Fox)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $480,120 |
| Comparative Average Gross | 334,550 |
| Over-all Performance | 143.5% |

BALTIMORE—New, 1st week . . . . . 130.4%
BALTIMORE—New, 2nd week . . . . . 114.1%
BALTIMORE—New, 3rd week . . . . . 108.7%
CINCINNATI—RKO Albee, 1st week . . . . 114.9%
CINCINNATI—RKO Albee, 2nd week . . . . 93.1%
CINCINNATI—Grand, MO, 1st week . . . . 96.3%
CINCINNATI—Grand, MO, 2nd week . . . 78.7%
DENVER—Denver . . . . . 225.0%
(DB) The Mysterious Doctor (W.B.)
DENVER—Esquire . . . . . 192.8%
(DB) The Mysterious Doctor (W.B.)
DENVER—Aladdin, MO, 1st week . . . . 87.4%
(DB) TheMysterious Doctor (WB)
INDIANAPOLIS—Indiana . . . . . 154.2%
(DB) Tonight We Raid Calais (20th-Fox)
INDIANAPOLIS—Lyric, MO, 1st week . . . 116.2%
(D) Tonight We Raid Calais (20th-Fox)
KANSAS CITY—Esquire, 1st week . . . . 181.8%
KANSAS CITY—Esquire, 2nd week . . . . 102.2%
KANSAS CITY—Uptown, 1st week . . . . 169.8%
KANSAS CITY—Uptown, 2nd week . . . . 113.2%
LOS ANGELES—Carthay Circle . . . . . 111.1%
(DB) Air Raid Wardens (M-G-M)
LOS ANGELES—Chinese . . . . . 108.7%
(DB) Air Raid Wardens (M-G-M)
LOS ANGELES—Loew's State . . . . . 119.5%
(DB) Air Raid Wardens (M-G-M)
LOS ANGELES—Ritz . . . . . 108.9%
(DP) Air Raid Wardens (M-G-M)
MILWAUKEE—Wisconsin . . . . . 159.3%
(DB) They Came to Blow Up America (20th-Fox)
NEW YORK—Roxy, 1st week . . . . . 183.3%
(SA) Enric Madriguera's Orch., Jack Durant, Carmen Amaya
NEW YORK—Roxy, 2nd week . . . . . 140.0%
(SA) Enric Madriguera's Orch., Jack Durant, Carmen Amaya
OMAHA—Paramount . . . . . 261.8%
(DB) High Explosive (Para.)
PITTSBURGH—Fulton . . . . . 219.1%
SEATTLE—Fifth Ave. . . . . 137.2%
SEATTLE—Music Hall . . . . . 133.3%

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## MR. LUCKY (RKO)

*First Reports:*

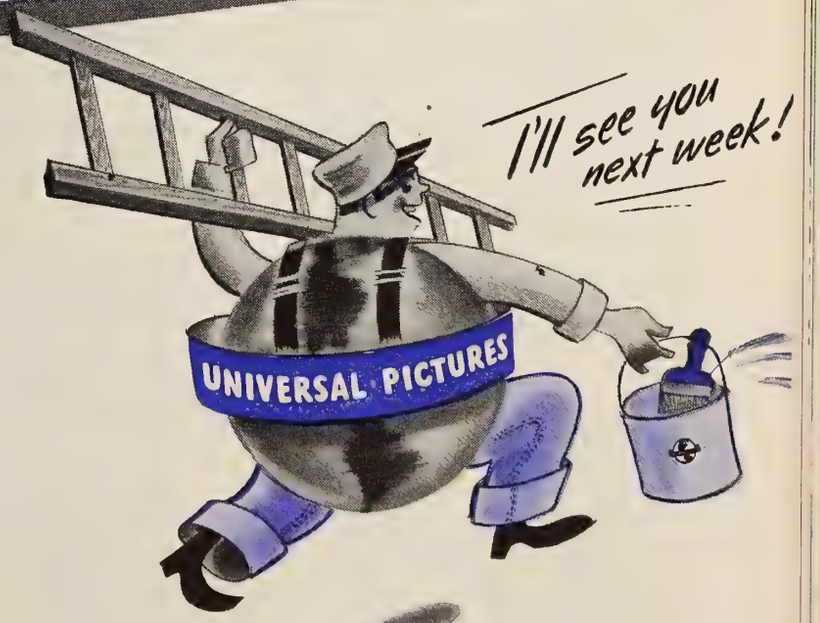
| | |
|---|---|
| Total Gross Tabulated | $129,600 |
| Comparative Average Gross | 94,450 |
| Over-all Performance | 137.2% |

BUFFALO—20th Century . . . . . 131.7%
(DB) Scattergood Survives a Murder (RKO)
CINCINNATI—RKO Albee . . . . . 80.7%
KANSAS CITY—Orpheum . . . . . 135.4%
(DB) Aerial Gunner (Para.)
OMAHA—Brandeis . . . . . 233.6%
(DB) The Falcon Strikes Back (RKO)
PHILADELPHIA—Boyd . . . . . 165.5%
PROVIDENCE—RKO Albee . . . . . 197.8%
(DB) Yanks Ahoy (UA)
ST. LOUIS—Ambassador . . . . . 119.8%
ST. LOUIS—Fox . . . . . 117.6%

# THE 2nd OF UNIVERSAL'S *BIG* SUMMER HITS!




# COMING UP!




**HIT No. 3** → HOWARD HAWKS' "CORVETTE K-225"

**HIT No. 4** → "FRONTIER BAD MEN"

Balance these Universal hit shows with Universal's entertaining Featurettes . . . Have you played Harry James in "Trumpet Serenade"—a Universal 'Name Band' Musical?

# AVOID TAX HEADACHES

**The 1942 Internal Revenue Act makes it more necessary than ever for everybody in business to keep complete and accurate records.**

***The new Victory Tax is an added accounting responsibility.***

**No matter how large or how small the business is the U. S. Treasury requires complete records of Defense Tax collections, of payroll expenditures, of Victory Tax collections, and regular reports on income, expenditures and profits.**

***Theatre Management Record and Tax Register*** **provides a practical and simple accounting system, requires no bookkeeping expense, eliminates tax headaches and avoids ultimate complications.**

***Theatre Management Record and Tax Register*** **is a proven accounting system for motion picture theatres and it is sold with a money back guarantee.**

**We are prepared to supply a limited number of orders without delay.**

**$2.00 POSTPAID**

*SEND YOUR CHECK TODAY TO*

**QUIGLEY BOOKSHOP**

Rockefeller Center New York

**$2.00 POSTPAID**

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Keep Punching

There have been many people remarking that business is so good that "all you have to do is open the doors and get out of the way".

True, conditions around the country in general are improving right along, but there are spots where business is up from 70 per cent to 140 per cent, and there are other towns which are showing only 50 per cent increase. We can imagine everyone is happy, even where the grosses are only up 50 per cent. But we wonder if the vast discrepancies could not indicate that operators are holding down on the advertising nut or that managers do not feel it is important to go out and hustle the way they formerly did. With the problems of manpower and handling the crowds, it is understandable that such a condition might result.

Lest some of the theatre operators or the managers be falsely led into a feeling of self-satisfaction and relaxation, it might be well to remember that no one knows how long the boom will last and, if we permit ourselves to get indulgent and satisfied, it will be more difficult to break the habit than start it. And again, no one ever can tell the maximum capacity a theatre can attain either in gross or attendance.

We know of one theatre that had 1,700 seats and limited standing room, yet sold tickets to 4,850 persons before the second show had broken. There are other theatres which similarly handle almost unbelievable numbers of patrons daily.

It would be a tragedy to have the great showmanship talents in this country go stale because business is "good enough".

## The Newsreel *Is* Important

Recently, someone asked if managers considered the newsreel as an important part of the program and if it brought business to the box office. Without much thought, we immediately answered in the affirmative.

The newsreel in recent years has become a part of the theatre's stock-in-trade. No one can honestly state to what extent it acts as a direct stimulant to grosses, but try cutting it out on the program and patrons will immediately start beefing. Part of the reason for this is that the people have taken a more personal interest in current events—especially since events seem to be more closely connected to the individual and also because improved transportation facilities have given the newsreels an up-to-the-minute timeliness. People read the news in the papers and, the same day, see the pictures on the local screen. Best selling novels are usually published before the story is adapted to the screen. Still the same people who read the book are usually the first ones to line up at the box office when the picture is shown. The simile applies to the newsreel, too. A man reads his paper or hears a broadcast about the great victory at Sicily, then he wants to see how it was done—so he goes to the movie to see it in the newsreel.

There are a lot of smart showmen around who still preview their newsreel and edit and revise the continuity to get better program balance and change of pace. Not many years ago, the newsreel required a staff meeting of the manager, operator, stage manager and orchestra leader. At these meetings the reel was dressed up with color and sound effects and they were a presentation when the audience saw them.

The newsreel definitely sells tickets. It will continue to sell tickets while showmen are around who understand that, in spite of the stress placed on other phases of management, people pay admission to theatres primarily to see what is on the screen.

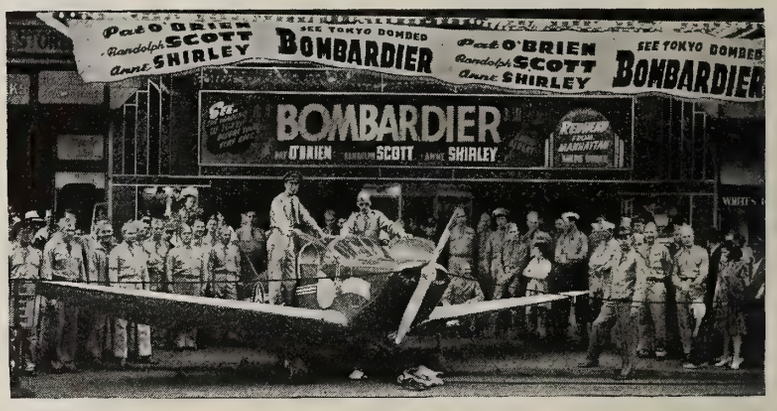
## A Little Of This And That

. . . Hubert N. Scott, at Loew's Broad in Columbus, played "Bataan" as move-over from the circuit's first run. Hugh came through with a "smoothy," getting the Curtiss-Wright plant to pay for every employee's admission to the theatre. The employee presented his badge and the theatre kept tally. More than 1,200 hundred workers attended, and the Curtiss-Wright people put it right on the line. Nice going, Hugh. . . . Enterprising showmen can always think their way out of a bad situation. In order to combat the pleasure driving ban and attract missing patrons back to the Newington theatre, Newington Center, Conn., Manager Jack Keenan has opened a vegetable store next door to the theatre. On top of the lettuce and carrots there is a sign which advises patrons of free parking and asserts that shoppers, while on a marketing tour, may stop in at the theatre. . . . Abe H. Kaufman, who operates the Fountain theatre and is president of the Terre Haute Theatres Association in that city, complains that some of the distributors prepare only a single one-column mat on many of their pictures. Abe informs us that he has had no results from writing to the companies in question. Other managers who likewise are limited in ad space and would prefer a change when a picture is booked for two or three days can help by writing the distributors. —CHESTER FRIEDMAN

# ANIMATION, FRONTS, LOBBIES




This attractive periscope view from a submarine was used by Bill Hoyle at the Lincoln in Washington. Flasher buttons and slight mechanical devices added realism to the display.




Use of a training plane was promoted by Maurice A. Baker from the local Army air school in connection with the premiere of "Bombardier" at the Keith theatre, in Youngstown, Ohio.

A walking book ballyhoo proved effective for Arthur Groom in connection with his date on "Assignment in Brittany" at Loew's State, in Memphis. The lad toured the streets for three days in advance of the picture's opening. In addition, Groom distributed bookmarks with appropriate tie-in copy at one of the leading lending libraries.







Numerous window displays were promoted for "Best Foot Forward" at the Astor theatre, New York. Here is an effective one that was landed in a Broadway restaurant.




A special street ballyhoo for "Mr. Big" at the Century theatre, in Rochester, was arranged by Manager Francis Anderson. Free rides to the theatre were offered and, judging by the photo, there were many "comers".




At left, the American Legion band which played in front of the Palace, Washington, for "Stage Door". At right, for the same picture, Harry Klotz at Loew's Valentine, Toledo, held a "blind - date" party for 100 servicemen at the theatre.






Here is the comic strip treatment United Artists is using in display ads and lithographs for "Victory Through Air Power". Stills and other accessories follow along the same lines.




Louie Charninsky of the Capitol theatre, in Dallas, Tex., comes through with another of his eye-arresting fronts. This time in behalf of "Song of Texas", with a profuse use of stills to help sell the attraction.




A giant lobby display was constructed by J. D. Hillhouse at the State, in Galveston, Tex., for "Cabin in the Sky". Animation was provided through the use of flashers which shone through the red crepe paper windows in the cabin. An idea of the size of the setpiece may be had from Hillhouse at left.




An airplane contest was arranged by Mildred Fitzgibbons for "Air Force" at the Roosevelt, in Flushing, L. I. Local merchants donated the prizes awarded to the winners.

# Mayer Ties Up Newspaper On Bathing Beauty Contest




Louis E. Mayer, manager at the RKO Palace, in Cleveland, tied up the *Plain Dealer* in conjunction with a Bathing Beauty Contest that resulted in some swell publicity and helped make the contest a grand success.

The newspaper was very generous with space and art layouts which ran daily for over two weeks and culminated in a three-column spread announcing the winners.

Lou used several huge displays in the lobby and foyer to attract entries and advertise the contest which ran through six days of eliminations, with the finals on the last day of the week. He got out an attractive herald with entry blank attached and had them distributed at factories, stores and beaches. Lou also had some 8 x 10 cards printed and had them posted on bulletin boards around town.

Horace Heidt, who was the stage attraction during the week preceding, made special announcements which were instrumental in getting extra contestants lined up. Station WGAR was tied in to the stunt, which resulted in plugs for the theatre and contest. All contest winners were presented with War Bonds and Stamps, and Lou reports that the entire stunt was a huge success.

## Store and Radio Tieups Liven "Coney" Campaign

The playdate of "Coney Island," in Columbus, Ohio, was bolstered by the sock campaign engineered by Palace manager Harry Schreiber and his publicist, Joan Bancroft.

Picture art enlivened every music store in the city and local radio stations plugged the tunes, while night spot devotees danced to the old and new song hits in the picture.

A special screening to which were invited the entire music field, newspaper people and other publicity contacts, resulted in an outpouring of news about the picture.

## Embassy and Legation Heads Invited to "Bataan" Opening

For the Washington, D. C., premiere of "Bataan" at Loew's Capitol, John S. Allen issued formal invitations, which were dispatched to embassies and legations on behalf of the President and Mrs. Manuel Quezon of the Commonwealth of the Philippines. A statement by Col. Manuel Nieto, Military Aide to President Quezon, lauding the picture was used, and for the theatre front and lobby, all art work carried action and Bataan jungle theme. Twelve-foot beaver board displays with palms and recessed still frames were used in the lobby 14 days prior to the opening. Generous newspaper coverage was accorded the opening and a special screening for critics, etc., was held in advance.

## "Frisco" Stencilled to Streets

A week in advance of "Hello, Frisco, Hello" at the L&J Palace theatre, in Athens, Ga., T. O. Tabor, Jr., as a teaser stunt stenciled the title on the streets. Two days later the dates were added. The songs were plugged over the radio with appropriate announcements and city buses carried cards.

# *'Stormy Weather' Gets 4-Theatre World Premiere*

Credit for the excellent job done on the world premiere of "Stormy Weather" in Kansas City goes to Senn Lawler, Fox Midwest district manager and the following managers at whose houses the picture opened simultaneously: Joe Redmond at the Uptown; Roger Ruddick at the Esquire; Nick Sonday at the Fairway and John O'Connor at the Lincoln.

Outstanding radio selling was done over WHB in a strip series of six episodes of music and drama from the picture, and livened up by "soap-opera" technique. "Will Corky fall in love with Selina?," "Will Gabe's friendship for Corky get him into a lot of trouble?" were the kind of questions shot at Kansas City listeners at the end of some of the episodes. A steady stream of spot announcements, and the utilization of free time and newspaper space through columnists and special broadcasts kept the city thinking about the picture.

The abundance of popular tunes, and the presence in the cast of such musical favorites as Lena Horne, Fats Waller, Cab Calloway and others, paved the way for music cooperation. Not only were the leading music store fronts devoted exclusively to selling "Stormy Weather" but live orchestras, night spots and juke boxes devoted liberal portions of their playing time to picture plugging.

In the theatre front and lobby treatments, music, sophistication, charm and gaiety were the keynotes of the campaign. Utilization of sign shop talent, plus accessories and posters, gave the theatres a gala air.

Two outdoor exploitation efforts brought unusual mention. One was the use of a ballyhoo girl who paraded the busy sections attired in bathing suit and cellophane raincoat, carrying an umbrella labelled "I'm waiting for 'Stormy Weather.'"

## Demolishes Statue For Copper Drive

George West, manager of the Grove theatre, Miami, discovered that the concrete "lady" on top of the fountain in front of his theatre had a copper lining. Knowing the need for copper, he immediately notified the proper authorities and the lady and the fountain are off to the wars.

Bob Fredericks, amusement editor of the Miami *Herald,* carried an amusing story in his column and titled it "Grove Theatre Lady Goes to War."

## Unique Contest for "Coney"

The playdate of "Coney Island" at Morris Mechanic's New Theatre got unusual assistance via a four day contest in the *Baltimore News.*

The paper conducted a memory contest with a unique twist. Seems many amusement parks popular in their day have perished in the Southern metropolis. Contest offered readers an opportunity to try for prizes by submitting longest lists of local amusements parks which have ceased to exist.

# *The Selling Approach* ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about selling special merits of these pictures.]*

**APPOINTMENT IN BERLIN (Columbia):** There are three elements that may be capitalized on, although the title will definitely stamp this as having the war background. You will find intrigue, adventure and romance in the plot, so for those who are tired of war it will be necessary to stress all of these points. Display ads are, for the large part, good, since most of the characters shown are in civilian clothing, and there are also attractive advance ads in white on black and reverse. Publicity may be garnered by tying in the various comments of well known personalities whom Columbia lists in the press book. Radio will also prove fertile for tie-ins with commentators, round table discussions, etc., because the title is very effective for this means of publicity. Astrologists, crystal gazers and the like will be excellent for lobbies, radio and newspaper stunts. For those who are near bomb producing plants, a bomb shell placed in the lobby for signatures may be worked in as a bond selling stimulant. The title will pave the way to numerous "Appointment for Milady" tie-ups with beauty salons, etc. Columbia offers a striking tabloid herald adaptable to co-ops, a novelty prediction card and a calendar memo throwaway. The one sheet and three sheet lithos are good for cutouts. Do not neglect the national tie-up the distributor has effected with the Helbros Watch Company which can be tied in with the local distributor. The title is timely and will suggest innumerable gags for you to inject locally. It might be possible to work in a Servicemen's "Blind Date Party" along these lines: "You have a Blind Date Appointment to see," etc., etc.

**SO PROUDLY WE HAIL** (The following reflects the views of Mr. Alec Moss, exploitation manager for Paramount Pictures): Despite the fact that this vehicle has a war background, it contains entertainment of the type people want to see and are willing to pay for. It has a great romantic theme which must be exploited along with the big star names in the cast. The distributor feels that it has a new screen personality in Sonny Tufts who is in the cast and that women will go for him in a big way. Reviewers have already verified this fact, so that wise showmen will go after the women from this angle. The picture is a thrilling story of women in the war, which is based on authentic data from the War Department. This will tie in with current events for publicity breaks. The women's organizations in town offer innumerable types of tie-ups and promotions, both as publicity breaks and personal co-ops. You may have a local girl who is in the Medical Corps and, if so, it would be well to seek your news stories from the romantic angle, if there is one. There is a decided danger that, if you try to sell the picture as merely a war drama, the picture will be passed by as one of the current cycle that is boring to the patrons. Sell the romance, stars, entertainment and Sonny Tufts and you will be rewarded with excellent grosses. The title is lifted from the National Anthem and will lead to many swell co-ops locally. Paramount has already secured national ads from many national advertisers, which will help. They have also arranged spot broadcasts. Theatres in key spots will have local aid from the distributor on display ads and radio time.







## Radio Coverage Helps Sell "Stage Door Canteen"

Sam Gilman, of Loew's Regent, Harrisburg, Pa., made effective use of his local radio outlets for exploiting "Stage Door Canteen." Through WKBO two special periods were obtained for the transcription and a stunt based on "How I Met My Sweetheart at the Canteen" gave the attraction additional coverage. For the best letter on the above angle the station offered guest tickets to see the picture. Station WIP used five spot announcements and also gave the attraction a terrific plug following the USO Program the night before the picture opened.

Special heralds were distributed in all stores, apartments, and hotels. One hundred window cards were placed in the best downtown locations and 500 arrows reading "This Way to Stage Door Canteen" were posted throughout the city. In addition all local music shops carried window displays featuring the sheet music and records of orchestra leaders appearing in "Stage Door Canteen." Personal announcements were made on the picture's opening at camps in the surrounding areas and at the USO Canteen.

## Ladies Slack Day Started by Dallas

With the idea in mind of turning his second run Carlton theatre, in Manhattan, Kan., into a "summer resort for women," David Dallas, Griffith, city manager, staged a promotion bally which he chose to call "Ladies Slack Day." Two weeks prior to the matinee, cards were distributed to every woman patron at the three theatres calling attention to the "slack" day. These cards were left in beauty shops, department stores and soda fountains. Invitations were also issued to several camera fans, who "shot" the line at the box office.




*For the showing of "Stage Door Canteen" at Loew's Ohio, in Columbus, Ohio, Russell A. Bovim had a sidewalk canteen under his marquee for the first three nights of the engagement. The canteen was staffed by several of the Variety Club junior hostesses. Doughnuts, cookies and fruit punch were distributed to all servicemen, whether or not they entered the theatre.*

## Novelty Giveaway Helps Exploit "Random Harvest"

That necessity is the mother of invention was exemplified by Jimmy Redmond recently in connection with his date on "Random Harvest" at the Rivoli theatre, in Falls City, Neb. Jim tried to locate a large supply of inexpensive pencils and finally was able to to find about 1,000, for less than five dollars, these were sawed in half on the theatre's band saw and the staff put to work sharpening them.

Four by four cards were then printed up with copy reading: "Make a note now to see Greer Garson and Ronald Coleman in," etc., etc. Slits were made in the cards and the small pencils stuck through them. 2,000 of these cards were printed up and distributed about town in the business section and Boy Scouts were called in to present them to housewives in a door-to-door canvass.

## Aircraft Spotters Invited To See "Air Craft"

All volunteer aircraft spotters in Latrobe, Penna., were invited by A. C. Detwiler of the Latrobe theatre to see the picture "Air Force" at his theatre. Through newspaper readers, the spotters were invited to the show on presentation of proper identification. The story also included a plea for recruits for the Volunteer Air Craft Spotters to sign up in the lobby of the theatre on Monday and Tuesday evenings.

## Teaser Radio Campaign Opens "Hitler's Children"

Beginning eight days before playdates of "Hitler's Children" at Schine's Pontiac, in Saranac Lake, N. Y., Clayton Cornell started a teaser radio campaign with two spots daily, increasing the number as the opening approached. All spots opened with an acted episode and closed with a plug from the local announcer. A special one-sheet was placed in the public library showing books of various authors whose works have been banned in Germany.

For "Tennessee Johnson," Clay sold this as a benefit picture to the local unit of the State Guard. In addition a special student matinee was held after school on the opening day. Letters were sent to TPA members stressing the fact that the picture of the recent Award as the best picture of the month from the *Parents Magazine*.

## Pisapia Donates House To USO Meeting

As a good will gesture, James V. Pisapia, at the Harbor theatre, in Brooklyn recently donated the use of the theatre to the Jewish USO of Bay Ridge, so that 1,000 female members could get together for an informal meeting to raise funds for the organization. Several prominent speakers addressed the group for the purpose of aiding the members of the Armed Forces that the club pays host to. Jim served refreshments gratis to the 700 USO workers.

A Pageant of Defense, an outstanding film attraction and several defense pictures were presented. All civic, business, fraternal and veteran organizations were invited to attend the night of the Big Rally and a souvenir program sponsored by the residents of the community was prepared for the occasion. The local papers came through with two column stories in which Pisapia and the theatre were prominently mentioned.

## Blood Donors Get Passes To See "Ox-Bow Incident"

To stimulate interest in the "Ox-Bow Incident" and to help further the work of the Miami Blood Bank, Mr. Sidney Meyer of Wometco gave six free tickets to the Henry Fonda film to every blood volunteer on one day, three days before the opening of the picture at the Capitol theatre.

The blood bank reported a rushing business, seventy-three donors for the day and evening. In the evening, some Waves and Sailor escorts gave their blood to the bank.

## Ribbon Head in Local Daily Is Landed by Samartano

In connection with the showing of "The More the Merrier" at the Palace theatre, in Meriden, Conn., Joe Samartano induced the *Record* to run a ribbon head across the top of their movie page the day before opening. The copy read: "Buy another War Bond Today. 'The More the Merrier.'" In addition, the paper ran a "maze" puzzle contest in which guest tickets to the picture were offered to winners. An ad was also landed which featured a cut of Jean Arthur with copy: "THE MORE mail the men in our armed services receive THE MERRIER. Use V... Mail."

For his date on "Jacare," Joe formed a Frank Buck Jungle Club for kids, which was given space in the local papers, and for further attention, The Round Tabler dressed one of his staff in an outlandish suit with head attached, depicting one of the animals in the jungle.

## "Desperado" Film Delivered In Decorated Stage Coach

George Landers, manager of E. M. Loews theatre, Hartford, and Larry Curtis, Columbia pictures exploitation representative, for "Desperadoes," had the film delivered to the theatre in a highly decorated stage coach and this same vehicle was used to transport patrons all week. A group of cowboys galloped up to the theatre on horseback to attend the showing and all patrons arriving in an unusual conveyance such as a wheelbarrow, horse and buggy, etc., were the guests of the management. Tie-ups were arranged with local leather-goods stores, paint stores, and the Public Library. Also, a ballyhoo of a cowgirl on horseback paraded along the main streets to urge still more patrons to attend the show.

## Merchant Marine Parade Opens "North Atlantic"

Celebrating the opening of the film "Action in the North Atlantic," at the Fox theatre in San Francisco, officials of the Fox-West Coast circuit obtained permission from the city to stage a parade up Market Street of men of the Merchant Marine. Two hundred and fifty officer candidates, and fifty men from vessels in port, took part in the early evening cavalcade to the theatre, where they were guests of the management, along with high-ranking Naval and Coast Guard officials, and Merchant Marine leaders.

## Cadets Inducted on Stage For "Action in Atlantic"

Paul Levi, publicity director of the Metropolitan theatre in Boston, and Lieut. Ralph J. Meyers, of the United States Maritime Service, cooperated to make "Action in the North Atlantic" one of the really big events in a most patriotic way.

More than 100 Junior Cadets marched to the theatre. There they were met by a delegation of United States, State and city officials and by officials of the M. & P. theatres and Warners and witnessed the first showing of the picture there.

At the conclusion of the picture the 100 lads were marched to the stage and there were officially inducted into service. It was an impressive ceremony and one which gained, also, columns of newspaper space.

## Berman Ties Merchant to Salvage Record Drive

To help exploit "Cabin in the Sky" at the Orpheum theatre, in Springfield, Ill., M. E. Berman effected a tieup with one of the leading department stores, which awarded a $25 War Bond to the child bringing the most old records to the theatre during the picture's run. Each child had to bring a minimum of five records to be admitted. The department store in return for the tieup agreed to use newspaper and radio advertising plugging the contest. They also featured window and counter displays and purchased all the records from the theatre at one cent a piece.

Ads were carried in the classified section of the local dailies, reading: "This Cabin for Rent, and with it goes plenty of entertainment for all. The location is the Orpheum theatre, featuring 'Cabin in the Sky.'" The ads each carried a small cut-out of a cabin. Pictures were painted on various restaurant windows throughout the city. This was done in three and four water colors with the title, cast, picture of a cabin and playdates. Radio Station WCBS plugged the songs from the picture as well as the contest.

## Hy-Y Club Executives Guests at "Bombardier"

Rita Morton, publicity head for RKO Albee, Providence, R. I., invited the presidents of five Hy-Y clubs YMCA division in high schools, as special guests to see "Bombardier"; the procurement officer and staff of the local Aviation Cadets were also invited to attend, which resulted in this latter organization printing and distributing 1500 special heralds. Two local radio stations plugged this attraction, the Postal Telegraph office displayed a window plug, and five leading restaurants carried a theatre ad on the menus. Rita also used a 9x15 foot banner which was visible the length of Main Street and car cards on the entire bus and trolley system.

When "This Land Is Mine" was played recently at the Albee, Rita highlighted her campaign with some very fine radio tie-ins on the Mutual and Yankee networks.

## Recruiting Booth in Lobby

Ed Muehlemann, manager of Warners' Stanton theatre, Philadelphia, tied in with the Air Corps recruiting service for the opening of "Bombardier." A recruiting station was set up in advance in the lobby, along with a display. On opening day of the picture, the air cadets paraded to the theatre for a mass induction.

## Tieups Aid "Human Comedy"

Book tieups were promoted by P. J. Harvey, manager of the Strand theatre, York, Pa., for "The Human Comedy." He arranged for Saroyan's book to be prominently displayed at all the book counters throughout the city, along with store window displays featuring stills from the picture and posters carrying the play-dates.

## Samuel's Program Novel

W. S. Samuel utilizes the front page of his weekly house program as an effective eye catcher with cuts and novelties in the teaser and institutional patterns. Samuel is at the Ritz theatre, Milan, Tenn.

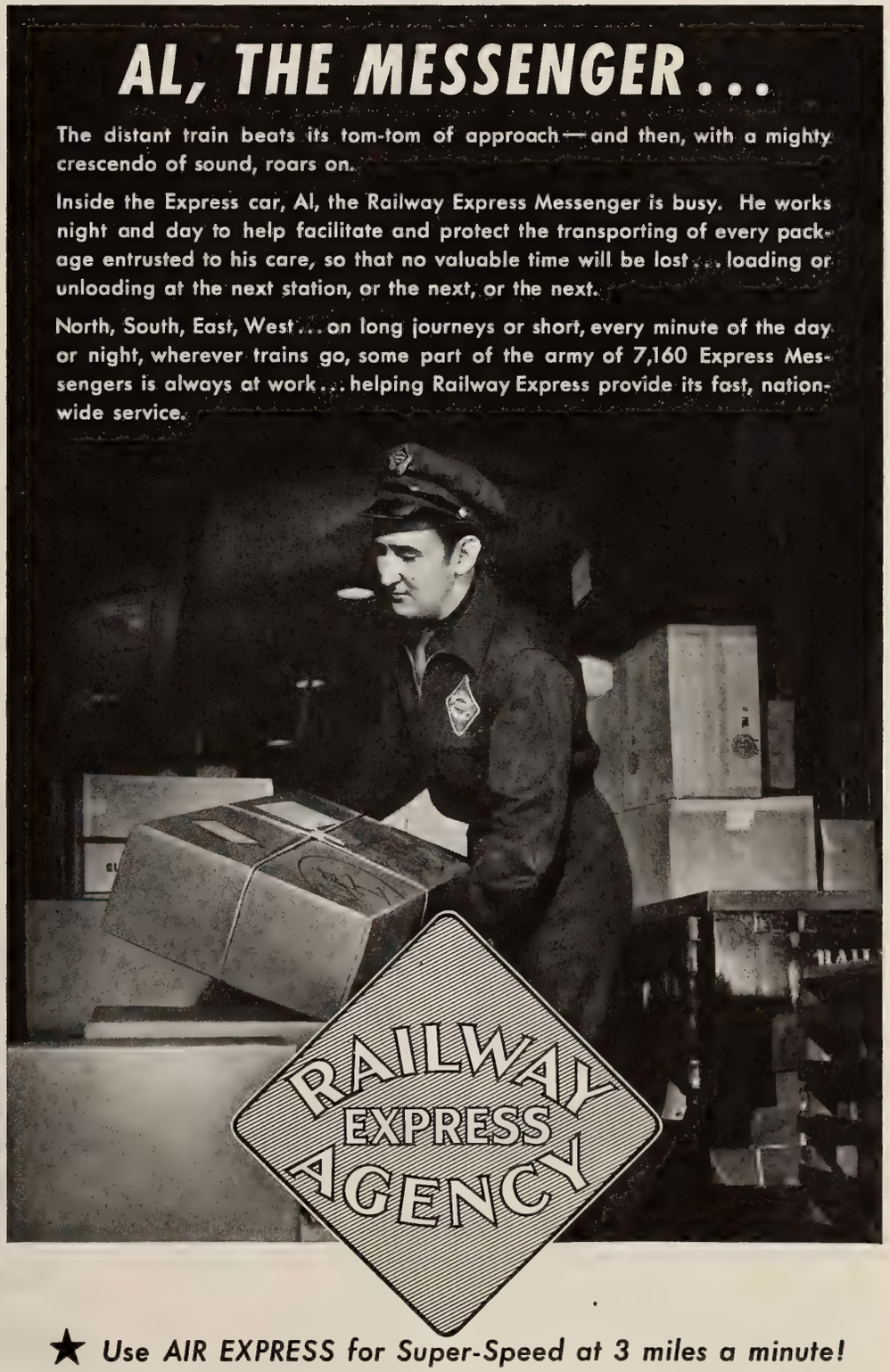
## Cornell Plays "China" With Harry James Short

Clayton Cornell at Schine's Pontiac, in Saranac Lake, N. Y., booked the Harry James Band Act, "Trumpet Serenade," along with his date on "China." The show was sold in all media along the lines of the sensational New York run at the Paramount of the picture and the James band on the stage. A special lobby display of reviews and stills of the cast and band was featured, a teaser slide was run 10 days in advance and 2,500 programs were distributed and radio coverage included plugs on the Pontiac quarter hour show. Tunes from the band were used on WMBZ's Juke Box hour with a direct plug for the show at the theatre.

## Special Screening Held on "Tennessee Johnson"

To usher in his date of "Tennessee Johnson" at the Russell theatre, in Maysville, Ky., Ed May arranged a special screening for civic leaders, which included local and county school superintendents, principals, etc. An essay contest was conducted with prizes going to those entrants whose efforts were judged as best. May made special announcements at local luncheon clubs, and a poster contest was also held for prizes.

For "Desert Victory," May sold 311 tickets at full price to one of the local defense plant employees and made announcements here, too, at lunch periods. Posters were displayed at the various plants.

# ATTRACTIVE DISPLAY ADS




Alice Gorham, advertising head of the United Detroit theatres, in Detroit, recently used a series of advance personality ads to plug "The Human Comedy". Each day a different star was used in the ad and each ad stressed the character role of the individual who was featured.

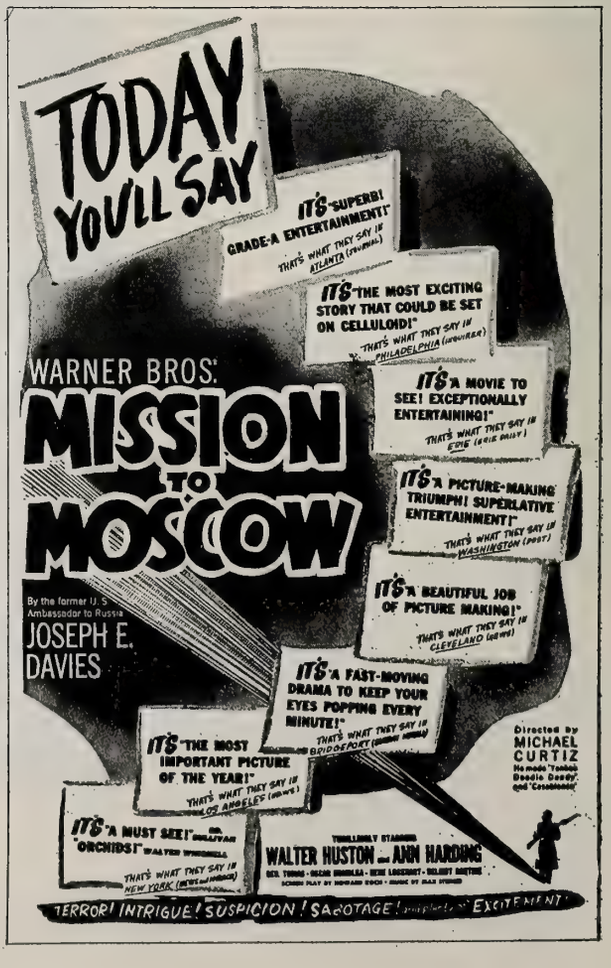






George Hunt, Jr., was responsible for this striking holdover ad which appeared in the dailies for Loew's theatre in Louisville, Kentucky.

Warner Brothers have added some supplementary ads to those previously made available at local exchanges for "Mission to Moscow". The new angle stresses the entertainment value of the picture and attempts to conceal the controversial nature of the theme.



# Personals on Showmen

## CONGRATULATIONS

**July 19th**
Louis A. Schaefer
Lloyd H. Bridgham
Edmond Zetzsche
Edd J. Haas
Lester Booth
Frank P. Collins
Charles K. Long
Joseph E. McGonagle

**20th**
Richard M. Mills
Harold E. Elley
John Nahalka
C. J. Remington
Harry F. Karasik
Abe Wasserman
Andy M. Samuels
J. H. Ross
E. D. Ardavany
Bert Rhonheimer
G. O. Lea
Frank Lewis

**21st**
Wallace J. Butler
Joseph Forster
Hamilton Kupper
Marty Finger
W. F. Harris
Russell W. Barrett
W. A. Johannsen
Kenneth K. King
William Goodman
Albert Colagiavanni

**July 21st**
Conrad Shunway

**22nd**
Nat Rothstein
J. J. McCarthy
Leon B. Sternberger
Sam L. Handler
William J. Tubbert
Ken Prickett
Jack Bright
Paul H. Butterfield

**23rd**
George L. Jonas
Lester MacWatters
Ed P. Kennelly
Frank Vesley
Jack R. Davis
Douglas F. Avey
Dick Scaglione
Raymond W. Wilder

**24th**
Arthur R. Zinsmeister
Wilbur B. Grant
Walter E. Jancke
Howard Ralston

**25th**
L. Stanley Felch
Emerson Long
Harry Hirsh
Harold Friary
Hudson Edwards
Jack Campbell
J. W. Hill

## Thornhill Spent Most of Time In the Kansas Territory

Born in Halstead, Kans., May 30, 1902, Dale Thornhill is city manager for the Fox Midwest Theatres, in Iola, Kans., managing the Iola and Uptown theatres. Other houses in which Thornhill has been engaged are the Fox Star, Newton, Kans.; Fox Tackatt, Coffeyville, Kans.; Fox Paramount, Joplin, Mo.; Fox Peoples, Chanute, Kans.; Fox Plaza and Webster theatres, in Ottawa, Kansas, before landing in his present situation.

## In Short Span Miss Gould Is Promoted to Manager

Maym Gould started in show business in July, 1942, and was made assistant manager of Warner's Enright theatre, in Pittsburgh, Pa., under the guidance of Bill Hock, manager. In May of this year, Miss Gould was made manager of the Shadyside theatre, and is now holding down the managerial reins of the Enright theatre, while Bill Hock is on his vacation.

## Entire Career Spent At the Same Theatre

William Reinhardt, manager of the Loew Metro theatre, in Santurce, Puerto Rico, is married, and the father of three girls. He started in 1939 as chief of staff at the Metro, in 1940 was promoted to assistant manager, and in June of this year succeeded Raul Barrera as housemanager, when the latter was drafted. Reinhardt is a native of Puerta De Tierra, Puerto Rico.



*Ed Rosen, of Warners' Diamond theatre, in Philadelphia, pays the Round Table office a visit.*

## Hewitt's Career Embraced Theatres and City Work

Before entering show business, William Dean Hewitt, manager of the Strand theatre, in Erie, Penna., for the Stanley Company of America, was connected with the Commonwealth of Pennsylvania. He was in full charge of one of the Violet Ray Departments of the Department of Health. In 1923, Hewitt applied for a job as usher at the Strand theatre, which was then under the direction of the Rowland and Clark Theatres; from there he progressed to different assignments, until he landed with his present bosses.

## Wilson Promoted from Ranks Within Same Organization

H. F. Wilson, who was born in Ottawa, Can., in 1914 started as an usher in the Capitol theatre there in August of 1933 and was promoted successively from chief usher to treasurer and then assistant manager all in the same theatre. In October of 1939 Wilson came to his present theatre, the Regent, in Brockville, Ontario, where he holds down the managerial reins.

## Started as Hoofer and Singer, Radio Announcer and Pianist

Starting in vaudeville in 1910 in England as a dancer and vocalist, Paul Frost, manager of the Park theatre, in Sarnia, Ontario, toured Canada and the United States with "Juvenille Bostonians." Going back and forth between vaudeville and musical comedy Paul then went into straight dramatic and comedy productions, returning to England with the company of "Brewster's Millions," "General Post" and "Luck of the Navy." Returning to Canada, Frost then did some vaudeville, became a radio announcer and pianist and then manager-chief announcer before entering the theatre management game. He has managed the Regent, in Sudbury; Palace, in Galt, Ont., and then his present assignment.

## IN NEW POSTS

TED E. WAGGONER, former manager of the Majestic theatre, in Abilene, Tex., is now publicity director for the Wallace theatres, in Levelland, Tex. In addition to handling the Wallace theatre in that spot, he will be publicity manager in each of the towns where the circuit has theatres.

CLIF LOTH is now managing the Uptown theatre, in New York City.

TED EMERSON has taken over managership of the Paramount theatre, in Omaha, succeeding Stanley Blackburn, who has been inducted into the Army.

SPENCE PIERCE, 20th Century-Fox southwestern exploitation representative, has been inducted into the Army.

EDWARD J. KEARNEY, former assistant at Schine's Paramount, in Syracuse, is now managing the circuit's Empire there.

KENNETH COLLINS has been named city manager for the Monarch Theatres, in Indianapolis, Ind.

LOUIS A. SCHAEFER, former manager of the Paramount, in New Haven, becomes supervisor of the Prudential Playhouses theatres in White Plains, New Canaan, Ridgefield, Larchmont, and Mamaroneck. He is succeeded in New Haven by James Darby.

CHARLES C. PERRY, formerly with United Artists, has joined Paramount as district advertising-exploitation representative in Cincinnati and Indianapolis.

TONY STERN has been appointed chief film booker for Warner's, in the Cleveland territory. He is succeeded by Jules Green in his old post, as aide to Harry Feinstein, assistant zone manager in Pittsburgh.

C. EMMETT LOCKARD, formerly manager of the Roosevelt theatre, in Des Moines, Ia., is now managing the Omaha, in Omaha.

S. SOLOMON has left the Laurel theatre, in Laurel Springs, N. J., to manage Leo Posel's Lyric theatre, in Chester, Pa.

JONAS PERLBERG is now managing the Ridge theatre, in Chicago, Ill.

ERNIE CROUCH has been made manager of the Dixie theatre in Rochester, with Neil Henry going to the Liberty to replace Norman Wolk, resigned.

FRANCIS ANDERSON, house manager of the RKO Palace, Rochester, has succeeded Arthur Krolick as manager of the Century, the latter going into the Army. James Kelly, formerly in Niagara Falls, takes over the Palace post.

GUY ADAMS has succeeded L. R. Le Blanc as manager of the Dixie and Rex theatres, at Abbeville, La.

C. CLARE WOODS, former manager of the Centre theatre, Salt Lake City, Utah, has assumed his new duties as booker and buyer for Intermountain Theatres, Inc., Paramount affiliate with headquarters in Salt Lake.

# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York**

## NEW EQUIPMENT

SUPER QUALITY 868 PHOTOCELLS, $4.95; Bausch-Lomb 6" Series II lenses, $29.50; 1000 watt stereopticons, $35; 500 watt baby spots, $9.75; Superior Atlas 1942 projector mechanisms, $595; Presto automatic changeovers, pair, $55.75; 16mm. 1600' reels, $2.55. Late Summer Bargain Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

UNDERWRITERS APPROVED QUART FIRE extinguishers, $11.25; automatic enclosed rewinders, less motor, $59.50; Trubluelite shutters, Simplex front, rear or Powers, each $4.95; ticket boxes 40" high with sliding door and hopper, less glass, $12.95. Ask for Rem-7 Late Summer Jubilee Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

## USED EQUIPMENT

1/3 TON REFRIGERATING 110-V d. c. ROOM cooler, $37.50; three unit Simplex ticket machine, $345; air washer spray nozzles, $1.25; soda-acid, Foamite 2½ gallon fire extinguishers, $20; thousand watt spotlights on stands, $29.50; dimmers from $9.95; rebuilt Imperial vacuum cleaner, $14.95. Late Summer Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

## WANTED TO BUY

TICKET REGISTERS AND CHANGE MACHINES —all models. Give details. BOX 1644, MOTION PICTURE HERALD.

ANYTHING IN 16MM. OR 35MM. SOUND PROjectors, rectifiers, generators, sound equipment. BOX 1654, MOTION PICTURE HERALD.

## HELP WANTED

WANTED EXPERIENCED PROJECTIONIST TO act as assistance to chief projectionist. Must be sober and reliable. Capable handling advertising matter. Draft exempt and capable becoming chief projectionist. Non-union, small town, independent theatre. Advise salary expected and when can report first letter. BOX 1653, MOTION PICTURE HERALD.

IF YOU ARE A PROJECTIONIST BETWEEN 25 and 40, married and of good appearance who would like to enter the theatre equipment selling field after the war and are willing in the interim to do defense work for good money while learning the production of theatre equipment, write your qualifications to BOX 1655, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

## BOOKKEEPING SYSTEM

**THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.**

## BUSINESS OPPORTUNITIES

MONEY TO LOAN—$1,000 TO $5,000—IN NEW York City only for your motion picture house if free and clear. BOX 1652, MOTION PICTURE HERALD.

## BOOKS

**The 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.**

**COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.**

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## TRAINING SCHOOLS

**THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.**

## St. Louis Theatre Reopens

A labor fight of two years' standing settled, the Maffitt theatre in St. Louis, a neighborhood house operated by Fanchon & Marco Service Corporation, has opened after being closed for one year. The company announced a compromise with the union, Local No. 6, was reached the preceding week.

## William Stull Dies

William Stull, 37, long prominent in cinematographic circles, and editor of *American Cinematographer,* and an organizer of the American Society of Cinematographers, died July 10th in Los Angeles, and was buried there the 13th. His widow, mother and two children survive.

# *Cecilia Loftus Dies at 67*

Cecilia (Cissie) Loftus, 67, stage and screen actress for more than 50 years, died in her apartment at the Hotel Lincoln in New York on July 12th.

Born in London, she made her debut at the age of 15. After only a single week's engagement, her $25 weekly salary was jumped to $1,250. After notable successes in England, she came to America in 1894. Later Daniel Frohman engaged her for a succession of roles in his productions.

Except for one period of retirement, between 1914 and 1923, she had been constantly active in such productions as "If I Were King," "Three Cornered Moon," "The Party," "The Devil Passes" and "A Widow in Green."

In 1939 she appeared in two films for Warner Brothers, "The Old Maid" and "Dead End Kids on Dress Parade." The following years she worked for three companies, RKO, Universal and Twentieth Century-Fox, making one picture at each studio.

Miss Loftus leaves one son, Peter John Barrie Waterman, from her second marriage to Dr. A. H. Waterman, in 1909. She was granted a divorce from him about five years later. Her first marriage was to Justin Huntly McCarthy, a member of Parliament, whom she wed at the age of 17.

## Fred Bayliss Killed in Plane Crash in Libya

Fred W. Bayliss, British Paramount News cameraman, was killed when the bomber in which he was riding crashed in the Libyan desert while on a photographic mission for the company. He was 34.

Mr. Bayliss, who filmed battle scenes in the Spanish Civil War, went to France on newsreel assignments, and later took pictures of the British Eighth Army's rout of Rommel. His last assignment was his 23rd flight over Italy. He is survived by his sister.

## Mary Ann McClafferty McNamee

Mrs. Mary Ann McClafferty McNamee, 71, mother of Frank L. McNamee, former RKO branch manager in Philadelphia and more recently associated with Jay Emanuel in the operation of an independent circuit in eastern Pennsylvania until he was named regional director of the War Manpower Commission last month, died July 7th, at her home in Lakewood, O. Five sons and two daughters survive.

## Oliver Traggardh

Oliver Traggardh, 60, for the past 13 years an inactive employee of Paramount Pictures, died in his home in Beverly Hills July 11th, and was buried there July 13th. Mr. Traggardh once managed Paramount's Los Angeles branch offices, from where he was sent to head his company's interests in Great Britain. He is survived by his widow.

## Elizabeth Teleshova

Elizabeth Teleshova, wife of Sergei Eisenstein, Soviet film producer, died on July 10th in Moscow, according to a wireless report from the New York *Times.* An actress, she had been decorated by her Government. She was a member of the Moscow Art Theatre.

## Florence S. Hand

Mrs. Florence S. Hand, wife of Stanley W. Hand, Altec staff representative, died at her home in Manhasset, L. I., on July 4th. Funeral services were held in Manhasset on July 6th.

# PRODUCT DIGEST

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## Hers to Hold

***(Universal)***

**Laughter, Romance and Music**

Deanna Durbin is back with a combination of romantic gaiety and lilting voice that may well top her first screen hits. She shows, too, a more mature ability to make the most of romantic and merry moments in a story. She appears a new Deanna who promises audience delight.

Her romance with a young flyer has only one serious note. As do many young lovers today, she faces his early departure for action. But this is merely contemporary background, for the war note never overwhelms. The scene is the Vega aircraft factory in Los Angeles, which provides some stirring production views.

Joseph Cotten, as Bill, just back from the Flying Tigers, shows he can handle a romantic lead as well as he does Hitchcock or Orson Welles drama. He spots "Penelope Craig." wealthy debutante, at the Red Cross blood center. He takes her pulse, phone number and a kiss before she can discover he is not a doctor. Later he crashes a party at her estate and kisses her again. Deanna starts to humiliate him, but decides its love. Bill shies from that "forever and ever look" and Penny swallows her pride to work at the Vega plant. There romance blossoms with song and hard work.

Bill's commission comes, and fearful that his first love, the air, will hurt, or even widow Deanna, he sends her off. His pal intervenes and there is a reunion at the airport before he takes off to "fly 'em" while Deanna waits and "builds 'em."

There are many laughs and a full measure of dewy-eyed romantic moments. Miss Durbin, Cotten and his pal, played by Gus Schilling, take advantage of many clever situations. Direction by Frank Ryan points up the laughs for both stars and bit players and gives a generally effective pace to the screenplay by Lewis R. Foster. Felix Jackson produced.

Miss Durbin displays her voice in such favorites as Cole Porter's "Begin the Beguine", the Kashmiri song, some "Carmen" and "Say a Prayer for the Boys Over There" by Jimmy McHugh and H. Maydison. The last is effectively sung at a plant workers' rally.

Universal seems to have found a happy combination of singing star, comedy, romance and unobstructively presented war messages. Blood donors, women at lathes, gas rationing and guarded beaches all appear as a natural part of the scene. Yet entertainment reigns supreme.

*Previewed at Loew's Sheridan theatre where a large audience laughed often and appeared to have found pleasant entertainment. Reviewer's Rating: Excellent.*—JOHN McH. STUART, JR.

Release date, July 16, 1943. Running time, 94 min. PCA No. 9416. General audience classification.
Penelope Craig.....Deanna Durbin
Bill Morley.....Joseph Cotten
Judson Craig.....Charles Winninger
Nella Walker, Gus Schilling, Ludwig Stossel, Irving Bacon, Nydia Westman.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Behind the Rising Sun

***(RKO Radio)***

**Nippon Under the Microscope**

What RKO Radio did with "Hitler's Children" by way of enlightening the public regarding Nazi practices and netting a profit all along the line from book to box office, the same studio does here with a hand skilled by that experience, placing the Japanese, their thinking and their doing, under the microscope. Because of that profit from experience, manifested in a widening of range and intensification of firing power, and because the thinking and doing of the Japs have not been so fully explored on the screen as those of the Nazis, "Behind the Rising Sun" surpasses in point of impact, sweep and potentialities its prosperous predecessor.

James R. Young's book of the same title is the springboard from which screenplaywright Emmet Lavery took off on his canvasing, always in terms of melodrama, of the characteristics of the Japanese war-makers, the objectives of their warring and the excesses to which their war-thinking carries them. Not to restrict his recital to the acts of abandon performed by the Jap soldier, nor permit them to stand as typical of a whole people, he has set forth plainly, and always in terms of his melodramatic characters and their experiences, the ideological background, the geographic setting and the political circumstances accountable for the planning, the coming and the conduct of the war.

Without in any degree gilding the Japanese individual, or glorifying the pre-war Japan, the picture places responsibility for what has happened firmly upon the political clique depicted as having wrested control from an impotent emperor after assassinating their opposition. This arrangement detracts in no way from the vigor of the indictment against the enemy.

The key figure in the story is Taro, educated at Cornell, who returns to Japan and finds his democratic views in conflict with those of his wealthy father, who becomes Minister of Propaganda in the course of the story. The boy joins an American architect long in Tokyo and becomes engaged to his Japanese secretary, whom he is forbidden by his family-proud father to marry.

When the war in China starts the boy is called to the Army and the story depicts his change from democratic principles to martial barbarism which extends, finally, to his repudiation of his fiancee and friends when, after Pearl Harbor, they are accused of espionage. Conversely, the father learns too late the errors of his totalitarian philosophy and, unable to extricate himself from the situation he now abhors, commits hara kiri. The boy meets death in battle. A Russian secret agent arranges the escape of the Americans in the story and the Japanese girl remains in Japan to do what she can toward preparing the people for a new and better era to follow the defeat of the militarists.

The incidents utilized to convey the foregoing range from the sedately conversational to the violently physical. A highlight is a fight between a Japanese wrestler and an American boxer. Another is the ravishing of a Chinese town, including the outraging of its women in accordance with military regulations. Other matters included in the narrative are an incidental depiction of the geisha girl system and a more pointed treatment of the procedure by which the poor families sell their daughters to the merchants of vice.

Margo is toplined in the cast and J. Carrol Naish is the standout of the deteriorating Japanese youth's father. George Givot surprises with a telling portrayal of a Russian secret agent, and Gloria Holden has moments of power as a woman reporter. Other performances balance nicely with these.

Direction is by Edward Dmytryk, an effective demonstration in the changing of pace to score points and build suspense.

*Previewed at the studio to a large turnout of the press which indicated approval. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, Block 7. Running time, 87 min. PCA No. 9300. Adult audience classification.
Tama ..... Margo
Taro .....Tom Neal
J. Carrol Naish, Robert Ryan, Gloria Holden, Don Douglas, George Givot, Adelne DeWalt Reynolds, Leonard Strong, Iris Wong, Wolfgang Zilzer, Shirley Lew, Benson Fong, Lee Tung Foo, Mike Nazurki.

## The Sky's the Limit

***(RKO Radio)***

**Romance in Dance Rhythm**

Until Fred Astaire first sets his flying feet to dance tempo, "The Sky's the Limit" is an amiable and ambling comedy romance between a Flying Tiger on leave and a night-club photographer determined on more serious missions. From there on in, however, it picks up in all departments. Joan Leslies' naive charm acquires sparkle, Bob Benchley's stuffed-shirt humor gains point and Astaire continues to put his best feet forward in swift succession.

The story itself has moments of novelty beyond the inevitable misunderstandings and the equally inescapable reconciliation under the wing of a bomber. The hero's identity is kept secret from the girl, often with difficulty, while she tries vainly to awaken him to the sterling

virtues of honest labor. She finds herself in love, however, in spite of his brash attack and declares her intentions in a penthouse complete with etchings, only to find out he hadn't meant to get in quite so deeply. She is passed to and from the waiting arms of Benchley several times before matters are cleared up at the airport.

Running through this as counterpoint, and often taking the center of the stage, are music and dancing enough to dominate the entertainment, leaving the slight war theme well in the background. Miss Leslie is an able partner in two dance numbers, but the highlight is a bar-top, soft-shoe solo by Astaire which should bring down the house.

The songs by Richard Arlen and Johnny Mercer are principally three in number: "Shining Hour," a ballad; "We've Got a Lot in Common," sung by the principals at the Stage Door Canteen, and "One More for the Road," a clever companion to the dance hit. Freddie Slack and his Orchestra appear in one sequence and provide attractive music throughout.

David Hempstead and Edward H. Griffith, producer and director, have achieved a comedy that clicks often, with the aid of smart dialogue by Frank Fenton and Lynn Root, who wrote the screenplay, and the lively cooperation of the principals. Audiences and showmen will not be disappointed.

*Seen at the RKO Exchange in New York. Reviewer's Rating: Good.*—E. A. CUNNINGHAM.

Release date, Block 7. Running time, 89 min. PCA No. 9127. General audience classification.

Fred ..... Fred Astaire
Joan ..... Joan Leslie
Harriman ..... Robert Benchley
Robert Ryan, Elizabeth Patterson, Marjorie Gateson

## The Falcon in Danger

***(RKO Radio)***

### Murders In Multiple

After an opening in which a plane crashing at an airport is discovered to have contained no pilot or passengers, this settles down to a succession of deductions, surprises and incidents of violence, interspersed with passages of comedy and romance, which carry the Falcon series forward another step without lifting or lowering the par for the course. The film satisfies expectations fostered by its predecessors, which is what is asked of a series picture.

Tom Conway continues his key characterization with the usual skill, Jean Brooks, Elaine Shepard and Amelita Ward supplying this time the feminine accompaniment which is a hallmark of the series. Cliff Clark and Ed Gargan portray the police who work in competition with the master mind but to the same end.

The screenplay by Fred Niblo, Jr., and Craig Rice is a complex affair, perhaps a bit too complex for the inexpert follower of crime stories, but it has a quality of smoothness which compensates for a measure of confusion.

Maurice Geraghty turned in a nice production job, and William Clemens' direction includes no slipups.

*Previewed at the Fairfax theatre, Hollywood, where it was pleasantly received. Reviewer's Rating: Good.*—W. R. W.

Release date, Block 7. Running time, 70 min. PCA No. 9327. General audience classification.

The Falcon ..... Tom Conway
Iris ..... Jean Brooks
Elaine Shepard, Amelita Ward, Cliff Clark, Ed Gargan, Clarence Kolb, Felix Basch, Richard Davies, Richard Martin, Erford Gage, Eddie Dunn.

## Danger! Women at Work

***(Producers Releasing Corp., 1943-44)***

### Up-to-Minute Comedy

Reasons for laughter are frequent and spontaneous in "Danger! Women at Work." While it is no great shakes on the production side, it is fresh, fast and filled with capable performers. Most of the situations are of the sure-fire type that audiences have been going for these many years. For added amusement, the film has its fun with modern conditions, rationing, the 35-mile-an-hour limit and women in men's jobs all coming before the camera.

Patsy Kelly, Mary Brian and Isabel Jewell are close friends, respectively, a mechanic, a taxi driver and a filling station attendant. Patsy's uncle dies and leaves her a bungalow in Glendale, Cal., and a 10-ton truck. Her boy friend convinces the girls that they can make money by trucking. They obtain a contract to run goods from Las Vegas to Los Angeles but, with gasoline and tire restrictions as they are, their truck must be full when it leaves for Los Vegas. Ads in the papers get them a load of gambling equipment and they are off on a merry chase to the state line and over. Many of the laughs accrue from the hitch-hikers they pick up en route: a wealthy woman victim of amnesia, a crystal-gazing fortune teller and a millionaire's runaway daughter. They all wind up in jail, and then in court, with a triple wedding ceremony.

Jack Schwarz is the producer, with Harry Edwards as associate. Sam Newfield directed from the screenplay by Martin Mooney and story by Gertrude Walker and Edgar G. Ulmer.

*Shown to the press in a Hollywood projection room. Reviewer's Rating: Good.*—REED PORTER.

Release date, August 23, 1943. Running time, 58 min. PCA No. 9403. General audience classification.

Terry ..... Patsy Kelly
Pert ..... Mary Brian
Marie ..... Isabel Jewell
Doris ..... Wanda McKay
Danny ..... Allan Byron
Duke Edwards ..... Gary Bruce
Betty Compson, Cobina Wright, Sr., Michael Kirk, Vince Barnett, Warren Hymer.

## RKO RADIO SCHEDULES BRITISH FILM

**RKO Radio has announced trade-screenings of "Coastal Command", the British war documentary honoring the work of that branch of the R.A.F. guarding the seas around the island base. Produced by Britain's Crown Film Unit, it was reviewed from London in Motion Picture Herald, issue of November 14, 1942. RKO will include the film in its 1943-44 product schedule.**

## Breach of Promise

***(English Films, Inc.)***

### Comedy-Drama

With that charm exuded by sprightly English wit, this is a moderately entertaining program piece which should please the art houses and locations not allergic to English accents.

Clive Brook is cast as well as he ever has been as a playwright playboy overcome by the loveliness of Judy Campbell, who rushes to him and kisses him on a play's opening night. For two weeks he courts her, then finds himself in court, sued by her for breach of promise. She produces torrid letters written by him to another woman. He cannot prove the fact without dragging in the other woman, but he trumps her case by offering to marry her.

The marriage ensues—and with it a mad career of insults and a spending spree in which she ruins him. She is not a blackmailer merely, however, but is exacting revenge for a fancied wrong done by Brook to her brother. When she learns there is no wrong, she attempts to make amends. After a brief and happy interlude, he misunderstands, thinks she is after his money, and leaves her. When he learns he is wrong, it takes him a year to find her. He does so at the opening of another play.

Highlights are the tart quips between the two, some tender love scenes, and a court scene in which the British judiciary process is clearly shown.

The film was made by Mercury Productions in Great Britain, originally for release by Metro there. The title is expected to be changed for American distribution.

R. Norton produced from a story by Emeric Pressburger. Harold Huth directed from a scenario by Roland Pertwee, who was also co-director.

*Seen in a New York projection room. Reviewer's Rating: Fair.*—FLOYD ELBERT STONE

Release date, not set. Running time, 70 minutes. General audience classification.

Peter Conroy ..... Clive Brook
Pamela Lawrence ..... Judy Campbell
Marguerite Allan, Percy Walsh, C. V. France, Dennis Arundell.

## Petticoat Larceny

***(RKO Radio)***

### Junior Pleasantry

Showmen can fit this convenient comedy into just about any kind of programing and depend upon it to take care of the hour assigned it. It establishes its period as 1940, without punishing the point, and contains no reference to the war-to-come. It is performed with adroitness by Joan Carroll, the child around whom the story centers, and her associates. Lacking power on the marquee side, it compensates with a pleasantly told tale designed to amuse the customers without throwing them into the aisles or raising the rafters.

The screenplay by Jack Townley and Stuart Palmer presents Miss Carroll as a child star of a radio program concerning the adventures of a gangster's daughter. She rebels against her scripts and runs away to live with real criminals to obtain authentic material. Her disappearance is headlined as an abduction, although the trio of cracksmen with whom she takes residence under an assumed name are reformed by her presence, and the story turns serious when other criminals kidnap her with ransom in mind. A melodramatic finish ensues. Her experiences with the kindly mobsters—played by Tom Kennedy, Jimmy Conlin and Vince Barnett—afford the major entertainment.

Bert Gilroy's production and Ben Holmes' direction are smoothly effective.

*Previewed at the Hillstreet theatre, Los Angeles, where an audience drawn by "Mr. Big" was audibly entertained. Reviewer's Rating: Good.*

Release date, not set. Running time, 61 min. PCA No. 9100. General audience classification.

Joan Mitchell ..... Joan Carroll
Pat Mitchell ..... Ruth Warrick
Bill Morgan ..... Walter Reed
Wally Brown, Tom Kennedy, Jimmy Conlin, Vince Barnett, Paul Guilfoyle, Grant Withers, Earl Dewey, Charles Coleman, Cliff Clark.

## Mexican Spitfire's Blessed Event

***(RKO Radio)***

### Comedy of Errors

Leon Errol is given his head in this comedy of errors and runs away with the proceedings in a manner to keep the onlookers chuckling when not laughing out loud. Contrariwise, Lupe Velez has less to do than in the previous pictures in the series and does it less noisily. Upshot of these arrangements is an improvement in the quality and quantity of the comedy purveyed.

The script by Charles E. Roberts and Dane Lussier gives Errol his customary dual assignment—portrayal of Uncle Matt and Lord Epping—and plenty of solid lines to speak in a variety of adroitly contrived situations. A telegram which is misinterpreted as announcing the birth of a baby, plus circumstances compelling deception to support the announcement, is at the bottom of the complications which accrue

and accumulate until the ultimate disclosure of facts which salvage the situation.

Production by Bert Gilroy and direction by Leslie Goodwins lifts the picture above the level of its predecessors.

*Previewed at the Fairfax theatre, Hollywood, where it kept the audience audibly amused. Reviewer's Rating: Good.*

Release date, Block 7. Running time, 63 min. PCA No. 9271. General audience classification.

Carmelita .....Lupe Velez
Lord Epping (Uncle Matt).....Leon Errol
Walter Reed, Elizabeth Risdon, Lydia Bilbrook, Hugh Beaumont, Aileen Carlyle, Alan Carney, Marietta Canty, Ruth Lee, Wally Brown.

## The Stranger from Pecos

### *(Monogram)*

### Robber Barons Melodrama

What is news about "The Stranger from Pecos" is that it is even better than "The Ghost Rider," which started off this new Monogram series teaming Johnny Mack Brown and Raymond Hatton. It is an ace Western on all counts, and if Producer Scott Dunlap can keep on with writers as good as he procured for the first two and directors as excellent as Wallace Fox and Lambert Hillyer, it promises to be only a matter of months until this new series can challenge the oldest in the field for Western supremacy. "The Stranger from Pecos" is topnotch entertainment, solidly directed by Hillyer and soundly produced by Dunlap.

Johnny Mack Brown and Raymond Hatton are always believable in the heroics they are called upon to perform. In their new adventure they clean out a really formidable gang of robber barons preying upon small landowners. Brown intercepts the murderers of a rancher and takes from them the $3,000 they have stolen, later returning it to the dead man's brother. Another murder by the same gang furnishes Brown more evidence and brings in the aid of Hatton. They free a boy wrongly jailed for the murders and make friends of a town business man and his daughter, the latter capitally played by the pretty Christine McIntyre. Brown sets a trap, Hatton helps him and they round up all the gang in one swoop, restoring justice to the town.

The writing is well developed and plot mechanics carefully thought out in the screenplay by Jess Bowers. Hillyer blends action successfully with studied performances from his cast. Kirby Grant and Miss McIntyre second Brown and Hatton for top cast honors. Harry Neumann photographed and the music is by Edward Kay, both good jobs.

*Seen at Hollywood's Hitching Post theatre, where the audience became wildly excited with visible and audible appreciation. Reviewer's Rating: Good.*—R. P.

Release date, July 16, 1943. Running time, 56 min. PCA No. 9312. General audience classification.

Nevada .....Johnny Mack Brown
Sandy Hopkins.....Raymond Hatton
Christine McIntyre, Kirby Grant, Steve Clark, Edmund Cobb, Sam Flint.

## Frontier Fury

### *(Columbia)*

### Indian Agent vs. Outlaws

Charles Starrett deserts his character of Northwest Mountie for that of an Indian Agent in "Frontier Fury." The character change means no change in plot formula, however, and much action is condensed into the running time of 53 minutes. The story has some weak points and the villainies are laid on with a heavy hand but, fortunately for the film, the action keeps galloping right along.

As the Indian Agent, Starrett must keep an eye on his tribe. Most of their land payments from the U. S. Treasury have been stolen en route and the Indians suffer from cold and hunger. Starrett goes to Independence himself to ride home with the funds. Attempting to foil the outlaws who have been robbing the stage carrying the payments, Starrett plants a phoney strong box and actually is carrying the money himself in a second stage. A driver in the pay of the gang knows of the ruse, however, and the money is stolen again, the Chief's son is killed, and Starrett is fired. To avenge the young brave, clear his name and regain the money, Starrett follows the trail of some gold coins over the Northwest. One coin eventually leads him to the head of the gang and he cleans it up.

Starrett, Arthur Hunnicutt, Roma Aldrich, Stanley Brown and Bruce Bennett are prominent in the story, with Clancy Cooper and I. Stanford Jolley leading the villains. All are quite capable. William Berke keeps action dominant in his direction and ties the loose story threads together. Jack Fier produced from a screenplay by Betty Burbridge.

*Seen at Hollywood's Hitching Post theatre where the audience was dutifully attentive and responded to the action. Reviewer's Rating: Fair.*

Release date, June 24, 1943. Running time, 53 min. PCA No. 9080. General audience classification.

Steve Langdon .....Charles Starrett
Arkansas .....Arthur Hunnicutt
Stella Larkin .....Roma Aldrich
Dan Bentley .....Clancy Cooper
Clem Hawkins .....Bruce Bennett
Stanley Brown, I. Stanford Jolley, Bill Wilkerson, Joel Friedkin.

## Prairie Chickens

### *(United Artists - Roach)*

### Western Comedy

The Hal Roach laugh formula, employed to good advantage so many times before, fails to click in this instance. Somebody forgot to spike the mixture with the proper ingredients. The comic Western provides only dignified titters in its 47 minutes.

From a screenplay by Arnold Belgard and Earl Snell, a musty pattern again has been brought to life—the mistaken identity theme and a haunted house. It is the excuse for Noah Beery, Jr., to take on a millionaire's mantle where he once wore only buckskin and spurs. Jack Norton, the true Mr. Moneybags, whose ranch is being mismanaged by Joe Sawyer, his foreman, remains in the background. In the background, too, are a half-dozen or so young women. Their chance to spring to the forefront, however, comes with the haunted house episode.

It is Sawyer's idea, of course, to chase the meddlers from the scene since it cramps his rustling activities. Weird noises, skeletons and other eerie fixtures are brought into play. Beery and his pal, Jimmy Rogers, do a lassoing job, resulting in the capture of foreman and gang.

Fred Guiol produced and Hal Roach, Jr., directed. The original story was by Donald Hough.

*Seen at the RKO Palace in New York. Reviewer's Rating: Fair.*—Lew Barasch.

Release date, May 21, 1943. Running time, 47 min. PCA No. 8646. General audience classification.

Pidge .....Noah Beery, Jr.
Jimmy .....Jimmy Rogers
Albertson .....Joe Sawyer
Henry Lewis-Clarke.....Jack Norton
Rosemary LaPlanche, Marjorie Woodworth.

## Fire in the Straw

### *(Herbert Rosner)*

### The Acting Profession

A father and son story told with the sublety of European drama, in dialogue rather than action, in nuance of expression and gesture rather than violent situation, this French film with English titles is limited in appeal to the art theatre. In that category, however, it is an excellent picture; and the name of the director, Jean Benoit-Levy, also will be an attraction for the patrons who remember his "La Maternelle" and "Ballerina."

Lucien Baroux, a "ham" actor, who never achieved success, finds his 10-year-old son, Jean Fuller, a success in the motion pictures. The son's name and photograph stare from posters; his fame is broadcast over the radio, by the neighbors, by Baroux's actor friends—and even Baroux's wife, Orane Demazis, begins to pay the youngster more attention than her husband. The latter, who wanted the boy to be an actor, now is submerged and ridiculed, a real failure by the new comparison.

Then the boy's second picture flops. But, he, too, has an actor's heart. He rails at his father, upbraids him for jealousy, insists he will remain an actor. One day, however, on a visit to the Comedie Francaise, where his father was supposed to be an actor, the son finds him instead a prompter. Then he realizes the vicissitudes of an actor's life, his father's ego, and the constant struggle by the old man to preserve pride and maintain his family. That evening, wife and son again respect their breadwinner.

Marcel Lucien's photography is in the best French tradition. All of the supporting actors are convincing, some lending real artistry to bit parts.

*Seen at the World theatre, New York City, with a sparse weekday matinee audience. Reviewer's Rating: Good.*—F. E. S.

Release date, July 2, 1943. Running time, 90 min. Adult audience classification.

Father .....Lucien Baroux
Mother .....Orane Demazie
Son .....Jean Fuller
Gaby Basset, Henri Nassiet, Jeanne Helbling, Jeanne Fusier-Gir, Aimos.

## She Has What It Takes

### *(Columbia)*

### Backstage Musical

The difference between "She Has What It Takes" and "Lucky Legs," "Laugh Your Blues Away," "Let's Have Fun" and "Redhead from Manhattan" is a slight variation of the plot framework and a few new faces in the supporting cast. Once again Jinx Falkenburg is a chorus girl who puts her foot into trouble and comes out a star. Once again the story ends with her becoming a big star in a patriotic finale laid in a defense plant.

As this particular story opens, Jinx is in a show in the corn belt. A stagehand shows her news of a once popular old star dying in poverty. The old star had the same name as Jinx. She says it was her mother and goes into a "the show must go on" routine. She goes to Broadway, fakes her way into the office of a popular columnist. He hears her story and, having known her mother, paves the way to success with a shoestring producer. Several assorted characters pawn their businesses to back the show.

Jinx tells her tale to one after another and gets in deep before a rival woman columnist happens on the truth. Jinx extricates herself neatly from one lie on top of another, explains away a baby wished on her, gets all her rivals put in jail before opening night and uses up "C" coupons like mad. Still things look hard and dark, so the plot allows this heroine to step before the curtain opening night and wash all the dirty laundry in front of the audience. Then, to a man, the audience arises, cries "Bravo." On comes the defense plant finale, with a few assorted plot threads still not sewn together.

The cast is hamstrung by this plot. It includes Tom Neal, Constance Worth and Joe King in leading roles. Colbert Clark produced and Charles Barton directed from a screenplay by Paul Yawitz and a story by Yawitz and Robert Lee Johnston.

*Seen at the Pantages theatre, Hollywood, where an audience waiting for "Bombardier" accepted the film in silence. Reviewer's Rating: Poor.*

Release date, April 15, 1943. Running time, 59 min. PCA No. 9056. General audience classification.

Mary Weston, Jr.....Jinx Falkenburg
Roger Rutledge .....Tom Neal
June Leslie .....Constance Worth
Lee Shuleman .....Joe King
Douglas Leavitt, Matt Willis, Daniel Ocho, George McKay, George Lloyd, Robert Homan.

# SHORT SUBJECTS CHART

## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.***

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| 4434 | My Wife's an Angel (Allen Jenkins) | 6-11-43 | 1329 |
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| | (7 Minutes) | | |
| 4501 | Song of Victory | 9-4-42 | 926 |
| 4502 | Tito's Guitar | 10-30-42 | 1010 |
| 4503 | Toll Bridge Troubles | 11-27-42 | 1046 |
| 4504 | King Midas Junior | 12-25-42 | 1148 |
| 4505 | Slay it with Flowers | 1-29-43 | 1138 |
| 4506 | There's Something About a Soldier | 2-26-43 | 1251 |
| 4507 | Professor Small and Mr. Tall | 3-26-43 | 1263 |
| 4508 | Plenty Below Zero | 5-14-43 | 1329 |
| 4509 | Tree for Two | 6-21-43 | 1387 |
| 4510 | He Can't Make It Stick | 7-23-43 | 1415 |
| 4511 | A Hunting We Won't Go | 8-23-43 | .. |
| | **PHANTASIES CARTOONS** | | |
| | (Average 9 Min.) | | |
| 4701 | The Gullible Canary | 9-18-42 | 950 |
| 4702 | The Dumb Conscious Mind | 10-23-42 | 1010 |
| 4703 | Malice in Slumberland | 11-20-42 | 1046 |
| 4704 | Choky Polly | 12-31-42 | 1171 |
| 4705 | The Vitamin G Man | 2-5-43 | 1251 |
| 4706 | Kindly Scram | 3-5-43 | 1227 |
| 4707 | Willoughy's Magic Hat | 4-30-43 | 1263 |
| 4708 | Duty and the Beast | 5-28-43 | 1329 |
| 4709 | Mass Mouse Meeting | 6-25-43 | 1390 |
| 4710 | The Fly in the Ointment | 7-23-43 | 1415 |
| | **COMMUNITY SING (Series 7)** | | |
| | (9 Minutes) | | |
| 4651 | No. 1—Rhumba and Conga Hits | 8-15-42 | 859 |
| 4652 | No. 2—"Yankee Doodler" | 9-17-42 | 950 |
| 4653 | No. 3—College Songs | 10-15-42 | 1010 |
| 4654 | No. 4—Service Songs | 11-12-42 | 1007 |
| 4655 | No. 5—Songs of the States | 12-11-42 | 1094 |
| 4656 | No. 6—MacDonald's Son | 1-1-43 | 1148 |
| 4657 | No. 7—Crosby Songs | 2-18-43 | 1171 |
| 4658 | No. 8—McNamara's Band | 3-26-43 | 1251 |
| 4659 | No. 9—Rosie the Riveter | 5-14-43 | 1281 |
| 4660 | No. 10—As Time Goes By | 6-25-43 | 1415 |
| | **QUIZ REELS** | | |
| | (Average 10 Min.) | | |
| 4601 | Kitchen Quiz No. 1 | 8-21-42 | 899 |
| | **PANORAMICS** | | |
| | (10 Minutes) | | |
| 4901 | Cajuns of the Teche (Quaint Folks No. 1) | 8-13-42 | 856 |
| 4902 | Oddities (La Varre) | 10-8-42 | 998 |
| 4903 | Our Second Front | 12-18-42 | 1078 |
| 4904 | Merchant Convoy | 6-11-43 | 1387 |
| | **TOURS** | | |
| | (10 Minutes) | | |
| 4551 | Journey to Denali (La Varre) | 8-5-42 | 877 |
| 4552 | Old and Modern New Orleans | 10-2-42 | 974 |
| | **SCREEN SNAPSHOTS (Series 22)** | | |
| | (10 Minutes) | | |
| 4851 | No. 1 | 8-7-42 | 859 |
| 4852 | No. 2 | 9-11-42 | 926 |
| 4853 | No. 3 | 10-23-42 | 998 |
| 4854 | No. 4 | 11-26-42 | 1046 |
| 4855 | No. 5 | 12-25-42 | 1094 |
| 4856 | No. 6 | 1-29-43 | 1138 |
| 4857 | No. 7 | 2-26-43 | 1281 |
| 4858 | No. 8 | 3-31-43 | 1251 |
| 4859 | No. 9 | 5-21-43 | 1387 |
| 4860 | No. 10 | 6-25-43 | 1415 |
| | **WORLD OF SPORTS** | | |
| | (10 Minutes) | | |
| 4801 | Trotting Kings | 9-25-42 | 974 |
| 4802 | Wizard of the Fairway | 11-6-42 | 1010 |
| 4803 | Winter Paradise | 12-8-42 | 1094 |
| 4804 | Ladies' Day in Sports | 1-22-43 | 1171 |
| 4805 | Diving Daredevils | 2-26-43 | 1251 |
| 4806 | Ski Soldiers | 3-26-43 | 1251 |
| 4807 | Aqua Thrills | 5-28-43 | 1329 |
| 4808 | Jump, Fish, Jump | 6-25-43 | 1390 |
| | **KATE SMITH** | | |
| | (10 Minutes) | | |
| 4751 | America Sings with Kate Smith | 8-21-42 | 899 |
| | **FAMOUS BANDS** | | |
| | (10 Minutes) | | |
| 4951 | Ted Powell (1280 Club) | 8-27-42 | 899 |
| 4952 | Hal McIntyre | 10-23-42 | 998 |
| 4953 | Shep Fields | 12-23-42 | 1094 |
| | **AMERICA SPEAKS** | | |
| 4961 | Wings for the Fledgling | 12-31-42 | 1094 |
| 4962 | Mr. Smug | 1-28-43 | 1171 |
| 4963 | Men Working Together | 7-1-43 | 1387 |

## M-G-M

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **TWO REEL SPECIALS** | | |
| | (Average 20 Minutes) | | |
| | 1941-42 | | |
| A-306 | Plan for Destruction | 4-29-43 | 1263 |
| A-307 | Inflation | 7-1-43 | 1415 |
| | 1942-43 | | |
| A-401 | Keep 'Em Sailing | 11-28-42 | 1022 |
| A-402 | Heavenly Music | 5-1-43 | 1291 |
| | **FITZPATRICK TRAVELTALKS (Color)** | | |
| | (9 Minutes) | | |
| T-411 | Picturesque Massachusetts | 10-3-42 | 998 |
| T-412 | Modern Mexico City | 11-8-42 | 1010 |
| T-413 | Glimpses of Ontario | 12-5-42 | 1118 |
| T-414 | Land of Orizaba | 1-2-43 | 1148 |
| T-415 | Mighty Niagara | 1-30-43 | 1227 |
| T-416 | Mexican Police on Parade | 2-27-43 | 1227 |
| T-417 | On the Road to Monterey | 3-27-43 | 1281 |
| T-418 | Romantic Nevada | 4-24-43 | 1291 |
| T-419 | Motoring in Mexico | 5-22-43 | 1329 |
| T-420 | Scenic Oregon | 6-26-43 | 1387 |
| | **PETE SMITH SPECIALTIES** | | |
| | (10 Minutes) | | |
| S-461 | First Aid | 1-2-43 | 1118 |
| S-462 | Marines in the Making | 12-26-42 | 1118 |
| S-463 | Hollywood Daredevils | 3-20-43 | 1263 |
| S-464 | Wild Horses | 4-17-43 | 1291 |
| S-465 | Fala | 4-10-43 | 1275 |
| S-466 | Sky Science | 5-23-43 | 1350 |
| S-467 | Dog House | 6-12-43 | 1365 |
| | **PASSING PARADE** | | |
| | (10 Minutes) | | |
| K-481 | Madero of Mexico | 11-28-42 | 1022 |
| K-482 | Who's Superstitious | 5-1-43 | 1291 |
| K-483 | That's Why I Left You | 6-12-43 | 1365 |
| | **MINIATURES** | | |
| | (10 Minutes) | | |
| M-431 | The Last Lesson | 12-19-42 | 1118 |
| M-432 | People of Russia | 12-26-42 | 1118 |
| M-433 | Brief Interval | 11-28-42 | 1022 |
| M-434 | Portrait of a Genius | 1-23-43 | 1227 |
| M-435 | Inca Gold | 4-24-43 | 1304 |
| M-436 | Wood Goes to War | 5-8-43 | 1340 |
| M-437 | Here at Home | 5-22-43 | 1365 |
| M-438 | Memories of Australia | 6-12-43 | 1387 |
| | **OUR GANG COMEDIES** | | |
| | (Average 11 Min.) | | |
| C-491 | Unexpected Riches | 11-28-42 | 1067 |
| C-492 | Benjamin Franklin, Jr. | 2-30-43 | 1263 |
| C-493 | Family Troubles | 4-3-43 | 1263 |
| C-494 | Calling All Kids | 4-24-43 | 1291 |
| C-495 | Farm Hands | 6-19-43 | 1387 |
| | **TECHNICOLOR CARTOONS** | | |
| | (8 Minutes) | | |
| W-441 | Barney Bear's Victory Garden | 12-26-42 | 1118 |
| W-442 | Sufferin' Cats | 1-16-43 | 1227 |
| W-443 | Bah Wilderness | 2-13-43 | 1227 |
| W-444 | Dumb Hounded | 3-20-43 | 1251 |
| W-445 | The Boy and the Wolf | 4-24-43 | 1291 |
| W-446 | Red Hot Riding Hood | 5-8-43 | 1340 |
| W-447 | The Lonesome Mouse | 5-22-43 | 1350 |
| W-448 | Who Killed Who | 6-5-43 | 1387 |
| W-449 | Yankee Doodle Mouse | 6-26-43 | .... |
| W-450 | The Uninvited Pest | 7-17-43 | .... |

## PARAMOUNT

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **UNUSUAL OCCUPATIONS (Color)** | | |
| | (Average 10 Minutes) | | |
| L2-1 | No. 1 | 10-9-42 | 974 |
| L2-2 | No. 2 | 12-4-42 | 1070 |
| L2-3 | No. 3 | 2-12-43 | 1206 |
| L2-4 | No. 4 | 4-30-43 | 1291 |
| L2-5 | No. 5 | 7-2-43 | 1430 |
| | **SUPERMAN COLOR CARTOONS** | | |
| | (Average 8 Minutes) | | |
| W2-1 | Superman in Destruction, Inc. | 12-25-42 | 1118 |
| W2-2 | Superman in the Mummy Strikes | 2-19-43 | 1206 |
| W2-3 | Superman in Jungle Drums | 3-26-43 | 1281 |
| W2-4 | Superman in the Underground World | 6-18-43 | 1340 |
| W2-5 | Superman, Secret Agent | 7-30-43 | 1430 |
| | **HEADLINERS** | | |
| | (Average 10 Minutes) | | |
| A2-1 | The McFarland Twins & Orchestra | 10-2-42 | 998 |
| A2-2 | Johnny "Scat" Davis & Orchestra | 11-6-42 | 1010 |
| A2-3 | Hands of Women | 12-11-42 | 1070 |
| A2-4 | Mitchell Ayres & Orch. | 1-15-43 | 1138 |
| A2-5 | Ina Ray Hutton & Orch. | 3-12-43 | 1251 |
| A2-6 | Moments of Charm (Re-issue) | 4-16-43 | 1281 |
| A2-7 | Letter from Ireland | 5-14-43 | 1094 |
| A2-8 | Rationed Rhythm | 6-10-43 | 1390 |
| A2-9 | A Revival of Moments of Charm | 6-18-43 | 1430 |
| | **MADCAP MODELS (Color)** | | |
| | (Average 8 Minutes) | | |
| U2-1 | Jasper and the Haunted House | 10-23-42 | 1010 |
| U2-2 | Jasper and the Choo-Choo | 1-1-43 | 1138 |
| U2-3 | Bravo Mr. Strauss | 2-26-43 | 1251 |
| U2-4 | The 500 Hats of Bartholomew Cubbins | 4-30-43 | 1291 |
| U2-5 | Jasper's Music Lesson | 5-21-43 | 1340 |
| U2-6 | The Truck That Flew | 8-6-43 | 1430 |
| | **POPEYE THE SAILOR** | | |
| | (Average 6 Minutes) | | |
| E2-1 | A Hull of a Mess | 10-16-42 | 974 |
| E2-2 | Scrap the Japs | 11-20-42 | 1007 |
| E2-3 | Me Musical Nephews | 12-25-42 | 1070 |
| E2-4 | Spinach for Britain | 1-22-43 | 1148 |
| E2-5 | Seein' Red, White 'n Blue | 2-19-43 | 1206 |
| E2-6 | Too Weak to Work | 3-19-43 | 1281 |
| E2-7 | A Jolly Good Furlough | 4-23-43 | 1340 |
| E2-8 | Ration for the Duration | 5-28-43 | 1374 |
| E2-9 | The Hungry Goat | 6-25-43 | 1415 |
| | **POPULAR SCIENCE (Color)** | | |
| | (10 Minutes) | | |
| J2-1 | No. 1 | 10-2-42 | 974 |
| J2-2 | No. 2 | 11-27-42 | 1010 |
| J2-3 | No. 3 | 2-5-43 | 1138 |
| J2-4 | No. 4 | 4-2-43 | 1281 |
| J2-5 | No. 5 | 6-11-43 | 1390 |
| | **SPEAKING OF ANIMALS** | | |
| | (Average 9 Minutes) | | |
| Y2-1 | Speaking of Animals and Their Families | 12-18-42 | 1070 |
| Y2-2 | At the Bird Farm | 3-19-43 | 1281 |
| Y2-3 | Speaking of Animals in Current Events | 5-7-43 | 1340 |
| Y2-4 | Speaking of Animals at the Cage Door Canteen | 6-25-43 | 1430 |
| | **SPORTLIGHTS** | | |
| | (Average 10 Minutes) | | |
| R2-1 | Sports I.Q. | 10-9-42 | 974 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| R2-2 | The Fighting Spirit | 11-13-42 | 1007 |
| R2-3 | Modern Vikings | 1-8-43 | 1138 |
| R2-4 | Trading Blows | 2-12-43 | 1206 |
| R2-5 | Hike or Bike | 3-5-43 | 1251 |
| R2-6 | The Beach Command | 4-9-43 | 1281 |
| R2-7 | Tumble Bugs | 5-14-43 | 1340 |
| R2-8 | Amphibious Fighters | 7-2-43 | 1390 |
| R2-9 | Where Cactus Grows | 7-2-43 | 1430 |

### VICTORY SHORTS
(Average 14 Minutes)

| | | | |
|---|---|---|---|
| T2-1 | A Letter from Bataan | 9-15-42 | 946 |
| T2-2 | We Refuse to Die | 10-22-42 | 946 |
| T2-3 | The Price of Victory | 12-3-42 | 1018 |
| T2-4 | The Aldrich Family Gets in the Scrap | 3-25-43 | 1251 |

# RKO

### WALT DISNEY CARTOONS (Color)
(7 Minutes)

1941-42

| | | | |
|---|---|---|---|
| 24,113 | Sky Trooper | 11-6-42 | 1022 |
| 24,114 | Pluto at the Zoo | 11-20-42 | 1070 |
| 24,115 | How to Fish | 12-4-42 | 1094 |
| 24,116 | Bellboy Donald | 12-18-42 | 1118 |
| 24,117 | Der Fuehrer's Face | 12-18-42 | 1067 |
| 24-118 | Education for Death | 1-5-43 | 1067 |

1942-43

| | | | |
|---|---|---|---|
| 34,101 | Donald's Tire Trouble | 1-29-43 | 1206 |
| 34,102 | Pluto and the Armadillo | 2-19-43 | 1206 |
| 34,103 | Flying Jalopy | 3-12-43 | 1227 |
| 34,104 | Private Pluto | 4-2-43 | 1251 |
| 34,105 | Fall Out, Fall In | 4-23-43 | 1315 |
| 34,106 | Victory Vehicles | 7-30-43 | 1430 |

### SPORTSCOPE
(Average 8 Min.)

| | | | |
|---|---|---|---|
| 34,301 | Show Horse | 9-11-42 | 974 |
| 34,302 | Touchdown Tars | 10-9-42 | 998 |
| 34,303 | Winter Setting | 11-6-42 | 1022 |
| 34,304 | Q-Men | 12-4-42 | 1094 |
| 34,305 | Basketeers | 1-1-43 | 1118 |
| 34,306 | Ski Trails | 1-29-43 | 1171 |
| 34,307 | Trout | 2-26-43 | 1227 |
| 34,308 | Aqua Aces | 3-26-43 | 1263 |
| 34,309 | Golf Limited | 4-23-43 | 1329 |
| 34,310 | Racing Royalty | 7-21-43 | 1374 |
| 34,311 | Cloud Chasers | 6-18-43 | 1415 |

### EDGAR KENNEDY
(Average 17 Min.)

| | | | |
|---|---|---|---|
| 33,401 | Two for the Money | 8-14-42 | 926 |
| 33,402 | Rough on Rents | 10-30-42 | 1010 |
| 33,403 | Duck Soup | 12-18-42 | 1118 |
| 33,404 | Hold Your Temper | 2-5-43 | 1227 |
| 33,405 | Indian Signs | 3-26-43 | 1263 |
| 33,406 | Hot Foot | 5-14-43 | 1340 |

### LEON ERROL
(Average 18 Min.)

| | | | |
|---|---|---|---|
| 33,701 | Mail Trouble | 9-4-42 | 926 |
| 33,702 | Deer, Deer | 10-23-42 | 1010 |
| 33,703 | Pretty Dolly | 12-11-42 | 1094 |
| 33,704 | Double Up | 1-29-43 | 1206 |
| 33,705 | Gem-Jams | 3-19-43 | 1263 |
| 33,706 | Radio Runaround | 5-7-43 | 1340 |

### JAMBOREES
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 34,401 | Jerry Wald & Orch. | 9-11-42 | 950 |
| 34,402 | Johnny Long & Orch. | 10-2-42 | 998 |
| 34,403 | Ray McKinley & Orch. | 10-30-42 | 1022 |
| 34,404 | Dick Stabile & Orch. | 11-27-42 | 1070 |
| 34,405 | Enric Madriguera & Orch. | 12-25-42 | 1094 |
| 34,406 | It's Tommy Tucker Time. | 4-16-43 | 1304 |

### VICTORY SPECIALS

| | | | |
|---|---|---|---|
| 34,201 | Conquer by the Clock | 10-27-42 | 1114 |
| 34,202 | City of Courage | 2-11-43 | 1206 |
| 34,203 | North African Album | 6-3-43 | 1390 |

### FAMOUS JURY TRIALS
(Average 18 Min.)

| | | | |
|---|---|---|---|
| 33,201 | The State vs. Glen Willet | 9-18-42 | 974 |
| 33,202 | The State vs. Thomas Crosby | 11-13-42 | 1070 |

### THIS IS AMERICA
(Average 19 Min.)

| | | | |
|---|---|---|---|
| 33,101 | Private Smith of the U. S. A. | 10-2-42 | 971 |
| 33,102 | Women at Arms | 10-30-42 | 1031 |
| 33,103 | Army Chaplain | 12-18-42 | 1102 |
| 33,104 | Boomtown, D. C. | 2-12-43 | 1159 |
| 33,105 | Air Crew | 3-12-43 | 1215 |
| 33,106 | Medicine on Guard | 4-9-43 | 1263 |
| 33,107 | Merchant Seamen | 5-7-43 | 1315 |
| 33,108 | Lieutenant Smith | 6-4-43 | 1365 |
| 33,109 | Pacific Island No. 43 | 7-2-43 | 1415 |

# 20TH CENTURY-FOX

### ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 3201 | Along the Texas Range | 10-9-42 | 974 |
| 3202 | Climbing the Peaks | 4-16-43 | 1281 |

### MAGIC CARPET (Color)
(9 Minutes)

| | | | |
|---|---|---|---|
| 3151 | Desert Wonderland | 8-1-42 | 856 |
| 3152 | Wedding in Bikaner | 8-28-42 | 899 |
| 3153 | Valley of Blossoms | 9-25-42 | 950 |
| 3154 | Royal Araby | 10-23-42 | 998 |
| 3155 | Gay Rio | 2-19-43 | 1022 |
| 3156 | Strange Empire | 1-15-43 | 1138 |
| 3157 | Land Where Time Stood Still | 4-2-43 | 1263 |

### SPORTS REVIEWS
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 3301 | Well-Rowed Harvard | 8-14-42 | 899 |
| 3351 | Neptune's Daughters | 11-20-42 | 1022 |
| 3302 | When Winter Calls | 12-25-42 | 1138 |
| 3303 | Steelhead Fighters | 2-12-43 | 1148 |
| 3304 | Back to Bikes | 3-12-43 | 1227 |

### TERRYTOONS (TECHNICOLOR)
(7 Minutes)

| | | | |
|---|---|---|---|
| 3551 | All Out for "V" | 8-7-42 | 926 |
| 3552 | Life with Fido | 8-21-42 | 926 |
| 3553 | School Daze | 9-18-42 | 950 |
| 3554 | Night Life in the Army | 10-2-42 | 974 |
| 3555 | The Mouse of Tomorrow | 10-16-42 | .... |
| 3556 | Nancy in Doing Their Bit | 10-30-42 | .... |
| 3557 | Frankenstein's Cat | 11-27-42 | .... |
| 3558 | Barnyard WAAC | 12-18-42 | 1138 |
| 3559 | Scrap for Victory | 1-22-43 | 1171 |
| 3560 | Barnyard Blackout | 3-5-43 | 1281 |
| 3561 | Shipyard Symphony | 3-19-43 | 1304 |
| 3562 | Patriotic Pooches | 4-9-43 | 1304 |

### SPECIAL

| | | | |
|---|---|---|---|
| 3567 | Somewhere in the Pacific | 1-8-43 | 1171 |
| 3568 | He Dood It Again | 2-5-43 | 1227 |
| 3569 | The Last Roundup | 5-14-43 | 1340 |
| 3570 | Mopping Up | 6-25-43 | .... |
| 3571 | Pandora's Box | 6-11-43 | 1387 |
| 3572 | Keep 'Em Growing | 5-28-43 | 1365 |

### TERRYTOONS (Black & White)
(7 Minutes)

| | | | |
|---|---|---|---|
| 3501 | The Big Build-Up | 9-4-42 | 926 |
| 3502 | Ickle Meets Pickle | 11-13-42 | 1046 |

### THE WORLD TODAY
(9 Minutes)

| | | | |
|---|---|---|---|
| 3401 | Women in Blue | 7-2-43 | .. |
| 3402 | Accent on Courage | 4-30-43 | 1365 |

### MARCH OF TIME
(Average 19 Minutes)

| | | | |
|---|---|---|---|
| V9-1 | The F.B.I. Front | 9-11-42 | 911 |
| V9-2 | The Fighting French | 10-9-42 | 946 |
| V9-3 | Mr. and Mrs. America | 11-6-42 | 1007 |
| V9-4 | Africa Prelude to Victory | 12-4-42 | 1055 |
| V9-5 | The Navy and the Nation | 1-1-43 | 1102 |
| V9-6 | One Day of War—Russia 1943 | 1-29-43 | 1127 |
| V9-7 | The New Canada | 2-26-43 | 1171 |
| V9-8 | America's Food Crisis | 3-26-43 | 1215 |
| V9-9 | Inside Fascist Spain | 4-23-43 | 1263 |
| V9-10 | Show Business at War | 5-21-43 | 1315 |
| V9-11 | Invasion | 6-18-43 | 1362 |
| V9-12 | Bill Jack vs. Adolf Hitler | 7-16-43 | 1430 |

### DRIBBLE PUSS PARADE
(9 Minutes)

| | | | |
|---|---|---|---|
| 3901 | Monkey Doodle Dandies | 12-11-42 | 1046 |
| 3902 | Jungle Land | 6-4-43 | 1387 |

### VICTORY FILM

| | | | |
|---|---|---|---|
| 3801 | It's Everybody's War | 11-6-42 | 1031 |

### AMERICA SPEAKS

| | | | |
|---|---|---|---|
| 3851 | Weapons for Victory | 5-7-43 | 1304 |

# UNITED ARTISTS

### WORLD IN ACTION
(Two Reels)

| | | | |
|---|---|---|---|
| .... | New Soldiers Are Tough | 7-3-42 | 699 |
| .... | Our Russian Ally | 8-14-42 | 784 |
| .... | Hitler's Plan | 9-4-42 | 854 |
| .... | Inside Fighting China | 10-2-42 | 896 |
| .... | Mask of Nippon | 11-6-42 | 971 |
| .... | Fighting Freighters | 1-9-43 | 1055 |
| .... | Invasion of North Africa | 2-12-43 | 1148 |
| .... | Road to Tokyo | 4-16-43 | 1281 |
| .... | Invasion of Europe | 5-7-43 | 1304 |

### SPECIAL

| | | | |
|---|---|---|---|
| .... | Don't Hook Now | 4-30-43 | 1171 |

# UNIVERSAL

### COLOR CARTUNE
(Average 7 Min.)

| | | | |
|---|---|---|---|
| 7241 | Andy Panda's Victory Garden | 9-7-42 | 926 |
| 7242 | The Loan Stranger | 10-19-42 | 998 |
| 7243 | Air Raid Warden | 12-21-42 | 1118 |
| 7244 | The Screwball | 2-15-43 | 1148 |
| 7245 | Swing Your Partner | 4-26-43 | 1340 |
| 7246 | The Dizzy Acrobat | 5-31-43 | 1329 |
| 7247 | Canine Commandos | 6-28-43 | 1430 |
| 7248 | Ration Bored | 7-26-43 | .. |

### SWING SYMPHONIES
(Average 7 Min.)

| | | | |
|---|---|---|---|
| 7231 | Yankee Doodle Swing Shift | 9-21-42 | 899 |
| 7332 | Boogie Woogie Sioux | 11-30-42 | 1046 |
| 7233 | "Cow-Cow Boogie" | 1-4-42 | 1171 |
| 7234 | Egg Cracker Suite | 3-22-43 | 1239 |
| 7235 | Pass the Biscuits Mirandy | 8-25-43 | .... |

### PERSON—ODDITIES
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 7371 | Human Sailboat | 9-14-42 | 926 |
| 7372 | Jail Hostess | 9-28-42 | 950 |
| 7373 | King of the 49-ers | 10-12-42 | 1046 |
| 7374 | Double Talk Girl | 11-16-42 | 1007 |
| 7375 | Designed by Fannie Hurst | 12-14-42 | 1118 |
| 7376 | Let Huey Do It | 1-25-43 | 1171 |
| 7377 | She's A-1 in the Navy | 2-8-43 | 1148 |
| 7378 | Little Clayton Farmfront Wonder | 3-8-43 | 1227 |
| 7379 | Shepherd of the Roundhouse | 4-19-43 | 1340 |
| 7380 | Tom Thumb in Person | 5-24-43 | 1304 |
| 7381 | The Armless Dentist | 6-26-43 | 1415 |
| 7382 | Western Cowgirl | 7-19-43 | .. |
| 7383 | Cactus Artist | 8-23-43 | .... |

### VARIETY VIEWS
(9 Minutes)

| | | | |
|---|---|---|---|
| 7351 | Trouble Spot of the East | 9-7-42 | 899 |
| 7352 | Canadian Patrol | 9-21-42 | 926 |
| 7353 | Spirit of Democracy | 10-5-42 | 974 |
| 7354 | New Era in India | 11-2-42 | 1010 |
| 7355 | Western Whoopee | 12-28-42 | 899 |
| 7356 | Winter Sports Jamboree | 1-8-43 | 1171 |
| 7357 | Mother of Presidents | 2-1-43 | 1148 |
| 7358 | Hungry India | 3-1-43 | 1206 |
| 7359 | Mr. Chimp Goes to Town | 4-12-43 | 1291 |
| 7360 | Mirror of Sub-marine Life | 5-31-43 | 1329 |
| 7361 | Confusion in India | 6-21-43 | 1365 |
| 7362 | Any Chickens Today? | 7-26-43 | .. |
| 7363 | Yukon Outpost | 8-30-43 | .... |

### MUSICALS
(Average 15 Min.)

| | | | |
|---|---|---|---|
| 7121 | Trumpet Serenade | 9-9-42 | 899 |
| 7122 | Serenade in Swing | 10-14-42 | 899 |
| 7123 | Jivin' Jam Session | 11-11-42 | 899 |
| 7124 | Swing's the Thing | 12-2-42 | 1007 |
| 7125 | Chasin' the Blues | 1-13-43 | 1046 |
| 7126 | Hit Tune Jamboree | 2-10-43 | 1148 |
| 7127 | Swingtime Blues | 3-3-43 | 1190 |
| 7128 | Swing That Band | 4-7-43 | 1263 |
| 7129 | Dancing on the Stars | 5-26-43 | 1291 |
| 7130 | Russian Revels | 6-23-43 | 1365 |
| 7131 | Smoke Rings | 7-28-43 | .. |
| 7132 | South Sea Rhythms | 8-25-43 | .... |

### VICTORY FEATURETTES

| | | | |
|---|---|---|---|
| 0995 | Keeping Fit | 10-26-42 | 998 |
| 0996 | Arsenal of Might | 2-22-43 | 1148 |
| 0997 | What We Are Fighting For | 5-24-43 | 1291 |

### 2-REEL SPECIAL

| | | | |
|---|---|---|---|
| 7111 | Roar, Navy, Roar | 11-25-42 | 1046 |
| 7110 | "Eagle Vs. Dragon" | .... | .... |

# VITAPHONE

### TECHNICOLOR SPECIALS
(Average 20 Min.)

| | | | |
|---|---|---|---|
| 8001 | A Ship Is Born | 10-10-42 | 1010 |
| 8002 | Fighting Engineers | 1-2-43 | 1118 |
| 8003 | Young and Beautiful | 3-13-43 | 1227 |
| 8004 | Eagles of the Navy | 4-24-43 | 1291 |
| 8005 | Mountain Fighters | 8-7-43 | .... |
| 8006 | Champions Training Champions | 6-26-43 | 1390 |

### BROADWAY BREVITIES
(20 Minutes)

| | | | |
|---|---|---|---|
| 8101 | The Spirit of Annapolis | 9-5-42 | 926 |
| 8102 | The Nation Dances | 9-26-42 | 974 |
| 8103 | The Spirit of West Point | 11-20-42 | 1007 |
| 8104 | Beyond the Line of Duty | 11-7-42 | 1010 |
| 8105 | Vaudeville Days | 12-19-42 | 1070 |
| 8106 | The Man Killers | 5-29-43 | 1340 |
| 8107 | Little Isles of Freedom | 1-30-43 | 1078 |
| 8108 | Our African Frontiers | 2-13-43 | 1206 |
| 8109 | Army Show | 2-27-43 | 1227 |
| 8110 | Rear Gunner | 4-10-43 | 1281 |
| 8111 | Three Cheers for the Girls | 5-8-43 | 1329 |
| 8112 | Happy Times and Jolly Moments | 7-10-43 | .... |

### HOLLYWOOD NOVELTIES
(10 Minutes)

| | | | |
|---|---|---|---|
| 8301 | Sweeney Steps Out | 9-12-42 | 950 |
| 8302 | You Want to Give Up Smoking | 11-14-42 | 1022 |
| 8303 | Stars on Horseback | 4-3-43 | 1251 |
| 8304 | So You Think You Need Glasses | 12-26-42 | 1118 |
| 8305 | This Is Your Enemy | 1-23-43 | 1206 |
| 8306 | King of the Archers | 2-6-43 | 1206 |

### SPORTS PARADE
(10 Minutes)

| | | | |
|---|---|---|---|
| 8401 | Sniffer Soldiers | 9-12-42 | 950 |
| 8402 | South American Sports | 10-17-42 | 1007 |
| 8403 | The Right Timing | 10-31-42 | 1022 |
| 8404 | Cuba, Land of Adventure and Sport | 1-9-43 | 1070 |
| 8405 | America's Battle of Beauty | 11-21-42 | 1070 |
| 8406 | Horses! Horses! Horses! | 12-12-42 | 1070 |
| 8407 | Sporting Dogs | 3-20-43 | 1239 |
| 8408 | Women in Sports | 2-20-43 | 1206 |
| 8409 | With Rod and Reel on Anticosti Island | 5-1-43 | 1315 |
| 8410 | Rover's Rangers | 5-22-43 | 1340 |
| 8411 | Gray, White & Blue | 6-19-43 | 1390 |
| 8412 | Sow Sports | 7-24-43 | .... |
| 8413 | Dude Ranch Buckaroos | 8-14-43 | .... |

### MELODY MASTER BANDS
(10 Minutes)

| | | | |
|---|---|---|---|
| 8501 | Army Air Force Band | 9-19-42 | 950 |
| 8502 | Six Hits and a Miss | 10-24-42 | 1007 |
| 8503 | U. S. Marine Band | 11-14-42 | 1007 |
| 8504 | Borrah Minevitch and his Harmonica School | 12-26-42 | 1118 |
| 8505 | U. S. Navy Band | 1-16-43 | 1138 |
| 8506 | Ozzie Nelson & Orch. | 3-27-43 | 1251 |
| 8507 | U. S. Army Band | 4-17-43 | 1329 |
| 8508 | All American Band | 5-22-43 | 1340 |
| 8500 | Childhood Days | 6-5-43 | 1390 |
| 8510 | U S Service Bands | 7-24-43 | .... |

### LOONEY TUNES CARTOONS
(7 Minutes)

| | | | |
|---|---|---|---|
| 8601 | The Hep Cat | 10-3-42 | 950 |
| 8602 | The Daffy Duckaroo | 10-24-42 | 1022 |
| 8603 | My Favorite Duck | 12-5-42 | 1007 |
| 8604 | Confusions of a Nutzy Spy | 1-23-43 | 1007 |
| 8605 | To Duck or Not to Duck | 3-6-43 | 1227 |
| 8606 | Hop and Go | 3-27-43 | 1263 |
| 8607 | The Wise Quacking Duck | 5-1-43 | 1291 |
| 8608 | Tokio Jokio | 5-15-43 | 1340 |
| 8609 | Yankee Doodle Daffy | 7-3-43 | .... |
| 8610 | Scrap Happy Daffy | 8-21-43 | .... |
| 8611 | Porky Pig's Feet | 7-17-43 | .... |

### MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

| | | | |
|---|---|---|---|
| 8701 | The Dover Boys | 9-19-42 | 950 |
| 8702 | The Sheepish Wolf | 10-17-42 | 950 |
| 8703 | The Hare Brained Hypnotist | 10-31-42 | 1007 |
| 8704 | A Tale of Two Kitties | 11-21-42 | 1007 |
| 8705 | Ding Dog Daddy | 12-5-42 | 1007 |
| 8706 | Case of the Missing Hare | 12-12-42 | 1007 |
| 8707 | Coal Black and de Sebben Dwarfs | 1-16-43 | 1007 |
| 8707 | Pigs in a Polka | 2-6-43 | 1070 |
| 8709 | Tortoise Wins by a Hare | 2-20-43 | 1206 |
| 8710 | Fifth Column Mouse | 3-6-43 | 1251 |
| 8711 | Flop Goes the Weasel | 3-20-43 | 1251 |
| 8712 | Super Rabbit | 4-3-43 | 1263 |
| 8713 | The Unbearable Bear | 4-17-43 | 1291 |
| 8714 | Greetings Bait | 5-15-43 | 1340 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 8715 | Jack Rabbit and Beanstalk | 6-12-43 | 1390 |
| 8716 | The Aristo Cat | 6-19-43 | 1390 |
| 8717 | Tin Pan Alley Cats | 7-17-43 | .... |
| 8718 | Wacki-Ki Wabbit | 7-3-43 | .... |
| 8719 | Hiss and Make Up | 7-31-43 | .... |
| 8720 | Corny Concerto | 8-21-43 | .... |
| 8721 | Fin-n-Caddie | 8-28-43 | .... |
| | **OFFICIAL U. S. VICTORY FILMS** | | |
| | **(Distributed by Various Major Exchanges)** | | |
| | Pots to Planes | | 509 |
| | Bomber | | 509 |
| | Food for Freedom | | 509 |
| | Red Cross Trailer | | 509 |
| | Women In Defense | | 509 |
| | Safeguarding Military Information | | 509 |
| | Tanks | | 509 |
| | Any Bonds Today | | 509 |
| | Ring of Steel | | 587 |
| | Fighting Fire Bombs | | 587 |
| | Lake Carrier | | 715 |
| | United China Relief | | .... |
| | Winning Your Wings | | 674 |
| | Keep 'Em Rolling | | 674 |
| | Mr. Gardenia Jones | | 674 |
| | Your Air Raid Warden | | 770 |
| | Vigilance | | 771 |
| | Out of the Frying Pan | | 926 |
| | Salvage | | 946 |
| | Manpower | | 971 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | Japanese Relocation | | 971 |
| | Dover | | 1018 |
| | Fuel Conservation | | 1046 |
| | Colleges at War | | 1078 |
| | Community Transportation | | 1102 |
| | Paratroops | | 1114 |
| | You, John Jones | | 1138 |
| | Night Shift | | 1148 |
| | Troop Train | | 1171 |
| | Point Rationing of Foods | | 1182 |
| | Since Pearl Harbor | | 1206 |
| | Farmer at War | | 1206 |
| | Right of Way | | 1239 |
| | Food for Fighters | | 1239 |
| | Doctors at War | | 1315 |
| | Wings Up | | 1315 |
| | Mission Accomplished | | 1329 |
| | Message from Malta | | 1387 |
| | War Town | | 1387 |
| | **U. S. TREASURY DEPT.** | | |
| | The Spirit of '43 | | 1138 |
| | **WAR ACTIVITIES COMMITTEE** | | |
| | **(Released Through 20th-Fox)** | | |
| | Battle of Midway | | 912 |
| | **(Released Through Warner Bros.)** | | |
| | At the Front | | 1190 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **BRITISH MINISTRY OF INFORMATION** | | |
| | 21 Miles | | 971 |
| | Control Room | | 1018 |
| | C. E. M. A. | | 1018 |
| | Fighting French Navy | | 1070 |
| | Lift Your Head Comrade | | 1094 |
| | Letter from Ulster | | 1094 |
| | Speed Up on Stirlings | | 1114 |
| | Silent Village | | 1415 |
| | **MISCELLANEOUS** | | |
| | Quebec (Canadian Film Board) | | 1070 |
| | Kokoda Battle Front (Australian Dept. of Information) | | 1070 |
| | Sword of the Spirit (Verity Film) | | 1055 |
| | War in the Mediterranean (English Films) | | 1415 |

## SERIALS

### COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 4120 | The Secret Code (15 episodes) | 9-4-42 | 899 |
| 4140 | The Valley of Vanishing Men (15 episodes) | 12-17-42 | 1138 |
| | **1942-43** | | |
| 5120 | The Batman (15 episodes) | 7-16-43 | 1415 |

### REPUBLIC

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 281 | King of the Mounties (12 episodes) | 10-10-42 | 908 |
| 282 | G-Men vs. the Black Dragon (15 episodes) | 1-2-43 | 1022 |
| 283 | Daredevils of the West (12 episodes) | 4-17-43 | 1291 |
| 284 | Secret Service in Darkest Africa (15 episodes) | 7-9-43 | 1365 |

### UNIVERSAL

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 7881-92 | Junior G-Men of the Air (12 episodes) | 6-30-42 | 784 |
| 7781-95 | Overland Mail (15 episodes) | 9-22-42 | 950 |
| 7681-93 | Adventures of Smilin' Jack (13 episodes) | 1-5-43 | 994 |
| | **1943-44** | | |
| 8681-92 | Don Winslow of the Coast Guard (13 episodes) | 3-30-43 | 1227 |

# SHORT SUBJECTS
## *reviews and synopses*

### BILL JACK VS. ADOLF HITLER

*March of Time* (V9-12)

The latest March of Time, while not without significance in relation to the war and the home front production effort, attains greater interest as a report of unusual labor relations. Bill Jack is the prime mover of the firm of Jack and Heintz, which made the headlines with its practice of paying tremendous employee bonuses, and maintains a waiting list of 40,000 people who want to work 12 hours a day, in the factory. The reason may be found in the promise of good pay, the "honor system" for employees, the informal working atmosphere, excellent medical facilities, vacation opportunities and the personality of Mr. Jack himself. He, too, works all day in his shirt sleeves, tours the plant with a friendly word for all, discusses management problems over the loudspeaker system and refers to his employees only as "associates."

The subject, in its humor and unique material, marks a welcome change in a series largely devoted to war topics, and should prove generally entertaining. Photography is of the usual high quality for the series, while the commentary is less dogmatic.

*Release date, July* 16, 1943 17 *minutes*

### CANINE COMMANDOS (Univ.)

*Color Cartune* (7247)

There have been several more serious treatments of the really substantial contributions made by dogs, and their owners, to cause of military and civilian defense. But the whole subject somewhow remains a comic one. Here in a color cartoon, the animal antics are burlesqued and exaggerated for the purpose of entertainment. The resulting blend of humor and cuteness is not to be mistaken for the docile and understanding behavior of man's best friend in war projects.

*Release date, June* 28, 1943 7 *minutes*

### SUPERMAN IN SECRET AGENT (Para.)

*W2-5*

A band of saboteurs, whose secret plans have been discovered by a girl agent, speed after her in their car, leaving Superman tied up in their hideout. Just as the lady's position seems hopeless with the drawbridge opening and in flames, Superman zooms down to save her and to turn the fiendish trap on the men who had set it.

*Release date, July* 30, 1943 9 *minutes*

### THE TRUCK THAT FLEW (Para.)

*Madcap Models* (U2-6)

George Pal has used a story by Dudley Morris for a Puppetoon about the little boy who drove his truck through the clouds. Put to sleep with fairy tales, he dreams of sailing past the roof tops along the star trail and back again, all in his transformed red bed.

*Release date, August* 6, 1943 8 *minutes*

### TRIFLES THAT WIN WARS (MGM)

*Passing Parade*

In the spirit of the rhyme "Because of a nail the shoe was lost, etc," John Nesbitt presents some other very insignificant objects that have meant the difference between victory and defeat. Among them are an empty bottle, a very ordinary spider and a piece of chemical research for the making of billiard balls.

*Release date, not set* 10 *minutes*

### UNUSUAL OCCUPATIONS, NO. 5 (Para.)

*L2-5*

A girl in Amarillo, Tex., trains diving horses in twenty and fifty-foot leaps into the water for the highlight of this varied short. The world's largest collection of shaving mugs, costume jewelry made from fish scales and a glimpse of U. S. Navy deep sea divers complete the feature.

*Release date, July* 9, 1943 10 *minutes*

### WHERE CACTUS GROWS (Para.)

*Sportlight* (R2-9)

The desert land of California and Arizona forms the scenic background for a variety of shots to interest the armchair traveler. The unusual birds and beasts of the country, the native sports of cowboy polo and swimming, vie for attention with scenes of training for desert warfare by the American fighting forces.

*Release date, July* 2, 1943 9½ *minutes*

### VICTORY VEHICLES (RKO)

*Disney Cartoon* (34,106)

The last word on the transportation problem has not yet been said as Goofy demonstrates in this cartoon subject. Rejecting several equally fantastic ideas, he espouses the cause of the pogo stick for pleasure driving. Besides eliminating gas and tire difficulties, it allows short cuts over rough country, provides a welcome change in discovering the backs of billboards and, with umbrella attachment, serves well in rainy weather.

*Release date, July* 30, 1943 8 *minutes*

### A REVIVAL OF MOMENTS OF CHARM (Para.)

*Headliner* (A2-9)

Another musical short featuring the all-girl orchestra under the direction of Phil Spitalny has been included in this season's short product schedule. "Toy Trumpet," with the entire ensemble participating, is followed by Evelyn's violin rendition of "The Bee," a choral arrangement of "Ave Maria" and the popular "Begin the Beguine."

*Release date, June* 18, 1943 10½ *minutes*

### SPEAKING OF ANIMALS AT THE CAGE DOOR CANTEEN (Para.)

*Y2-4*

Members of the animal world are fully conscious of their responsibilities toward their comrades in the service, and are here shown preparing their acts for a grand benefit. With Cockey as Master of Ceremonies, cats, camels and kangaroos brush up on their capers, try out their jokes and get in a little close harmony.

*Release date, June* 25, 1943 9 *minutes*

# ADVANCE SYNOPSES *and information*

## A GUY NAMED JOE
### (Metro-Goldwyn-Mayer)

*Drama-Fantasy*

**PRODUCER: Everett Riskin. Directed by Victor Fleming.**

**PLAYERS: Spencer Tracy, Irene Dunne, Van Johnson, James Gleason.**

*SYNOPSIS*

A British combat pilot and a woman ferry command flier are in love. He is killed in a crash, and his spirit comes back to earth to guide the members of his squadron. They never see him, but the audience does. Her love for him continues, and she is united with him in death.

## SARATOGA TRUNK
### (Warners)

*Drama*

**PRODUCER: Hal B. Wallis. Directed by Sam Wood.**

**PLAYERS: Gary Cooper, Ingrid Bergman, Flora Robson.**

*SYNOPSIS*

This is a story of life in the 1880's, adapted from Edna Ferber's best selling novel. Its principal character is Clio (played by Miss Bergman), a daughter of questionable parentage, and her attempts to find happiness despite the slights given her by straight-laced gentry of that era. Much of the action takes place in New Orleans society circles.

## WINTER TIME
### (20th Century-Fox)

*Ice Musical*

**PRODUCER: William LeBaron. Directed by John Brahm.**

**PLAYERS: Sonja Henie, Jack Oakie, Cesar Romero, Carole Landis, Cornel Wilde, Woody Herman and orchestra.**

*SYNOPSIS*

Miss Henie plays a quota girl required to spend some time at her uncle's lodge in Canada while awaiting admittance to the United States. The resulting series of circumstances provide material for humorous, romantic and musical treatment.

## RIDING HIGH
### (Paramount)

*Musical, in Technicolor*

**PRODUCER: Fred Kohlmar. Directed by George Marshall.**

**PLAYERS: Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Milt Britton's band.**

*SYNOPSIS*

The promotion, by an ex-counterfeiter, of a romance between a former burlesque queen and a wealthy singer, against a background of a dude ranch, forms the basis for the plot of this musical. All the trappings of the commercial wild west, including a rodeo, are included, along with comedy characters and a slapstick band.

## HOLY MATRIMONY
### (20th Century-Fox)

*Comedy*

**PRODUCER: Nunnally Johnson. Directed by John Stahl.**

**PLAYERS: Monty Wooley, Gracie Fields, Una O'Connor, Laird Cregar, Melville Cooper, Eric Blore.**

*SYNOPSIS*

Based on Arnold Bennett's "Buried Alive," this is the story of a famous artist who, weary of adulation, instructs his valet to impersonate him and take the attentions of his admirers while he impersonates the valet. When the valet dies he is buried with the pomp and ceremony due the artist and matters appear in hand until the valet's wife puts in an appearance. This is the nucleus around which humorous incidents are grouped. The film marks the Hollywood debut of Gracie Fields, popular British entertainer.

## WHISTLING IN BROOKLYN
### (Metro-Goldwyn-Mayer)

*Third in the Series*

**PRODUCER: George Haight. Directed by Sylvan Simon.**

**PLAYERS: Red Skelton, Rags Ragland, Ann Rutherford, Jean Rogers, The Brooklyn Dodgers.**

*SYNOPSIS*

"The Fox," the character that Red Skelton created in "Whistling in the Dark" and carried on in "Whistling in Dixie," finds himself in Brooklyn in the newest MGM adventure. Involved in no less than four murders while trying to tell Brooklyn about the rest of the world over his radio program, the plot unreels with Red getting deeper and deeper into the clutches of the law as he extricates himself from one scrape just in time to be involved in another. Eventually, however, he clears himself of all four murder cases by putting on whiskers and joining a be-whiskered member of the Brooklyn Dodgers baseball team. That's how "Dem Lovely Bums" become an integral part of the picture.

## HENRY ALDRICH PLAYS CUPID
### (Paramount)

*Comedy*

**PRODUCER: Walter MacEwen. Directed by Hugh Bennett.**

**PLAYERS: Jimmy Lydon, Charlie Smith, John Litel, Olive Blakeney, Diana Lynn, Barbara Jo Allen (Vera Vague).**

*SYNOPSIS*

Mrs. Aldrich's innocent remark that Henry's school principal wouldn't be such a grouch if he were married starts a series of incidents involving several matromonial ads, which innocently involve Henry's father, a senator, the woman who advertised and others. Vera Vague is the woman who advertises for a husband and calls herself "Blue Eyes."

## THE ANIMAL KINGDOM
### (Warner)

*Triangle Stuff*

**PRODUCER: Benjamin Glazer. Directed by Irving Rapper.**

**PLAYERS: Ann Sheridan, Dennis Morgan, Olivia de Havilland, Jack Carson, John Loder, Jane Wyman, Dane Clark.**

*SYNOPSIS*

The triangle pattern for drama, worked out in this case with one man and two women, receives here a modernized and somewhat modified treatment similar to that given it in the 1932 picture of the same name (starring Leslie Howard, Ann Harding and Myrna Loy) and in the stageplay upon which that picture was based. Root of the story is a state of mind in which the man finds himself when, after his marriage, a former romantic affiliate appears upon the scene and his impulses with relation to her are rekindled. A tracing of the idea that human beings are akin to animals in their reactions to romantic emotions gives the story its title.

## FALSE COLORS
### (UA-Sherman)

*The 49th Hopalong Cassidy*

**PRODUCER: Harry Sherman; associate, Lewis Rachmil. Directed by George Archainbaud.**

**PLAYERS: William Boyd, Andy Clyde, Jimmy Rogers, Tom Seidel, Claudia Drake, Douglas Dumbrille, Bob Mitchum, Glenn Strange, Pierce Lyden, Roy Barcroft, Sam Flint, Earle Hodgins, Elmer Jerome.**

*SYNOPSIS*

This one introduces Jimmy Rogers as the buddy of Boyd and Clyde in the triumvirate which brings justice again to the West. In this case Boyd (Hoppy) befriends a cowboy heir who is subsequently murdered by crooks who supply a counterfeit for him in hope of obtaining his inheritance. When Boyd steps in to establish that a crime has been committed the crooks place him under suspicion but he outwits them and gets things set to rights.

## NOBODY'S DARLING
### (Republic)

*Child Reconciles Parents*

**PRODUCER: Harry Grey. Directed by Anthony Mann.**

**PLAYERS: Mary Lee, Gladys George, Louis Calhern, Jackie Moran, Marcia Mae Jones, Lee Patrick, Jonathan Hale.**

*SYNOPSIS*

The "ugly duckling" daughter of Hollywood's top film-star married couple (Gladys George and Louis Calhern), tries to force her parents to realize that she has talents, too. In the youthful romance, Mary Lee, as the daughter, has a crush on Jackie Moran, the triple threat boy of the school, who produces, writes and directs the school show. She stars in the show, does prove she has talent and also reconciles her parents, whose marriage, meanwhile, has gone on the rocks.

# SERVICE DATA *on features*

***Action in the North Atlantic (WB)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 19, '43, p. 74; July 3, '43, p. 52; July 10, '43, p. 56, 57.

***Assignment in Brittany (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 26, '43, p. 56; July 10, '43, p. 58, 59.

***Bataan (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 15, '43, p. 56; June 19, '43, p. 71; July 10, '43, p. 56.

***Best Foot Forward (MGM)***
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 10, '43, p. 61.

***Bombardier (RKO)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 12, '43, p. 63; July 3, '43, p. 54; July 10, '43, p. 55.

***Cabin in the Sky (MGM)***
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 24, '43, p. 52; May 29, '43, p. 56; June 5, '43, p. 56; June 19, '43, p. 72; July 10, '43, p. 54, 58.

***China (Para.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—122.6%
Round Table Exploitation—May 1, '43, p. 62; June 12, '43, p. 66.

***Coney Island (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 12, '43, p. 63; June 26, '43, p. 57; July 10, '43, p. 54.

***Crash Dive (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.3%
Round Table Exploitation—May 8, '43, p. 62; June 5, '43, p. 58; June 19, '43, p. 70, 75; June 26, '43, p. 56, 58, 59; July 10, '43, p. 54.

***Dixie (Para.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 10, '43, p. 58.

***References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.***

***Index to Service Data may be found in the Release Chart, starting on page 1433.***

***DuBarry Was a Lady (MGM)***
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 10, '43, p. 58.

***Five Graves to Cairo (Para.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—99%
Round Table Exploitation—May 22, '43, p. 56; June 12, '43, p. 66.

***Forever and a Day (RKO)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—121.6%
Round Table Exploitation—June 26, '43, p. 58.

***Hangmen Also Die (UA)***
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—103.3%
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 3, '43, p. 45; May 1, '43, p. 63.

***The Human Comedy (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, '43, p. 61; June 12, '43, p. 64; June 19, '43, p. 74; July 3, '43, p. 52; July 10, '43, p. 59.

***Lady of Burlesque (UA)***
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—119.4%.
Round Table Exploitation—Mar. 20, '43, p. 60; May 29, '43, p. 57, 61; June 5, '43, p. 54, 55, 56; June 12, '43, p. 65; June 19, '43, p. 70; July 3, '43, p. 52.

*LEGION of DECENCY Ratings*

| | |
|---|---|
| Class A-1 | Unobjectionable |
| Class A-2 | Unobjectionable for Adults |
| Class B | Objectionable in Part |
| Class C | Condemned |

***Mr. Lucky (RKO)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 26, '43, p. 57; July 10, '43, p. 61.

***Mission to Moscow (WB)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—107.3%
Round Table Exploitation—May 29, '43, p. 58, 60.

***My Friend Flicka (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—106.5%
Round Table Exploitation—May 8, '43, p. 61; June 5, '43, p. 55, 59; June 19, '43, p. 74, 75; June 26, '43, p. 56.

***The Ox-Bow Incident (20th-Fox)***
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101.7%.

***Pilot #5 (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 26, '43, p. 59.

***Presenting Lily Mars (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 5, '43, p. 56; July 10, '43, p. 58.

***Slightly Dangerous (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 10, '43, p. 58; June 5, '43, p. 58; June 12, '43, p. 63; June 19, '43, p. 71; June 26, '43, p. 57.

***Spitfire (RKO)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 26, '43, p. 56; July 3, '43, p. 56.

***Stage Door Canteen (UA)***
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 19, '43, p. 74; July 3, '43, p. 54; July 10, '43, p. 59.

***Stormy Weather (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 26, '43, p. 57.

***Victory Through Air Power (UA-Disney)***
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—July 3, '43, p. 53.

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1428-1430.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1403-1404.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABOVE Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | 1943-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1432 |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric. Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | .... | George Sanders-Marguerite Chapman | July 15,'43 | .... | ..... | .... | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| As Thousands Cheer (color) (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| BABY Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'42 | 1337 | 1127 | 1432 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | .... | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | 1943-44 | 94m | July 3,'43 | 1401 | 1191 | 1432 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 13,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1432 |
| Bombers Moon | 20th-Fox | .... | George Montgomery-Annabella | July 30,'43 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 60m | ..... | .... | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | | |
| Bordertown Gunfighters | Rep. | .... | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | |
| Bowery at Midnight | Mono. | .... | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .... | |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | — REVIEWED — M. P. Herald Issue | Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 65m | July 10,'43 | 1414 | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .. |
| Breach of Promise | (British) English | .... | Clive Brook-Judy Campbell | Not Set | 70m | July 17,'43 | 1426 | .... | .... |
| Buckskin Frontier | UA | ... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | ... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | ..... | .... | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | ... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 276 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | ... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Coastal Command (British) | Para.-Crown | .... | War Documentary | Not Set | 73m | Nov. 14,'42 | 1005 | .... | .... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1432 |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | Aug. 13,'43 | .... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .. |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 25,'43 | 1273 | 962 | 1432 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross Your Fingers | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | .... | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | ... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | May 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .. . |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | Not Set | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1432 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | ... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | 1943-44 | 89m | May 8,'43 | 1302 | 1192 | . . . |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1432 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | . |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .. |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | ... |
| Falcon in Danger, The | RKO | .... | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | ... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | 1943-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | ... |
| False Colors | UA | .... | William Boyd | Not Set | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | .... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | .... | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | .... | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | .... |
| Find, Fix and Strike (British) | ABFD | .... | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .... |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | .... | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | . | .... |
| First Comes Courage | Col. | .... | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | .... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | | | | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | .... | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | .... | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | .... | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 23,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | 1943-44 | .... | ..... | . | 1191 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | .... | Cecil Kellaway-Helen Walker | 1943-44 | .... | .... | .... | 1191 | .... |
| Good Luck, Mr. Yates | Col. | .... | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | .... | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | .... | William Lundigan-Virginia Dale | Aug. 12,'43 | .... | ..... | .... | 1339 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) | 20th-Fox | .... | Don Ameche-Gene Tierney | July 23,'43 | .... | ..... | .... | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Aug. 20,'43 | .... | ..... | .... | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | | 1082 |
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | Not Set | .... | ..... | .... | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .. | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hi! Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |

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|---|---|---|---|---|---|---|---|---|---|
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | . | 1082 |
| Hit the Ice (formerly Oh, Doctor) | Univ. | .... | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony | 20th-Fox | .... | Monty Woolley-Gracie Fields | 1943-44 | .... | ..... | .... | 1431 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | .... | Luise Rainer-Paul Lukas | 1943-44 | .... | ..... | .... | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .... |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | .... | ..... | .... | 1192 | .... |
| I Escaped from the Gestapo (also called No Escape) | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | ... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 40 | John Carradine-Gale Sondergaard | July 26,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 18,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | ... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Sept. 10,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | 1943-44 | .... | ..... | .... | 1240 | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Lassie Comes Home | MGM | .... | Roddy McDowall-Edmund Gwenn | 1943-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .. |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | July 30,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | . | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | . | ... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | | Bob Hope-Betty Hutton | 1943-44 | .... | ..... | . | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .... |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | ... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | | .. |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .. | ..... | ... | 1277 | . |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | .... .... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | . | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | ... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | ... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | ... | ... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Not Set | ... | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | .... | ..... | .... | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | .... | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | .... |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1432 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4041 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Moscow Strikes Back (Russian) | Rep. | .... | Documentary | Aug. 15,'42 | 55m | Aug. 15,'42 | 840 | .... | 1130 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1432 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Not Set | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | . | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | . | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .. | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling (1943-44) | Rep. | .... | Mary Lee-Gladys George | Aug. 19,'43 | .... | ..... | .... | 1431 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | .... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | ... | 1174 |
| OLD Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | .... |
| Old Mother Riley, Detective (British) | Br. Nat'l-Anglo | .... | Arthur Lucan | Not Set | 80m | Feb. 13,'43 | 1159 | .... | .... |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing (British) | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .. | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | June 5,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .. | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 22,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1432 |

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|---|---|---|---|---|---|---|---|---|---|
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | .... | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | 1943-44 | .... | ..... | .... | 1192 | |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .. |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | . |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army (also called War Dogs) | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .. |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .. |
| Ravaged Earth | Crystal | .... | Documentary on China | Not Set | 68m | Dec 5,'42 | 1043 | .... | 1392 |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | . .. |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | .... | Charles Starrett-Kay Harris | July 29,'43 | .... | ..... | .... | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | .... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | 1943-44 | .... | ..... | .... | 1057 | .... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912.... | |
| Second Honeymoon | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | .... | ..... | .... | 1375 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) | Hellman-Gen'l | .... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .... | 1174 |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .... | .... |

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| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Fleet (British) | Archers-Gen'l | .... | Ralph Richardson-Googie Withers | Not Set | 88m | Mar. 20,'43 | 1214 | .... | .... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | .... | Roy Rogers | July 29,'43 | .... | ..... | .... | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | .... | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Not Set | .... | ..... | .... | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Soliga Solberg (Swedish) | Scandia | .... | Edvard Persson | Sept. 12,'42 | 89m | Sept. 19,'42 | 910 | .... | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember (formerly Prodigal's Mother) | Rep. | .... | Mabel Paige-John Craven | Not Set | .... | ..... | .... | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | . | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song to the Wind (It.) | Hoffberg | .... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | .... | Leslie Howard-Rosamund John | Special | 90m | Apr.17,'43 | 1275 | .... | 1432 |
| Spotlight Revue (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Oct. 1,'43 | .... | ..... | .... | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1432 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | .... | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1432 |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | . | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 401 | John Litel-Alan Baxter | July 15,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | 1943-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | .... | .... |
| Thank Your Lucky Stars | WB | .... | All Warner Contract Players | 1943-44 | .... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | .... | ..... | .... | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | .... | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .. | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life (color) | Para. | .... | Mary Martin-Franchot Tone | 1943-44 | .... | ..... | .... | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | .... | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .... | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | .... | .. | | |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | 1432 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine | WB | .... | Bette Davis-Paul Lucas | 1943-44 | .... | ..... | .... | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| We'll Smile Again (Brit.) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 93m | Oct. 31,'42 | 982 | .... | .... |
| Went the Day Well? (British) | Ealing-UA | .... | Leslie Banks-Basil Sydney | Not Set | 92m | Nov. 14,'42 | 1006 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Aug. 11,'43 | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | 1943-44 | .... | ..... | .... | 1115 | .... |
| What's Buzzin', Cousin? | Col. | .... | Ann Miller-John Hubbard | July 8,'43 | .... | ..... | .... | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | 1943-44 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) (formerly They Flew Alone) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | June 25,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | ... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas (formerly Faculty Row) | MGM | .... | Mary Astor-Herbert Marshall | 1943-44 | .... | ..... | .... | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1403.***

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VOL. 152, NO. 4 JULY 24, 1943

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# Du Barry Was A Lady

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| Chicago | Daily News | July 11, 18, 25 |
| Chicago | Sun | July 11, 18, 25 |
| Chicago | Tribune | July 18, 25, Aug. 1 |
| Cincinnati | Enquirer | July 11, 18, 25 |
| Cleveland | Plain Dealer | July 11, 18, 25 |
| Dallas | News | July 11, 18, 25 |
| Denver | Rocky Mountain News | July 11, 18, 25 |
| Detroit | Free Press | July 11, 18, 25 |
| Detroit | News | July 11, 18, 25 |
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| Nashville | Tennessean | July 11, 18, 25 |
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| Philadelphia | Bulletin | July 10, 17, 24 |
| Philadelphia | Inquirer | July 18, 25, Aug. 1 |
| Philadelphia | Press | July 11, 18, 25 |
| Pittsburgh | Telegram | July 11, 18, 25 |
| Portland, Me. | Journal | July 11, 18, 25 |
| Portland, Ore. | Globe-Democrat | July 11, 18, 25 |
| St. Louis | Chronicle | July 11, 18, 25 |
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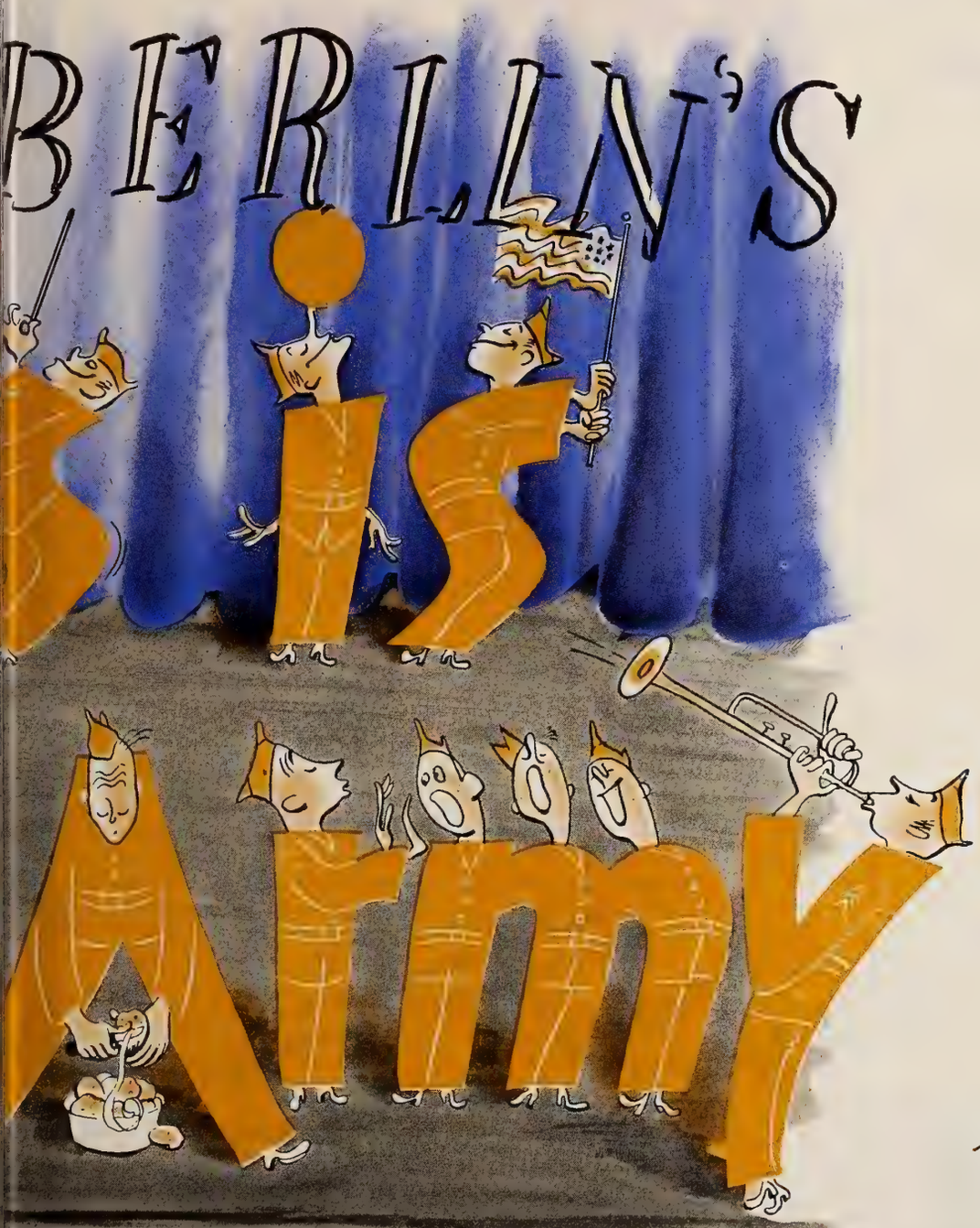

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Vol. 152, No. 4

July 24, 1943

## A PATTERN FORMS

CLEAR but miniscule and remote images, like the view through reversed binoculars, of the motion picture pattern to come is to be had out of indications and manifestations just now not so consciously made. There is sharp commercial rivalry on the screen ahead, and it will be between those best of friends, the Americans and the British.

If one may trust faith and hope, and the current prognosis, the Allies will be winning the war and struggling with the peace not too far hence, and dominant among them will be these United States and the British, meaning to be sure the British Empire, and its Commonwealths and dominions. It has been sung "There'll always be an England," and we would want it so. England the while must ever be a manufacturing and export nation. For a considerable number of years England has evidenced discovery of the fact that trade follows the film. Her quotas and kindred restrictive arrangements have ever had a deal more to do with that than the mere protection of an indigenous industry.

The dispatches of Mr. Aubrey Flanagan in our news pages have of late recorded and reflected much of the determined world policy of the British with respect to the screen. They intend to be on the world screen as never before. The British government it seems is to have a decidedly direct hand in it. A relevant expression appears in last week's issue reporting from our London bureau that the British government, through the Wartime Emergency Powers Act and the Board of Trade, would be having no monopolistic extension of the screen dominion of J. Arthur Rank, largest holder of film interests there. Wardour Street was quick to see a certain parallelism with the American Government's control of the film industry here by way of the Consent Decree.

IT is perhaps but coincidence that Mr. Tom C. Clark, assistant attorney general in charge of the anti-trust division, was within the week announced as planning a transcontinental tour to talk to exhibition executives and others, presumably about what happens when the trial period of the Consent Decree expires in November.

That the matter should be a subject of discussion, and therefore presumably adjustment, can be taken as indication enough that control is the program. One need but recall the NRA, with its Blue Eagle, and the subsequent examinations conducted by the Temporary Economic Council, with its infinitely careful examination of the facts of picture production and distribution to be sure of that.

For the while it is plain enough that the American screen has all the freedom that it ever had, even under wartime conditions, but obviously only within the United States. The Office of Censorship, an instrument of war, decides what is fit for export to hither-and-yon, which seems fair enough, conditions being what they are, and are not. You'll be remembering those speeches in Parliament, some years ago, deploring and charging that the American cinema was impairing the status of the white man in Asia by the presentation of dramas of villainy and foible. Today England and the United States alike are concerned with making the screen a reflection of perfections and idealisms.

All this has and will have a continuing influence, both direct and indirect, upon the tone and nature of the product. There is the whimsical possibility that one day we shall be seeing domestic version, just as once some enterprising producers made special sequences in behalf of certain export areas where there was demand for high flavor and more spice.

AMERICA'S masters of the movies, happily enough, have long demonstrated extraordinary ability in both production and administration of distribution in the international market. Evidences are to be had of a long view now, including, for instance, the arrangements by which Sir Alexander Korda is aligned with Metro-Goldwyn-Mayer and based in London.

In another direction, this week came tidings of the acquisition by Warner Brothers of theatres in Cairo and Stockholm.

On this side interesting developments are under way with respect to the Latin Americas. There are indications that there is an expectation that the office of the Coordinator of Inter-American Affairs is being designed for continued operation after the war. It is said that Mr. Nelson Rockefeller, who can afford it, is finding a career of service in his post much to his liking. That would be in the family tradition and patterning, and an international development and sequel to many Rockefeller endeavours for the commonweal.

The motion picture has been an important element of the Coordinator's program, and that it is likely to continue. There are inklings that the after-the-war program is already in formulation and that RKO is to be an instrument of contact and service in increasing measure. This, of course, might prove to have many and varied financial and commercial significances. The diligences of attention of RKO and its Mr. Phil Reisman in the Latin lands have long been manifest.

Our motion picture industry has lively times ahead.

△ △ △

## SEX COMPLAINT

PART of the required Sunday reading in considerable areas of this world of the motion picture is that weekly piece on the film page in the New York *Times* by the acute, aggressive and dextrous Mr. Bosley Crowther. He sees many pictures and enjoys, that's the word for it, many opinions.

It is with more regret than surprise that one finds Mr. Crowther and *The Times* complaining of restraints in the sex component of "For Whom the Bell Tolls."

". . . the fundamental love theme in the book . . . which was rapturous and full of deep significance as a procreative force in a perilous world—is largely extraneous because it is so weakly conceived. The obvious proscriptions of the Hays office took most of the blood out of it. As it stands it is just a limpid romance between a nice guy and a thoroughly wholesome girl. . . ."

When Mr. Hemingway paints sex he lays on the color with

[*Continued on following page, column* 1]

# THIS WEEK IN THE NEWS

## 'World' Rights

SCREEN rights to "One World," Wendell Willkie's best selling book, went to Twentieth Century-Fox on Tuesday, Simon and Schuster, the publishers and agents in the sale, announced. Mr. Willkie, who is chairman of the board of the film company, reserves the right to approve the script and completed film. Darryl Zanuck will produce the picture personally as one of his first assignments following his return to the studio from the Army.

Price of the sale was reported at $100,000 cash, plus a percentage arrangement which eventually may boost the total to $250,000. Bidding for the screen rights has been hot, with several producers reportedly offering double the Twentieth-Fox figure. Mr. Willkie's royalties, it is understood, will go to war charities. He distributed his revenue from the book to the Red Cross and China, Russian and British war relief agencies.

A screen test was discussed between Mr. Zanuck and Mr. Willkie, according to Hollywood reports. But the Republican leader and former Presidential candidate is said to prefer only an author's credit in the main title. Development "of the ideas of the book, rather than to concentrate on its world-famed personalities" has been laid down as the main production objective in fashioning the film.

Saturday Mr. Willkie was scheduled to offer "constructive suggestions for the elimination of race animosity" at 7:30 P.M. over a national network, the Columbia Broadcasting System announced Wednesday. He was to deliver a postscript to "An Open Letter to the American People," a documentary radio drama "prompted by the horrors of the Detroit race riots." With a script written by its staff producer, William Robson, CBS proposed to "bring to the consciousness of the American people" the dangers of racial prejudice. The program was unprecedented. Generally the large network sustaining programs zealously avoid such controversial topics.

## SEX COMPLAINT

(*Continued from preceding page*)

**the palette knife. He writes books for solitary readers, not motion pictures for the mass audience entertainment of Mr. and Mrs. America and family assembled in the theatre.**

**Hollywood has enough trouble maintaining its self-regulative measures in behalf of the policy which it has found so much to its own benefit. Advice on pressurings toward transgressions of the Production Code are of no service—especially from so highly placed an institution as the New York *Times*.**

*—Terry Ramsaye*


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TRADE show absenteeism may kill decree order Page 14

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PARAMOUNT to release thirty films on flexible program Page 35

"BELL" terms 70-30 per cent, with increased admissions Page 37

RAW stock allotments to remain unchanged, says Hopper Page 44

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STUDY new plan for interchange of films between British and OWI Page 50

CHILEAN says Latin America ready to make own films Page 54


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Release Chart by Companies Page 1443

The Release Chart Page 1445


## Welles Has New Pitch

THAT great prestidigitator of Hollywood, Broadway and the air waves, Magician Orson Welles, has opened a new pitch, according to reports out of the film capital. Mr. Welles, aided by Rita Hayworth and Joseph Cotten, will stage shows of mystifying magic in a tent theatre erected by contractor Welles. The chief magician, needless to add, will appear in the person of Orson Welles, who may be expected to pull out of empty top hats rabbits and Martians. Servicemen will be admitted free, civilians for prices scaling up to $11 on opening night, $5 thereafter. Another report has it that if Broadway's Michael Myerberg's plans develop, tent-builder Welles may store his magician's paraphernalia and return to New York this coming season to direct and star in Mr. Myerberg's production of Robinson Jeffers' "Dear Judas."

## The House Jim Built

BACK in 1906 Charles Coburn, a young actor, appeared in the play, "Texas," at the Grand Opera House at 23rd Street and Eighth Avenue, New York. The theatre, built by Diamond Jim Brady, fabulous New Yorker of the early part of the century, for a wondrous flame who at the time was the toast of New York, gave way to time and the coming of the cinema.

Today the house is known as RKO's 23rd Street theatre, and on last Monday night it was the scene of a preview for the trade press of a Twentieth Century-Fox release, "Heaven Can Wait," with Charles Coburn in the top supporting role. Mr. Coburn, playing host to the members of the press, made his second appearance at the "house that Jim built."

Also during the week RKO's 23rd Street theatre was brought to the attention of the public through the heroic efforts of Staff Sgt. James J. O'Donnell, who started as an usher in another RKO house and rose to manager of the 23rd Street. Six weeks after arriving overseas, Sergeant O'Donnell sat behind a turret gun of a Flying Fortress in action over the English Channel, drew a bead on a Focke-Wulf 190 and sent it crashing into the sea. During the dogfight the American bomber was attacked by three enemy planes and badly damaged.

## Critics Applaud

CRITICS from the New York newspapers are making plans to award a special citation, suitably enscrolled and embellished with their choicest words of tribute to the metropolitan theatre that makes the best showing in the Third War Loan Drive, September 9th to 20th. The reviewer's circle met on Monday with Oscar Doob and Ed Schreiber of the War Activities Committe to discuss the proposed award. An informal committee including Bosley Crowther of the New York *Times*, Dorothy Masters of the *Daily News* and Rose Pelswick of the *Journal American* are working out details. Although the critics vote annual kudos to pictures, stars and producers, this is their first nod to the theatres.

## Six-Day Week

SIX-DAY, 48-hour working weeks were ordered for all District of Columbia theatres by the Washington office of the War Manpower Commission on Wednesday. Managers and exchange chiefs were directed to prepare schedules for submission to G. T. Beekman, assistant regional WMC director. The commission hopes that the longer week will permit the release of one-sixth of the theatre and exchange workers for more essential jobs in the capital's critical labor shortage area.

Pleas by distributors that the change would prove wasteful of manpower by disrupting a film buying, booking and delivery system geared to the 40-hour week were rejected. C. J. Scollard of Paramount, and Sidney Bromberg, MGM attorney, on Tuesday requested exemptions for the Washington exchanges.

In Los Angeles it was reported that exchanges there also would ask to be excepted from the 48-hour week which becomes mandatory on August 22nd. Studios are already gearing to the longer schedule. The Washington ruling was interpreted in home offices as indicating an increasingly stringent attitude toward requests for exemption from 48-hour schedules in labor shortage areas. Only if theatres and distributors can show that the longer week would free no employees for other work will exceptions be granted.

## Features as Serials

TWO hundred members of the Industrial Recreation Association representing many of the country's largest industrial corporations, met Friday of last week for their third annual convention at the Hotel Pennsylvania. The representative of the National Cash Register Company of Dayton informed his colleagues that his company had found that the lunch hour was the best period for its extensive recreation program, during which full length feature pictures are shown as serials in 35-minute sessions daily. The pictures are shown in an auditorium prepared to accommodate 2,000 persons.

## Union Merger

NEW YORK'S two bitter rivals of union projection, the IATSE Local 306 and the Empire State Motion Picture Operators Union, ended their long feud in a merger Wednesday afternoon.

At 2:30 P.M., Mayor Fiorello LaGuardia witnessed in his office the affirmation of the merger, by officials of both unions, led by Herman Gelber of Local 306 and Abraham Kindler of Empire.

Local 306 was disputed in the New York area only by Empire, which it termed a "company union," and which had wage scales lower than those of 306. Local 306 has approximately 2,155 members; Empire had 234. The bitterness between the unions erupted several times in picketing and counter picketing.

Negotiations for the merger had been continuing several months.

Meanwhile, Century circuit, of approximately 35 theatres, and Empire's largest customer, with whom it has a 10-year contract, pondered its next legal move. It holds a temporary injunction from the New York Supreme Court against dissolution of Empire.

License Commissioner Paul Moss, who had worked for some time to bring the two unions together, on Wednesday morning was made an honorary member of Local 306.

## Anti-Inflationist

JOHNNY JONES of Chicago's Jones, Linick and Schaefer Circuit, climaxed an anti-inflation mood this week with the suggestion that theatres could perform a great public service by reducing prices rather than increasing them. He contends, "This reversal of the current trend would not only help to fight inflation, but would also spread the benefits of the theatre more widely among the people."

Continues Mr. Jones: "Most houses could afford this as the increased operating costs due to higher film rentals and increased salaries have been taken care of by increased grosses, while light, heat, depreciation, etcetera, have remained fairly steady."

He also believes that wider attendance resulting from lower prices might even mean greater net profits. "As foreign markets open," he says, "film rentals should be reduced."

## OWI Enigma

AWAITING orders was, in a double sense, the status of the discontinued OWI Domestic Films Division employees in Hollywood this week in the face of three dispatches inside three weeks from Washington. The first had notified them of dismissal effective July 15th. The second had transferred all but four of them to the Overseas Division under Ulric Bell, whither they moved at once and where they commenced doing, with the Overseas viewpoint, what they'd been doing under Nelson Poynter, now vacationing in Mexico, with the Domestic viewpoint. What had and has them puzzled is the third dispatch from Washington, rescinding the first one. Where this leaves them they know not, nor are they inquiring until Mr. Bell, in Washington in quest of clarification on this and other points, returns this weekend. They are pretty sure they are on at least one payroll, however, and possibly on two, wherefore no worrying is being done.

## Cuts for 'Bell'?

CUTTING "For Whom the Bell Tolls" is under consideration, Paramount officials said Wednesday. But Barney Balaban, president, denied that Sam Wood, producer-director, had been ordered to make a 20-minute slash in the running time. Paramount is not convinced that the 166-minute screen version of the Ernest Hemingway story of the Spanish Civil War is too long, Mr. Balaban said.

New York critics found the length the only major flaw in the picture, following its premiere at the Rivoli theatre on July 14th. (See page 37). Mr. Balaban said that in the light of these criticisms, Mr. Wood and other executives had carefully reexamined the picture. But as of Wednesday night they were not convinced of the need for surgery.

Audience polls by independent research organizations and Paramount's own staff during the first week of the New York run showed that patrons were not at all critical of the pitcure's length, Mr. Balaban said. He indicated audience reaction was the most enthusiastic in the company's history.

" 'For Whom the Bell Tolls' is too important, and has been too carefully prepared over several years for us to rush into any long cuts," Mr. Balaban said. He indicated that excisions, if any were made, would be relatively minor.

## Permanent Residents

A STATEMENT released early this week by the National Association of Real Estate Boards and based upon a recent Gallup poll, predicts some 40 per cent of in-migrants to war areas will remain there after the global conflict comes to an end.

Because the United States is from now on a military nation, even come the halcyon days, many workers will contine working in war plants, while many others will remain on in the centers of war industries to put their savings into small businesses or transfer to other jobs, the association predicts.

The Gallup poll results showed that 48 per cent of Detroit's in-migrants would remain, 35 per cent at Cleveland and Buffalo, 37 per cent at Philadelphia and Baltimore, 32 per cent in New England, and 49 per cent in California.

## War Travel Problem

JOSEPH B. EASTMAN, director of the Office of Defense Transportation, declared in Washington this week that even those conventions designed to hash over matters closely concerned with the war might contribute more to the war effort by cancelling the meetings because convention travel is seriously interfering with military and essential war business travel.

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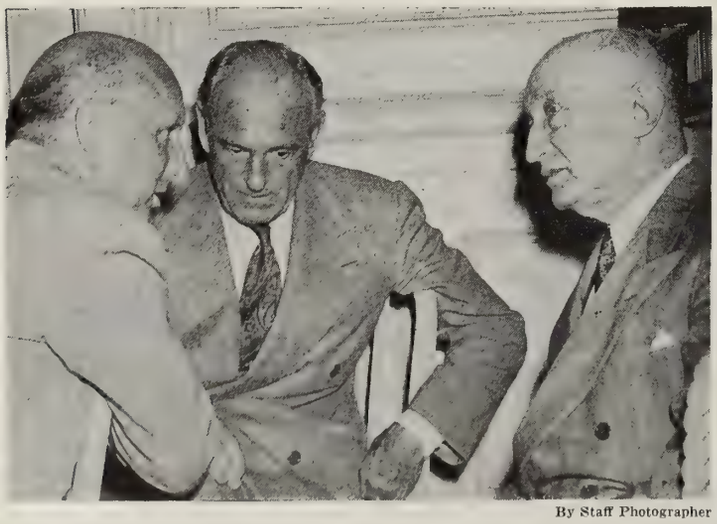
# THIS WEEK the Camera reports:




THE NEW VICTORY CENTER at Portland, Oregon. Many War Bond drives are held here under the supervision of Albert Finke, of the Evergreen circuit, and Mrs. J. J. Parker, of the Parker Theatres. Work was donated by local business organizations and by the stagehands' union of Portland.



CAUGHT in the crush at the New York premiere of "For Whom the Bell Tolls" are John Hertz, Jr., and Mrs. Hertz (the Myrna Loy of the screen). Mr. Hertz is vice-president of the Buchanan & Company advertising agency.



By Staff Photographer

CONFERENCE on "For Whom the Bell Tolls" discussing possible cuts, an intermission, and other matters. The scene above occurred at a cocktail-luncheon for Sam Wood, producer-director, last Friday at the Astor, New York, where the trade press questioned him about phases of the difficult production. Mr. Balaban, Paramount president, and Mr. Zukor, its board chairman, who surround Mr. Wood above, strolled in from an adjacent WAC meeting.



By Staff Photographer

VISIT. Nick Pery, Columbia's Far Eastern supervisor, back from two years in Sydney, Australia, and a previous year at Singapore, visits the Motion Picture Herald New York headquarters. He is seen, above, with David O'Malley, left, director of Columbia's foreign advertising and publicity, and Martin Quigley, president of Quigley Publications.
See page 14.

# AT THE WAC MEETING

PARTICIPATION in the Third War Loan in September; replacement of OWI short subjects pledged in the weekly war information shorts schedule; juvenile delinquency control; cooperation in war efforts with the National Entertainment Industry Council, and other matters were debated by executives of the film industry's War Activities Committee, at the Hotel Astor, New York, last Friday. Below are some of the conferees. For the story, see page 28.



R. J. O'DONNELL, Jack Cohn, Leonard Goldenson.



JOHN C. FLINN, Sam Rinzler, Spyros Skouras.

Photos by Staff Photographer



OSCAR DOOB, Jules Rubens, Arthur Mayer.



Metropolitan Photo Service

SI FABIAN, Theatres Division chief.



MORRIS WHITE, William Skirball, J. Lissauer.

# OFFER SPONSORED PICTURES TO REPLACE OWI PROGRAM

## *National Advertisers Ready to Continue Production of War Documentaries*

A program of short subjects has been offered by national advertisers to the Office of War Information as a substitute for the official war information films produced hitherto by the domestic motion picture bureau of the OWI.

Several large advertising agencies and nationally known manufacturers who have produced extensive commercial and industrial film programs, are ready to supply the Government with war information films, it was learned this week. The proposal is still being kept a secret. The advertisers are ready, however, to make a formal offer to Elmer Davis, director of War Information, at the first indication that it would receive a sympathetic reception.

**"Tell us what war information you want in films," the sponsors of the plan have said, in effect, to OWI representatives. "We will make the pictures and give them to the Government, without cost, to distribute as the OWI sees fit." The idea is that the pictures would be offered to theatres and 16mm outlets with Government blessing.**

This could place exhibitors, and their wartime liaison with the Government, the War Activities Committee, in the position of having either to reject offical wartime messages to the public or to present commercially sponsored pictures on the entertainment screen.

Unofficial overtures to the Office of War Information by the sponsored film group followed the resignation of Lowell Mellett two weeks ago from the post of chief of the Bureau of Motion Pictures. The ad men have urged their program upon Palmer Hoyt, new head of the domestic branch of OWI; Arch Mercey, Mr. Mellett's assistant, who continues in the Bureau of Motion Pictures until a new chief is appointed, and upon other OWI executives.

Formal proposals for the utilization of advertising film facilities are not expected to be made, however, until Mr. Mellett's successor is named by Mr. Hoyt and Elmer Davis.

### *Advertising Agencies Said To Be Interested*

Among the agencies with film divisions which have been reported interested in the proposal to produce for OWI are J. Walter Thompson and N. W. Ayer. Both have made extensive use of screen promotion through non-theatrical channels, and sometimes through theatres. They have made numerous war information and morale films.

The commercial film users are reported to have a large backlog of inspirational, war information and morale films. They undertook this production shortly after Pearl Harbor as a means of keeping company names before the public and of advancing institutional goodwill. The pictures were made as a supplement to training films.

One producer of industrial films estimated that over 3,000,000 feet of inspirational material "suitable for both 16mm and theatrical showing is available," adding that "it is a shame it has not had wider distribution."

Companes which have made these pictures include General Motors, Westinghouse, Bell, Boeing and Curtiss-Wright aircraft companies, the anthracite coal producers, Shell Oil, DuPont, U. S. Steel, Aluminum Company of America, several large railroads, the Fuller Brush Company, Swift and Company, and others.

General Motors, with a number of inspirational films now in use in its public and employee relations program and for "GM Family Party" shows at division plants, denied that it was interested in providing OWI films. Kenneth Youel, eastern press contact, and Merle Johnson, head of the company film unit, which has been purchasing films from Sound Masters, Jam Handy and other commercial producers, said the pictures were all for exhibition within the company and for direct loan to 16mm outlets through the public relations division film unit.

Representative independent and circuit theatre men interviewed in New York over the weekend were vigorous in their criticism of the advertisers' plan. Many of the exhibitor spokesmen were in New York to attend a meeting of the War Activities Committee which discussed means of supplanting the OWI part of the program of 52 victory shorts announced recently.

### *Exhibitors Say They Will Resist Program*

Exhibitors said they would resist every effort to place commercially sponsored pictures on their screens. They would not permit direct quotations of their remarks, however, until the program had been officially announced and the WAC had taken action on it.

War Activities Committee officials said the restrictions against advertising still stands. Early in the committee's career Francis Harmon, executive vice chairman, and theatre representatives, refused to consider for free exhibition in theatres pictures produced by aviation and food concerns.

The WAC at that time rejected for theatre distribution the film, "Hidden Hunger," financed by Swift and Company for the Federal Security Agency, and agreed that as a maatter of policy no commercially sponsored pictures would be submitted to pledged theatres.

Another representative of a national exhibitor organization pointed out that the free distribution of sponsored war information films would undermine the established distributon of advertising films. Many small theatres, and some circuits, receive a substantial income from the payments made by advertising film sponsors, he said. However, these theatres limit and strictly supervise the type and length of screen advertising.

### *Policy Long Practised By Advertisers*

The proposal that national advertisers undertake to supply war information films first was advanced in mid-June when it appeared probable that the OWI's budget would be sharply cut by Congress.

The advertisers saw in the disbanding of OWI's production unit an opportunity to extend a policy which has been in effect for some time in the publications and radio divisions of OWI, one agent admitted. National advertsers, in numerous instances, have sponsored the publication of pamphlets, posters, radio shows and billboard and publication advertising campaigns prepared in cooperation with the OWI.

An example recently is the widespread distribution under the auspices of the *Saturday Evening Post* and N. W. Ayer of the "Four Freedoms" series of posters, painted by Norman Rockwell for the OWI.

In all instances, however, the advertisers bought and paid for the magazine and newspaper space, radio time and other media used by the campaign. Press and radio were not asked to provide free space for the combined Government-commercial message.

### *Proposal for War Shorts Made by Advisory Group*

The War Advertising Council, representing leading advertisers, agencies, and publishing interests has handled liaison with the OWI on these campaigns and other war activities programs in the trade. Contact has been increasingly effective recently, according to Washington reports. Many advertising men are now on the domestic staff of OWI and their advocacy of sponsored war information messages has reportedly caused some bitter disagreements among Mr. Davis' staff.

The War Advertising Council was reported to have included a recommendation for a sponsored program of war information shorts in a recent outline of suggested uses of advertising media submitted to the OWI's office of program coordination. H. A. Budley is chief of the latter department.

## EDITORS ENDORSE OWI NEWS PLAN

**Nine prominent editors and publishers on the newly formed newspaper advisory committee of the Office of War Information this week endorsed continuation of its domestic program as having "a real function in the prosecution of the war". They agreed that the American people were entitled to "full and factual information concerning public events and acts of public officials, entirely free of propaganda". This information should be disseminated only through established channels of news and trade papers, magazines, radio and motion pictures.**

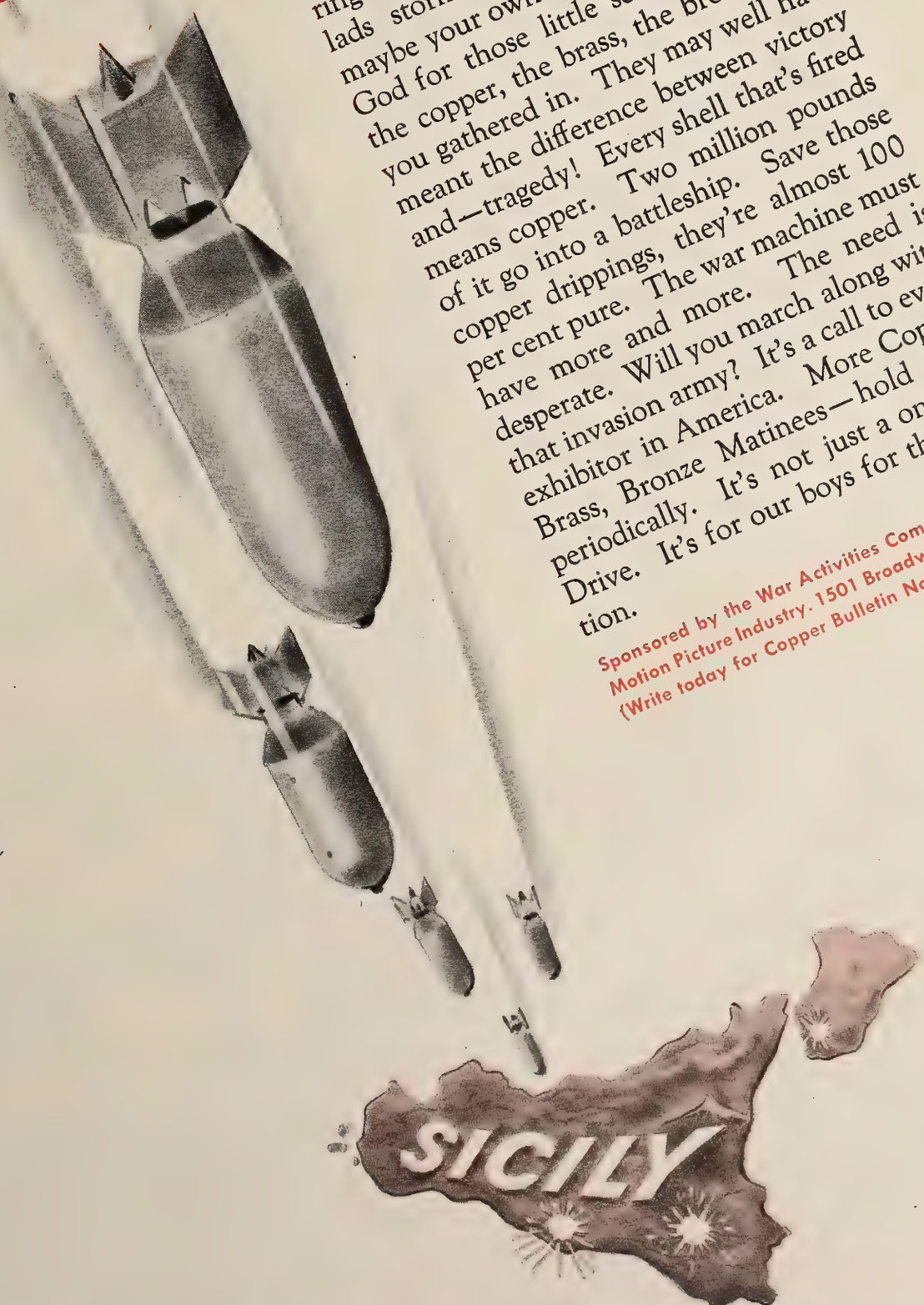
## Harry Gilmore To Retire

Harry B. Gilmore, secretary of the Western Electric Company, will conclude 41 years of service September 1st and retire, it was announced last week following a meeting of the company's directors. He will be succeeded by Norman R. Frame, assistant secretary.

## Gunnett Manages Warner House

Clifford Gunnett has been named manager of Warner's Queen theatre in Wilmington, Del., replacing Birk Binnard, who joined the Army.

# REGARDS FROM YOUR COPPER MATINEE!




Where do we go from here, boys? Isn't that invasion news heart-stirring? You may know some of those lads storming the shores of Sicily, maybe your own boy is there. Thank God for those little scraps of metal, the copper, the brass, the bronze that you gathered in. They may well have meant the difference between victory and—tragedy! Every shell that's fired means copper. Two million pounds of it go into a battleship. Save those copper drippings, they're almost 100 per cent pure. The war machine must have more and more. The need is desperate. Will you march along with that invasion army? It's a call to every exhibitor in America. More Copper, Brass, Bronze Matinees—hold them periodically. It's not just a one-time Drive. It's for our boys for the duration.

Sponsored by the War Activities Committee of the Motion Picture Industry. 1501 Broadway, New York
(Write today for Copper Bulletin No. 1)

# TRADE SHOW ABSENTEEISM MAY KILL DECREE ORDER

## *Majors Study Attendance as Basis for Discussion of Decree in Autumn*

Trade shows have proved so "dismally ineffective" that elimination of that clause of the consent decree will be placed on the calendar of things to be done with the decree at the expiration date in November.

Attendance has dropped almost to the vanishing point within the last year in some territories. Of the 31 key cities, only Boston, New York, Dallas, Los Angeles and Philadelphia have shown consistent attendance. Consensus among home office sales staffs is that Boston has had the highest attendance at trade shows. As many as 250 theatre men have appeared at exchange offices at some showings.

**The major companies have been keeping careful check of attendance records in all 31 situations and they will press for abandonment of the trade showing provision of the decree on the evidence of the "indifference" of theatre operators.**

**Exhibitor protest against "blind booking" was one of the demands which received attention when the decree was formulated and as a result, the provision for trade screenings was included in the decree.**

According to one home office sales executive, "The exhibitor is still buying pictures the way he did prior to the decree and, to judge by his habitual absenteeism, the trade screening has proved of no value to him during the past two years."

Officials at MGM and Twentieth Century-Fox said the quality of the picture has nothing to do with exhibitor attendance. A picture with high production value may bring out a few more theatre men than a film which is considered "doubtful." An MGM spokesman pointed out, however, that the smart operator would want to turn out for the "doubtful" picture, but according to their figures this theory doesn't operate. MGM records show that attendance seems to be the best in Boston, Dallas, Philadelphia, Los Angeles and Pittsburgh.

At RKO, it was said that exchange managers reported better attendance for "A" pictures than for others. Michael Poller, sales executive, said: "In general, the attendance has been poor, but exhibitors are like the general public. They turn out a little better for product that has been well publicized in advance."

### *Report Better Attendance For Bigger Pictures*

In areas where there is a large concentration of circuit-operated theatres, special screenings, following the official trade shows, are given by major companies in the circuit offices. Infrequently, circuit representatives attend the regular showings at company exchanges.

Warner Bros. reported that in New York attendance had been fairly good, particularly for the past eight months, although the same people turn out for each picture. In the beginning soon after the decree-ordered shows went into effect in September, 1941, attendance was high, but after a few months it dropped noticeably.

"Yankee Doodle Dandy" drew a total of 1,250 exhibitors to screenings in all 31 exchanges, it was said, but this season's top Warner releases only brought out from 700 to 850 theatremen in the 31 situations. Any computation of attendance figures, it was pointed out, must take into consideration that many exhibitors saw films at pre-release showings in Warner theatres. This also is true of pre-lease screenings shown in theatres by other distributors.

### *Estimates 25 Per Cent Drop In Attendance*

Hugh Owen, eastern district sales manager for Paramount, estimated a 25 per cent drop in exhibitor attendance at trade shows this past year. He added that Paramount records show better attendance generally for the more important pictures.

At Twentieth Century-Fox a sales official recalled that even before the decree, when major companies held special showings for exhibitors, "everybody came but the theatre operator. The situation hasn't changed any since then. For the past two years, attendance has been poor in almost all territories, and it doesn't matter very much what picture is scheduled."

The trade screenings of "Heaven Can Wait," being held by Twentieth Century-Fox this week and next in theatres, with paid audiences present, are expected to draw more exhibitors than private trade showings. Tom J. Connors, vice-president in charge of distribution, said that the company does not intend to hold audience screenings for all pictures. He indicated, however, that those productions which lend themselves readily to this kind of showing may be trade shown in theatres.

According to some estimates, it costs a major company about $5 per attending exhibitor to hold a trade show, which includes the cost of mailing notices, advertising and projection.

## New Jersey Unit Reelects Dollinger President

Irving Dollinger was reelected president of Associated Theatres of New Jersey at the group's meeting and luncheon held in Newark recently. Reelected on the same slate were H. H. Lowenstein, president of the board; Jack Unger, vice-president; Sidney Seligman, treasturer and David Mate, secretary.

Mr. Dollinger also will serve as film buyer for the group while Mr. Unger and Joseph Siccardi will have advisory duties for the 1943-44 term.

## To Use Launching Scene

Shots of the launching of a Liberty ship, *Jack London* at Sausalito, Cal., last week will be used in the Bronston-UA film, "The Life of Jack London," now in production.

## *Sees Australia Freeing Money*

Nick Pery, Columbia's Far Eastern supervisor, expects Australia to lift its financial restrictions on American film company revenue "any day."

"I think they will do it," he remarked, in New York, while on a visit to his home office. "I understand every other section of the British Empire has."

Mr. Pery has been in Australia for the past two years, making his headquarters in Sydney. Previously, he had been at Singapore. When the Japanese attacked, he waited until capture of the city seemed imminent, then he flew to the Andaman Islands and to India. Later he flew back through seven thousand miles of war territory to Australia.

Mr. Pery was European supervisor for Columbia for five years, with headquarters in Paris. From that city, he fled the Germans on May 26th, 1940, going first to Spain, then to Portugal, and then to America. He spent some while in a survey of the Caribbean area, opening a Puerto Rican office before being sent to Australia.

Business was "booming" in Australia, Mr. Pery reported. It is regarded as so necessary for soldier welfare that Sunday shows are now allowed in key cities. Soldiers are admitted free and are allowed one friend, at full price.

The American companies are giving their older films free of charge to the Australian Army, Mr. Pery said. The American soldiers, of course, receive 16mm film through the WAC and the Army Overseas film service.

Raw stock shipments to Australia have been satisfactory, Mr. Pery said; but he commented that restrictions on allotments to distributors was a serious problem when he left; and he added that American film men expected the Hays office and United States authorities to guarantee fair allotments.

He will be here approximately eight weeks, he said.

## Settle Damage Suit; New Corporation Formed

A settlement has been effected in the $5,000 damage suit brought by Joseph DiFrancesco, owner of New Haven's Fairmount theatre against Peter Malavenda, former operator. The plaintiff is now operating the theatre while Mr. Malavenda will operate the Victory in Wallingford, dropping his lease on the Fairmount, which was to run until October, 1944.

Mr. Malavenda has formed the Markmo Amusement Corporation, with Rose B. Malavenda as president and himself as secretary-treasurer. In addition, they both are directors of the corporation. Louis Levy of New York was named as the third director.

## Army Overseas Will Get More First Run Films

An order out of Washington attributed to the War Department will result in the stepping up of distribution of first run American pictures to Army circuits abroad from three programs a week to four. Programs consisting of a feature and a short are flown regularly from this country to 18 overseas exchanges servicing areas in which our troops are stationed.

# Columbia is in its stride... TOP PICTURES... TOP STARS... Month after Month!

*Columbia's performance in the past ten months...*

THE TALK OF THE TOWN
MY SISTER EILEEN
YOU WERE NEVER LOVELIER
A NIGHT TO REMEMBER
COMMANDOS STRIKE AT DAWN
REVEILLE WITH BEVERLY
SOMETHING TO SHOUT ABOUT
THE DESPERADOES
THE MORE THE MERRIER
FIRST COMES COURAGE

*... is your guarantee for the months that follow...*

PRINTED IN U.S.A.

The stirring drama of the ***JOHN PAUL JONES***
. . . in the mighty tradition of the U. S. Navy!



"I HAVE JUST BEGUN TO FIGHT!" — John Paul Jones

# DESTROYER

*STARRING*

## EDWARD G. ROBINSON



with GLENN FORD · MARGUERITE CHAPMAN
EDGAR BUCHANAN

Screen play by Frank Wead, Lewis Meltzer and Borden Chase
Directed by WILLIAM A. SEITER · Produced by LOUIS F. EDELMAN

RELEASED IN **AUG.**


THE SENSATIONAL STAR
OF "CASABLANCA"!
HUMPHREY
BOGART
SAHARA
WITH
BRUCE BENNETT
J. CARROL NAISH
LLOYD BRIDGES
Screen play by John Howard Lawson
and Zoltan Korda
Directed by ZOLTAN KORDA
A Great Adventure
Drama of War
in the Desert!
RELEASED IN
SEPT.

LAVISH MUSICAL EXTRAVAGANZA... WITH GIRLS AND GLITTER... RHYTHM AND ROARS



Gregory RATOFF'S

# TROPICANA

The torrid, tuneful, terrific show

starring

MAE WEST ★ VICTOR MOORE ★ WILLIAM GAXTON

Directed by GREGORY RATOFF

The hit of Broadway night life and radio!

HAZEL SCOTT

RELEASED IN OCT.

A *JIVE*-BOMB OF GRAND ENTERTAINMENT!




RELEASED in OCT.

Cupid gives the business to a modern business girl who tries to turn her back on romance!




Directed by
IRVING
CUMMINGS
who directed
"Louisiana Purchase"
..."My Gal Sal"

*Rosalind* *Brian*

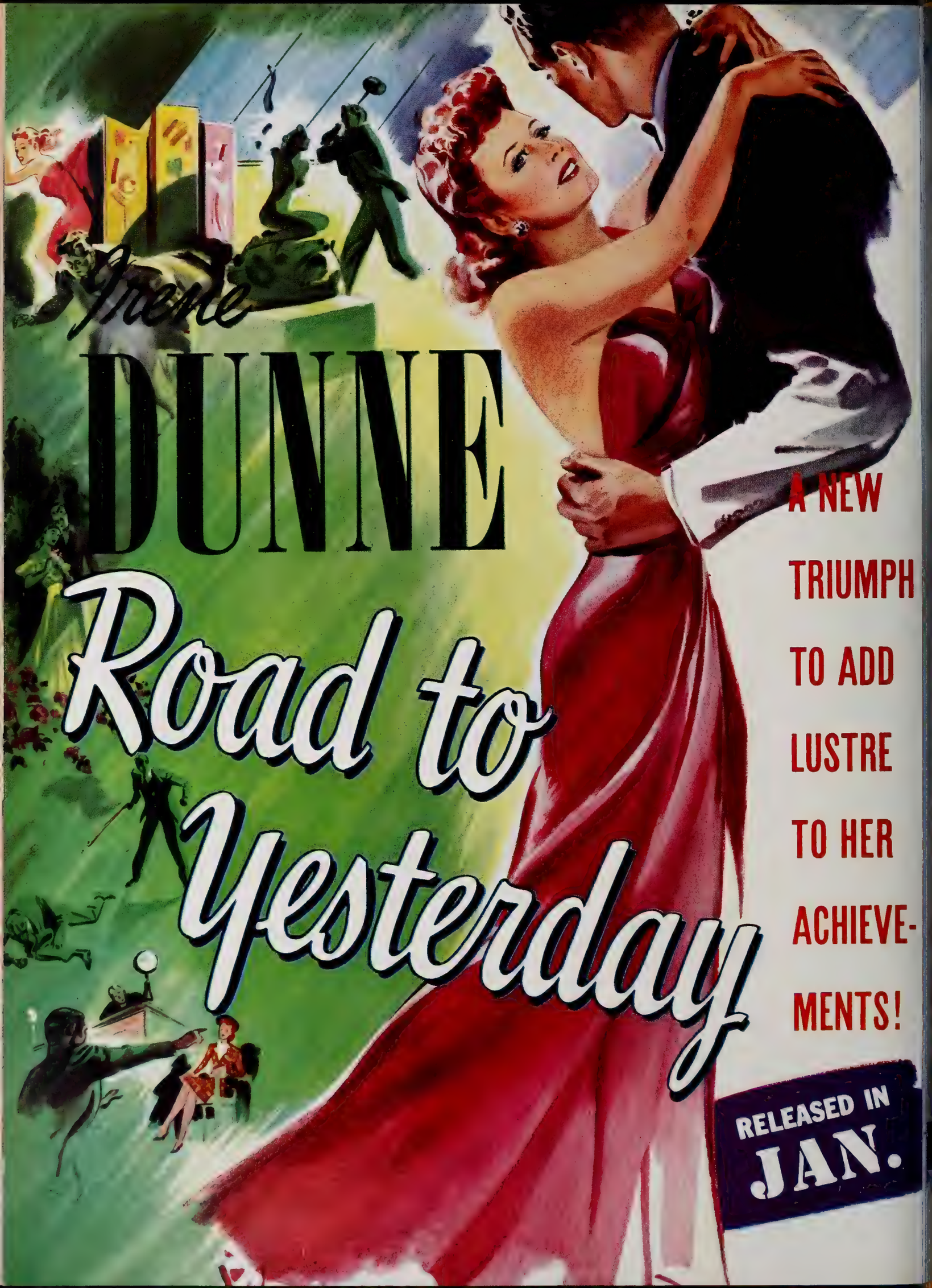
# RUSSELL ★ AHERNE

# 10 PERCENT WOMAN

Produced by P. J. WOLFSON

RELEASED IN
NOV.


The most widely-publicized attraction in years!
Rita
HAYWORTH
Jinx
FALKENBURG
and the 15 most
beautiful girls in the world
Cover Girl
IN TECHNICOLOR!
RELEASED IN
DEC.
Music by JEROME KERN
Lyrics by IRA GERSHWIN
Directed by CHARLES VIDOR • Produced by ARTHUR SCHWARTZ


Irene
DUNNE
Road to Yesterday
A NEW TRIUMPH TO ADD LUSTRE TO HER ACHIEVE-MENTS!
RELEASED IN JAN.


Hilarious Romance..the tale of a spectacular guy and his fabulous way to a woman's heart!
CURLEY
CARY GRANT
My Client Curley
Directed by ALEXANDER HALL
HURRAH FOR CURLEY!
RELEASED IN FEB.
Based on the prize radio show by Norman Corwin and Lucille Fletcher Herrmann
Produced by LOUIS F. EDELMAN

THE BROADWAY HIT PLAY...A ROMANTIC DRAMATIC MUSICAL




# Heart of a City

IN TECHNICOLOR!

RELEASED IN MAR.

Produced by
LOUIS F. EDELMAN

Based on the play by Lesley Storm produced on Broadway by Gilbert Miller

Directed by VICTOR SAVILLE, Producer of "Goodbye Mr. Chips"

# ON THE MARCH

by RED KANN

KEY to the future of 20th Century-Fox appears to rest on a statement made recently by Spyros Skouras to some of his associates. He was talking about anticipated big attractions to come from his studio, then dipped into those days when peace flourishes once more.

"This can only come about if we fully capitalize the possibilities of each of these big pictures on the domestic market. By so doing, we will become domestically self-sufficient and the element of chance completely erased," he stated.

In other words, foreign business in times ahead evidently is being appraised in terms of the gravy train.

This in-war attitude on the post-war period is the first over the plate, so far as is known, on maintenance of that self-sufficiency forced upon the American industry when overseas markets became barren through enemy occupancy. It has a great deal to recommend it. For years it has had its discouraged champions.

The approach does not mean any scoffing at foreign trade. Certainly, it would be ridiculous to neglect it. However, it does mean eradication of economic dependency on overseas revenue and maybe the difference between remaining in business along established lines and facing a dubious future again because of the uncertainties of restrictions of quotas, taxes and frozen monies.

Films are filling a strategic, worldwide role on both sides in this war. Governments understand perhaps more completely than they have until now the propaganda, as well as the emotional and entertainment, force of which the medium is so capable.

It seems a reasonable future to ponder, therefore, that the domestic film industries in each of the important nations will be continued subjects of official scrutiny and planning. Coupled with this inevitably travels international pride. The combination easily can result in strong nurturing of each native industry.

Out of this conjecture, which is all it is, may come prohibitions as severe, if not more so, than the American industry has had to face to date. If this should prove the case, the economic comfort in a self-contained business on home ground immediately becomes obvious and apparent.

## Report from the Firing Line

IT becomes a yesterday's headline to observe how wide is the swing toward musicals. The condition develops in the backwash of the deluge of excellent, good and bad war films and gives concrete evidence to this: Either the realization that a change of pace is smart at this juncture or that the pace itself ought to be re-charged with an assortment of impulses, not remain dominantly a one-note theme. It looks like the latter ticket.

Also, because as one studio goes so usually go all studios, the old Hollywood custom which defies time, tide and editorialists, will bring to market next season a different kind of deluge. The musical, of course.

Indicative of the sweep, but not the whole sweep, is the plan at 20th-Fox. There, more than $18,000,000 of what is again awesomely described as a record production budget will go into musicals. They are saying three, already completed, have disposed of $4,000,000 of that hefty total. "Wintertime," starring Sonja Henie; "The Girls He Left Behind," starring Alice Faye and Carmen Miranda, and "Sweet Rosie O'Grady," with stellar illumination on Betty Grable and Robert Young, are their titles.

Conjured as a big scale enterprise will be "Moment for Music," or the life story of Benny Goodman. One of the costliest, by current blueprint, will be "Something for the Boys," the Cole Porter Broadway musical which is bound up contractually until the play finishes runs in Chicago and other cities. No dates on this one, then, until after July of next year.

The remake of "State Fair" which Will Rogers played straight is being submitted to the advance tremors of the usual excitement. Miss Grable, or Mrs. Harry James, is busy on "Pin Up Girl," her second dance-and-tune effort for the new season. Around a nearby corner are "Mexico City," with Miranda and Joe E. Brown; "Greenwich Village," probably another with Carmen M., and "New Orleans."

In the toying stage is a big one based on the life of the Dolly Sisters. Closer to realization is "Stars and Stripes Forever," based on the life of John Philip Sousa. Obviously, a musical job.

The current trend, rapidly becoming a full blown cycle, reaches its apex in this one studio although it is around in varying dips and curves at others. Metro, too, is heavily active along musical lines. RKO is very much interested. Paramount always has its quota, what with Bing, the old reliable, and other attractions developing. Universal stands by its format and the formula steadfastly. And so over the town.

While this proceeds apace, no one should garner ideas that the biggest show of all is being neglected. There will be many more films touching upon various facets of the global uproar. The hope of all who seriously contemplate the outcome in this respect is simply one: That there will be fewer war pictures, all of them better.

## Decision, Pigeon Hole, Dust

HERE is Frederick C. Othman, who covers Hollywood for the United Press, quoting William Perlberg, one of the favorite producer-sons at 20th-Fox.

" . . . who, has, in the last 11 months, spent more than $10,000,000—of other people's money—making movies. . . .

" 'Hello, Frisco, Hello,' $1,700,000; 'Coney Island,' $1,600,000; 'Claudia,' $1,250,000; 'Sweet Rosie O'Grady,' $1,600,000; 'Song of Bernadette,' $2,300,000; and 'Eve of St. Mark' [about to go into production], an estimated $1,500,000. . . .

" . . . Perlberg took for example his cheapest job, the little $1,250,000 number, 'Claudia,' which is a pleasant comedy of life in the suburbs. . . .

" 'So we had to pay $200,000 for the movie rights,' he said. 'The writers . . . got $60,000. Another $100,000 went to the director and we still hadn't built the sets or hired the actors or paid the experts or totaled the overhead or even paid the producer.' . . ."

An idea gave birth to "Coney Island." One writer got $20,000 for ten weeks' work "which wasn't rich enough in drama and incident." Another writer got a second $20,000. Relatives and descendants of characters threatened suit and that added another $30,000. "So we went on from there and the story cost was about the same as if we'd purchased a stage show."

"Song of Bernadette" was purchased for $85,000. Metro offered a profit of $65,000. One set budgeted for $100,000 actually cost $150,000. Othman still reporting on Perlberg.

"But the movie business is booming as never before and though pictures cost nearly twice as much as they did even a year ago, nobody is complaining. Especially Perlberg. It's all routine. He doesn't even blink at the cost sheets. As for us, we're blinking," is the correspondent's curtain.

It is something to blink over. Thousands and millions tossed off in easy directions despite the recorded attitude of the Industry Service Bureau—all major studios are members—on the dangers of dollar publicity.

Now the City of Los Angeles is outraging all and sundry among the celluloid folks by seeking a one-cent tax on admissions, applicable alike to motion pictures, dance halls, baseball and so on, to do right by its sewerage system. This induces one theatre man to remark, "We help on War Bonds, the Red Cross, this, that and you name it. Now they want to tap us to fix up a broken down sewerage system. Which is my idea of hitting a new low."

He had nothing to say about Perlberg via Othman and those assorted ten-millions. Maybe it never occurred to him. Perhaps if it had, there would be no demonstrable chain linking together this $$$ outburst and other freely bandied about figures on story buys, player salaries and production costs. It could even be there is no relationship between one, any or all parts of this account. Yet who can say there is not?

*Footnote*: Othman's column is syndicated around America.

■ *Priceless and enduring is this true story:*

*It concerns an actor, interested in liberal causes on his own time, who was hired for a picture shot largely on a military reservation. According to routine, all members of the company were given a going-over by the proper investigative authorities. Past and current histories were checked. Notation chalked against this performer's name:*

*"Premature anti-Fascist."*




with daring young Robin, the Boy Wonder · Based on the Batman Comic Magazine Feature appearing in Detective Comics and Batman Magazines.

with Lewis Wilson · Douglas Croft · J. Carrol Naish · Shirley Patterson

Screen Play by Victor McLeod, Leslie Swabacker, Harry Fraser · Produced by Rudolph C. Flothow · Directed by Lambert Hillyer

Copyright, Detective Comics, Inc., 1943

BUY WAR STAMPS EVERY DAY! SELL WAR STAMPS EVERY DAY!


ON THE SCREEN!
AW
Columbia's Mighty Adventure SERIAL straight from the pages of Batman and Detective Comics Magazines . . .
3,000,000 CIRCULATION EACH ISSUE
A COLUMBIA CHAPTER PLAY

# WAC Pledges Aid to War Loan Drive

## *Agrees to Sponsor Bond Campaign and Considers Welfare Program*

Theatre participation in an intense nationwide War Bond selling campaign to coincide with the Third War Loan Drive of the U. S. Treasury was pledged at New York on Friday at meetings of the executive committee of the theatres division and the coordinating committee of the War Activities Committee.

The WAC agreed to sponsor a Bond drive rivaling the industry's billion dollar sales effort of September, 1942, after Theodore R. Gamble, Portland theatre man and director of war financing for the Treasury outlined objectives of the Third War Loan. He praised theatres as "the cash registers of the Treasury." The 4,700 theatres listed as official Bond issuing agents had accounted for 10 per cent of all sales, he said.

### *Committee To Study Plan To Curb Delinquency*

The coordinating committee also voted to name a sub-committee to study requests by Charles P. Taft, head of the division of recreation and welfare of the Federal Security Agency, for an organized program to combat juvenile delinquency.

Francis Harmon, executive vice-chairman of the WAC, outlined the problems of Victory product supply created by the elimination of the Office of War Information's domestic production branch. Delegates learned that the WAC hopes to maintain its announced schedule of a free weekly war information subject.

These will include the 26 pictures pledged from the industry, United Nations and U. S. film agencies plus the probable addition of 26 shorter releases through the newsreels to supplant the pictures which would have been available from the Office of War Information. The one and two-reel releases would play off to more than 15,000 pledged WAC theatres in 26 weeks while the shorter reels would run through a six-week release period.

### *Approval of Participation In N.E.I.C. Deferred*

Approval of a request for WAC participation in the National Entertainment Industry Council was deferred pending study by a liaison committee headed by George J. Schaeffer.

The Bond drive in September was approved by unanimous vote of the coordinating committee. It will be launched by a nationwide Caravan of Stars, making personal appearances across the nation, according to tentative plans. Publicity and exploitation campaigns will be undertaken by all regional war activites committees. Kenneth Thomson of the Hollywood Victory Committee will arrange star participation with Oscar Doob guiding publicity.

Mr. Gamble emphaszed that it was not only publicity but the "industry showmanship which could sell small Bonds to many millions of patrons" which was vitally needed by the Treasury. The 4,700 theatres which are registered Bond sales agencies are an "indispensable" aid to the war effort, the war finance chief said. They siphon off much of the so-called "dangerous money" in small Bond sales, thus preventing inflation, he said. In some localities more Bonds have been sold through theatres than through post offices.

Mr. Taft, in behalf of the Federal Security Agency, urged the theatre men to consider ways in which they could provide guidance to juveniles too young for war work or service in uniform.

Mr. Harmon and division heads were authorized to appoint a committee of seven to study Mr. Taft's proposal. It will consist of three representatives from the theatre division, two from Hollywood and one each from the distributors and public relations divisions.

### *Mayer Reports on Finances of WAC*

Reporting on distribution, Herman Gluckman, assistant to the chairman of the distribution division, reported that under the new locked booking system set up by William F. Rodgers, chairman, the OWI-WAC films distributed to theatres without charge under the current program average over 15,000 bookings. "Paratroops" set a top record of 15,719 dates in 22 weeks.

Arthur Mayer, treasurer of the WAC, submitted a report on the WAC finances. It was not made public.

Mr. Harmon in his review of relations between the OWI and WAC, paid tribute to Lowell Mellett, retiring head of the motion picture bureau. He outlined suggestions for the briefer newsreel war information messages and production plans for the special industry short subjects.

Mr. Harmon leaves for Hollywood next week to discuss with the producers division assignment of the 13 or more short subjects which they will make for the WAC program of free weekly releases. A major problem interposed by the dissolution of OWI's domestic film program is the production of prints for the weekly release system. Last year the Government paid almost all of the print cost of the war reels.

### *Hoyt To Have Final Word On Film Liaison*

Thursday at New York Mr. Harmon and leaders of the WAC lunched with Elmer Davis, Director of the Office of War Information, and Palmer Hoyt, director of OWI domestic operations, to discuss continuance of industry-government relations. The session at the Harvard Club was described as "exploratory," with both Government and industry expressing the hope of continued cooperation.

No rules of policy were advanced by either side, however, and some of those present admitted that the elimination of the Bureau of Motion Pictures and resignation of Mr. Mellett required the establishment of new lines of liaison and understanding. Mr. Hoyt, it is understood, will have final say on industry liaison and the submission of film from other government agencies. Appointment of a successor to Mr. Mellett will also be in his hands, with Mr. Davis currently out of the country on an official mission. It was reported that an agreement had been reached to subject the appointee to industry approval.

Operations of the Bureau of Motion Pictures officially terminated July 1st, with a two-week liquidation period. Arch Mercey, assistant to Mr. Mellett, also has resigned but will remain until a new film liaison chief is named. Paul Reed, head of non-theatrcal distribution, also has resigned, but will remain until a new report staff is set up. George Lyons was appointed newsreel liaison by Mr. Hoyt.

# *OWI Asks Trade Take 'Aleutians'*

The Office of War Information on Tuesday formally asked the War Activities Committee to consider the Army's "Report from the Aleutions" for free theatre distribution.

Palmer Hoyt, new director of the domestic branch of the OWI in a letter to Francis Harmon, executive vice-chairman of the WAC submitted the 47-minute Technicolor film made by a War Department Signal Corps camera crew. He requested that it be distributed to theatres desiring to play it. The Army has prepared 194 prints in 35 mm.

Representatives of the theatres and distributor divisions of the WAC saw the picture Tuesday afternoon.

Mr. Hoyt's recommendation that the 47-minute film be shown in theatres marked a victory for the Army public relations staff which had insisted over the opposition of Lowell Mellett, former chief of OWI's Bureau of Motion Pictures, that the full Aleutian film, rather than a two-reel abridgement be shown. Mr. Hoyt's suggestion last week that both versions be shown to the WAC was rejected by the Army.

"Report from the Aleutians" was produced by Captain John Huston, former Hollywood writer and director, from footage obtained by Signal Corps and Air Corps combat crews. It depicts the occupation of an island in the Alaskan chain and its conversion forces into an air base. There is colorful depiction of the hazards of weather and isolation. In documentary style the camera studies the types of soldiers who man the base. It shows them at work, at rest, on the alert, and in one solemn scene in the burial of their dead.

Organization of a typical bombing raid against Kiska is traced and cameras accompany the planes. Pictures taken over the Jap base are described as among the most effective combat scenes of the war. Mr. Huston and his father, Walter Huston, alternate in the narration.

The picture was first screened privately in June at the Museum of Modern Art. The Army solicited comments from press and documentary film experts. The concensus of those at the screening was that it is the most effective report to come from official U. S. cameras to date. Several observers suggested a shorter version for theatre release.

## Sturdivant Heads Theatre Group in California

The California Theatres Association has elected B. V. Sturdivant, northern California manager of Fox West Coast Theatres, as president of the group, succeeding A. M. Bowles, another FWC executive.

Herman Wobber again is vice-president, and Hulda McGinn, secretary. On the board of directors are R. A. McNeil, Mike Naify, George Nasser, Cliff Giesseman and Joseph Blumenfeld. H. P. Franklin was named as replacement on the board for the late Aaron Goldberg.

## Split Exploitation Area

The Chicago-Milwaukee-Detroit exploitation territory of Twentieth Century-Fox, previously handled out of Chicago, has been divided into two districts. Morman Kassell will supervise the Chicago and downstate Illinois territory, while Jay Frank will head the Milwaukee and Detroit branch engagements, with headquarters in Milwaukee.

## Boston Art Theatre Closes

Lack of sufficient foreign product has caused George Kraska, owner of the Fine Arts theatre in Boston, to close the theatre for the duration. He had operated the theatre for 12 years. Mr. Krasna has joined the Marcus Loew interests temporarily.

★ *"Melisse" . . . One of America's* ★

**GREATEST WOMAN AD ARTISTS**

★ *Does Her Impression of the Year's* ★

**GREATEST WOMAN'S PICTURE**

★ *For Paramount's Ad Campaign in the* ★

**GREATEST WOMEN'S MAGAZINES**

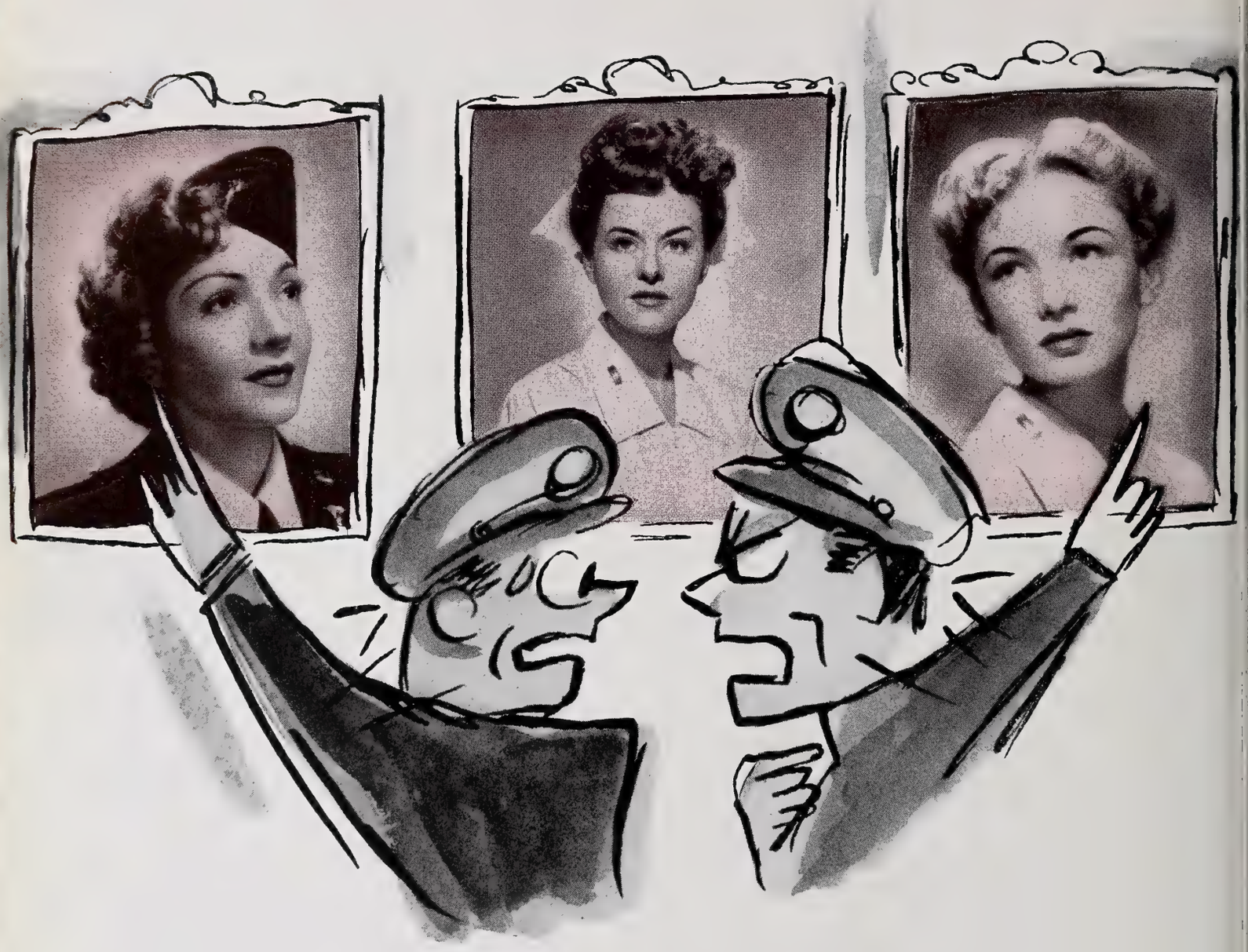


"THEY'RE in the army now! I've just seen these 3 adorable stars in an advance screening of 'So Proudly We Hail,' and I think it's the greatest 'woman's picture' ever. It's the first dramatic LOVE STORY OF OUR WOMEN AT WAR . . . makes you feel like joining the Waves, Waacs, Red Cross—anything to help destroy the enemy—Quick!



"IT'S all about a bunch of lovely girls who are right in the thrilling thick of things at the front, and believe me you've never seen SUCH EXCITEMENT as these girls get into—fighting through rough 'n tough sequences black and blue.

"SEEING 3 STARS as famous as Claudette Colbert, Paulette Goddard and Veronica Lake in 3 great romances in one picture certainly puts a lot of ideas into your head . . . (Stop fighting, boys — you can have the three of them — that is, for your walls!)





"THEY have to snatch love on the run and there are parts and partings that will just about break your heart . . . so don't forget to bring your hankies, especially when Paulette — Boo Hoo! gulp.

"THAT'S what I call a **TERRIFIC ROMANCE!** I mean between Claudette and George Reeves. She borrows a skirt from "Ma" McGregor to get married in — thought dungarees might be confusing. And they spend their wedding night in a fox-hole, of all things!







"AND PAULETTE — if you don't mind — goes around wearing a black sheer night gown as an evening dress — to keep up her Morale *she* says.

"AND watch for that scene where she and Veronica have **A REAL FIGHT**—WoW! not bad—Slap, sc-ratch...meoW!





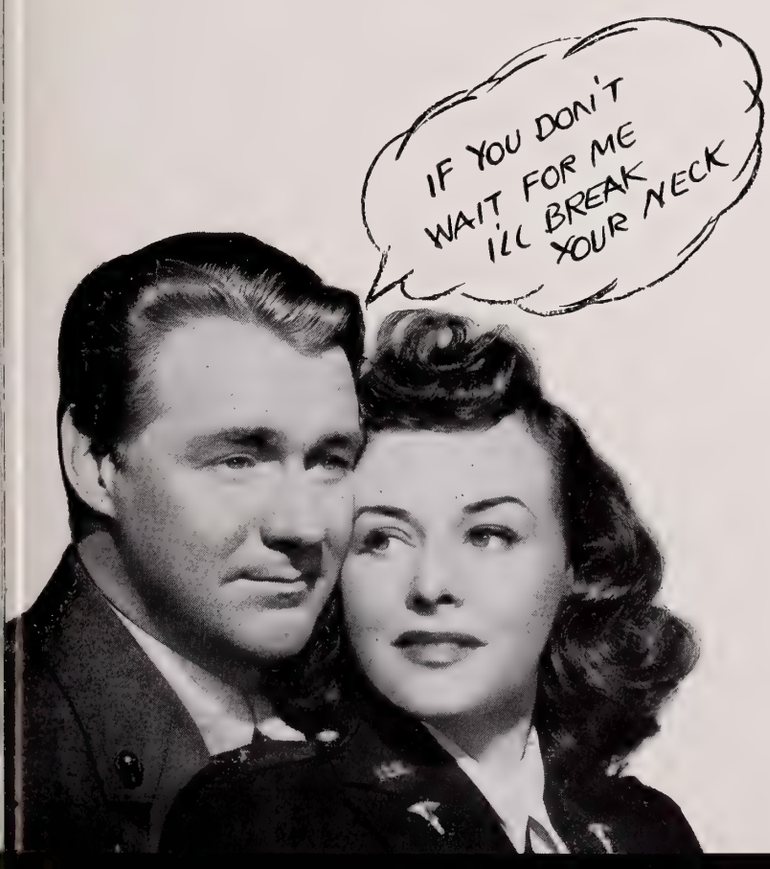

"HEARD in the most unusual places, "What's up with Veronica?" Answer, "Her hair." Yessir, The Lake exposes her entire face for her country and she sure goes through something in this picture specially when she screams—"Sure I'm a nurse—an angel of mercy. But I want to kill, Yes KILL! every blood-stained Jap I can lay my hands on!" And when her buddies are about to be captured she walks cold as ice into the enemy lines and gives her beautiful self up to the Japs—(they think). But there's a catch to it—you'll see!



"NOW take a good look at this, girls . . . It's Sonny Tufts, Paramount's **NEW STAR** on the male list...A big, tall, good-natured guy, handsome and blond, with a very interesting chest expansion and line. Wheww...Wheww.




"YES, this picture has all this for the girls and of course nothing missing for the boys. In one scene Georgie Reeves has to be bathed by Paulette. Says George—"No female is going to bathe ME!" but Claudette teaches him different...and the part where Sonny tells Paulette "If you don't wait for me I'll break your neck!" Mmmm—he's Wonderful! And so is the production and direction, for which I'd like to give Mark Sandrich the Melisse stamp of approval.




"HE'S put in loads of wonderful touches like the bit where one of the girls receives a package from home—a big picture hat trimmed with cherries...Not what the well-dressed warrior will wear at the battlefront!...But this picture is so full of interesting and exciting things I can't begin to tell them all. Just SEE IT!"

Melisse

*In response to exhibitor requests, the foregoing art and copy material, condensed into full-page ad form as it will appear in the fan magazines, has been made* ***AVAILABLE FOR LOBBY DISPLAY*** *in 40 x 60 two-color enlargements.*

*Proudly*

# Paramount

*WILL ADVERTISE IT IN 35,000,000 COPIES OF*

Good Housekeeping • Woman's
Home Companion • McCall's Magazine
Fifteen Fan Magazines *(Full Pages)*

Life, Look, Time, Liberty, Red Book, Cosmopolitan
True Story, American, Click and Pic *(Full Columns)*

*SIMULTANEOUSLY WITH ITS PREMIERE*
*AT RADIO CITY MUSIC HALL*

*Claudette* **COLBERT** • *Paulette* **GODDARD** • *Veronica* **LAKE**

in

# "So Proudly We Hail"

## A MARK SANDRICH PRODUCTION

with George Reeves • Barbara Britton • Walter Abel • Sonny Tufts

Directed by Mark Sandrich • Written by Allan Scott • A Paramount Picture

# PARAMOUNT TO RELEASE 30 ON FLEXIBLE PROGRAM

## *Schedule To Be Geared to Meet Changing Tastes, Sales Session Told*

Paramount Pictures will release 30 features in a "flexible schedule" next season, Neil Agnew, general sales manager, announced Tuesday following conclusion of the company's semi-annual three-day sales meeting in New York last Saturday at the Hotel Pierre.

Emphasizing that the trend toward "pictures of greater magnitude has been in evidence for the last several years," Mr. Agnew said the Paramount schedule would be "flexible to meet the needs of the times as they develop. As has been demonstrated, in war times the public taste changes, and changes rapidly. And with conditions in flux, Paramount's program will be geared to meet any situation that may arise." At least one-third of the 1943-44 schedule will be in Technicolor, representing a larger number of Technicolor features to be produced by the company than ever before.



*A pledge that Paramount's product in the new season will "top anything it has delivered" was given by Barney Balaban, president, at the company's sales meeting, last week, in New York. Shown on the dais on the Hotel Pierre Roof are (left to right) George Smith, western division manager; Hugh Owen, eastern division manager; Neil Agnew, general sales manager, who conducted the meeting; Charles M. Reagan, assistant general sales manager, who is directing the sale and release of "For Whom the Bell Tolls", and Barney Balaban, president.*

### *Important Features for Season Are Listed*

Among the important features Mr. Agnew listed for forthcoming release, in addition to "For Whom the Bell Tolls," are the following:

LADY IN THE DARK, in Technicolor, based on the Broadway musical play, starring Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall.

FRENCHMAN'S CREEK, in Technicolor, based on the Daphne du Maurier best-seller, with a cast headed by Joan Fontaine, Arturo de Cordova, Ralph Forbes, Basil Rathbone and Sir Cedric Hardwicke.

NO TIME FOR LOVE, romantic comedy; a Mitchel Leisen production starring Claudette Colbert and Fred MacMurray, with Ilka Chase, June Havoc and Richard Haydn.

THE UNINVITED, based on the thriller novel by Dorothy Macardle; starring Ray Milland, Ruth Hussey, Donald Crisp, with stage stars Cornelia Otis Skinner and Dorothy Stickney. Charles Brackett is the producer.

### *"Story of Dr. Wassell" Will Be In Color*

THE STORY OF DR. WASSELL, in Technicolor; the Cecil B. DeMille production starring Gary Cooper, Laraine Day and Signe Hasso. This is the film based on the life story of Lt. Commander Wassell.

RIDING HIGH, in Technicolor; adapted from the Broadway musical with Dorothy Lamour, Dick Powell and Victor Moore.

SO PROUDLY WE HAIL, the Mark Sandrich production starring Claudette Colbert, Paulette Goddard and Veronica Lake; the story of Army nurses on Bataan and Corregidor, which is scheduled to follow RKO's "Mr. Lucky" at the Radio City Music Hall.

TRUE TO LIFE, comedy, starring Mary Martin, Franchot Tone, Dick Powell and Victor Moore.

THE MIRACLE OF MORGAN'S CREEK, comedy, starring Eddie Bracken and Betty Hutton; written and directed by Preston Sturges.

For 1943-44, Paramount announced 64 shorts, of which six will be two-reel subjects and the balance single reels. A total of 75 per cent of the program will be in Technicolor. Of the nine series to be released, three are new, including "Little Lulu," "Noveltoons" and "Musical Parade," all of which will be in color.

The company's first block of five pictures for the new season was announced Tuesday by Mr. Agnew. They are: "Let's Face It," musical comedy, starring Bob Hope and Betty Hutton; "True to Life," "Hostages," starring Luise Rainer, Arturo de Cordova, William Bendix and Paul Lukas, with a cast including Katina Paxinou and Oscar Homolka; "The Good Fellows," comedy-drama, with Helen Walker, James Brown and Cecil Kellaway, and "Tornado," starring Chester Morris and Nancy Kelly.

### *Will Be Eventful Year, Balaban Predicts*

Predicting that "this year may well be the most important one in our lives" and that it may see the end of the war, Barney Balaban, president of Paramount, told the delegates at the company's sales meeting last week that "the war in Europe which started 10 years ago with the invasion of Manchukuo" brought wide economic disaster, "but it gave all of us the opportunity to help rebuild." Next year, he said, will be eventful for Paramount, in that it will see financial independence for the company, with the elimination of all senior securities. "The product in the year to come, I promise you, will top anything we have had this year," the president said.

Adolph Zukor, chairman of the board, addressed the delegates, expressing confidence in the company's sales and production organization. B. G. DeSylva, executive producer who came east for the premiere of "For Whom the Bell Tolls," gave highlights of future production plans and predicted that Hollywood would swing to all-out production of escapist pictures. Mr. DeSylva said more than $1,000,000 worth of war stories would be shelved because of the shift in the public's attitude toward war pictures.

Y. Frank Freeman, vice-president in charge of the studio, expressed appreciation, in a telegram addressed to the delegates, for their efforts in the past year. Personnel and exchange problems were discussed by C. J. Scollard, executive assistant to Mr. Agnew in charge of exchange operations.

Other speakers included: Oscar Morgan, general sales manager of short subjects; Claude Lee, director of public relations; Robert M. Gillham, advertising and publicity director; Stanley Shuford, advertising manager; Alec Moss, exploitation manager; George Brown, studio publicity manager; Louis Phillips of the legal department, and J. A. Walsh, assistant to Mr. Agnew in charge of accounting and statistics.

Pictures screened for the sales force were: "Let's Face It," "True to Life" and "Mardi Gras," which is a two-reel Technicolor short.

Appointment of M. R. (Duke) Clark, Los Angeles branch manager to serve temporarily during the illness of Harry Goldstein as district manager for Cleveland, Cincinnati, Detroit and Indianapolis, was announced by Mr. Agnew on Tuesday. Mr. Goldstein has been granted a six-month leave of absence. Headquarters of the district are in Cleveland.

Chester J. Bell, Denver branch manager, has been promoted to succeed Mr. Clark in the Los Angeles post. Mr. Bell's successor will be announced shortly.

With sales to 3,202 independents in the first three weeks, Paramount's salesmen set an all-time record on the sixth Paramount block, Mr. Agnew disclosed Wednesday.

## Four Pittsburgh Theatres Raise Admission Scale

The Harris, Senator, Warner and Ritz theatres in Pittsburgh have raised their admission prices from 30, 40 and 55 cents weekdays to 35, 44 and 60 cents. Sunday rates have been increased from 55 to 60 cents. The top price at the Fulton remains the same, 55 cents.

## "Canteen" Has $63,000 Gross

Day-and-date runs of "Stage Door Canteen" at the Chinese, Loew's State, Carthay and Ritz theatres in Hollywood set a new weekly record of $63,000, it was announced last week by Bruce Fowler, Fox West Coast division manager.

# Warners Plan Interchange of Promotion Ideas

Warner Brothers sales and promotional heads ended a trio of regional staff meetings in New York, Chicago and San Francisco convinced studio departmental executives and exhibitors can mutually profit in the exchange of advertising and promotional ideas.

As reported in last week's MOTION PICTURE HERALD, Warners will produce 12 two-reel featurettes, but unannounced at that time was the company's decision to make six of these shorts Westerns in response to exhibitor demand. The Westerns will be produced at the Burbank studios, it was announced this week by Norman H. Moray, short subject sales manager.

At San Francisco, Ben Kalmenson, general sales manager, said that the particular duty of the field staff during the present manpower and transportation shortage and changing conditions, is to keep in close touch with all exhibitor customers, especially those in isolated situations, and do everything possible to assist those adversely affected by wartime conditions.

Also to come out of the regional meetings were some of the details of the survey made by Warners resulting in distribution-exhibition data for use as a yardstick in determining general sales policies and the improvement of exhibitor relations.

The survey's main emphasis was in its effort to prove that extended runs were profitable to the exhibitor as well as to the distributor, and to what the survey refers to as the advantages of percentage deals.

As to the former, experiments were conducted in Warner circuit houses "of all types and under all conditions of operation, from the biggest key cities to the small towns." The experiment, according to the Warner statement, covered more than 500 houses in every kind of situation, including those affected by wartime conditions, with the result that a comprehensive list of case histories was compiled.

The results, they say, show that while in many cases the drawing power of the picture itself made a longer run possible, this could not have been accomplished without word-of-mouth advertising, which can only develop and gain ground through extended runs.

Also, (a) strong pre-selling campaign by distributor, (b) more intensive advertising of the engagement, (c) closer cooperation between the distributor and the exhibitor in promoting all angles of the picture's appeal to attract the widest possible audience, all combined with the word-of-mouth advertising that followed, to make profitable extended engagements.

As to percentage deals, the Warner statement on the survey is to the effect that research revealed that many exhibitors playing pictures under flat rental put no individual showmanship effort behind their bookings, and as a consequence the pictures seldom draw better than 40 or 50 per cent of potential business.

## More Than 2,000 Names On MGM Honor Roll

A new honor roll has been placed in the lobby of the Loew Building in New York. It contains 2,204 names of former MGM and Station WHN employees now serving with the armed forces. Many parents and friends of those whose names are posted already have visited the lobby, it was said.

## Promote Stewart to Captain

James Stewart has been promoted to captain in the Army Air Forces. He is stationed at Gowen Field, Boise, Idaho, and was a squadron operations officer before his advancement.

## WARNERS SET 50–50 DEAL ON "ARMY"

**Selling terms for Warner Brothers' screen version of Irving Berlin's "This Is the Army" call for a straight 50-50 split between the exhibitor and the distributor, with the latter's proceeds going to the Army Emergency Relief, the company announced this week. Other contract terms provide that double-featuring, previews and free lists are taboo; extended playing time is called for. On the special advanced-priced premieres, the exhibitor's share is to be 30 per cent, it was said, except where the theatre can be prevailed upon to give more or all to the Army Relief Fund. Promotional plans for "This Is the Army" include a large radio campaign promoting the picture on 28 leading network serials.**

# Harmon Talks at RKO Meeting

Despite abandonment of the Motion Picture Bureau of the Office of War Information, "an adequate program" of war information shorts will be forthcoming from the industry and from Government agencies, Francis S. Harmon, vice-chairman of the War Activities Committee, told delegates at the concluding session of the RKO Radio annual sales convention at the Waldorf Astoria Hotel in New York last Wednesday.

Mr. Harmon stressed the important contribution of the industry to the Government's war film program and said that an extension of this policy and program would provide adequate subjects in the months to come.

At the final session, S. Barret McCormick, director of advertising and publicity for RKO, pledged that the company's top pictures for 1943-44 would be given national advance preselling campaigns on a greater scale than ever before.

"We will back every big picture with a point-of-sale exploitation campaign spearheaded direct to the individual box office," he said, and added that the company planned to make extensive use of radio during the year in addition to increased newspaper coverage. Mr. McCormick recalled the successful radio campaign RKO launched this season for "Hitler's Children," and announced that "Behind the Rising Sun," which will have its world premiere in the New England territory on August 3rd, will be given similar promotional treatment.

The convention ended last Wednesday with a buffet supper and reception at which the 300 delegates were the guests of National Screen Service. Winners of the 1943 Ned Depinet sales drive were announced. It was said that this year's sales drive was the most successful in the company's history.

## Plan Columbus Drive-In

The Dayton Drive-In-Theatre, Inc., has leased a 40-acre tract of land with approximately 800-foot frontage in Columbus, O., in anticipation of the day building restrictions and gas rationing are lifted, at which time the company plans to erect a drive-in theatre. According to Herbert J. Ochs, managing director of the company, the total investment planned will come to about $100,000. Currently, one drive-in theatre operates in Columbus, the Riverside.

# Republic Sales Executives Get More Latitude

Republic Pictures' regional sales meetings moved to Chicago July 16th and 17th and delegates heard J. R. Grainger, president, say that in order to be fair with exhibitors who are adversely affected by population shifts as well as to obtain the maximum benefit of increased grosses in other situations, the five new Republic district managers have been given the greatest latitude in determining contracts.

Said Mr. Grainger: "It is the purpose of their appointment to expedite approvals and to eliminate any chance of argument."

The third and final sales conference was held at the studio in Hollywood Thursday and this Friday, with promotional plans for Roy Rogers highlighting discussions. Twenty-four sheets, radio spot announcements and concentrated publicity have combined to promote the Western star in more than 135 theatres during July and the first run engagement of the recent Roy Rogers release, "Song of Texas," at the Oriental theatre in Chicago. The cowboy star made a personal appearance in conjunction with the opening of the campaign in Chicago, which is to be carried on at the Wisconsin theatre, Milwaukee.

Also being discussed at the studio conference are promotional plans involving exhibitor cooperative advertising, radio spot announcements, and twenty-four sheet posting, as well as a Republic radio program announced recently.

Prior to the opening session in Chicago, the delegates there attended the opening performance of Roy Rogers' personal appearance in connection with the first run of his latest release, "Silver Spurs."

Announcement was made that the Strand theatre in Brooklyn, N. Y., had booked "Silver Spurs" for a future showing, and also that Republic's "Someone to Remember" broke house records at the Valencia theatre in Baltimore, since the reopening of the house six months ago.

Among those present for the coast meeting were: Charles Reed Jones, who was present at the Chicago meeting and plans to remain on the coast for an additional two weeks before returning to New York; J. T. Sheffield, franchise holder of the Northwest territory; branch managers F. M. Higgins of Seattle, J. H. Sheffield of Portland, Gene Cerbase of Denver, H. C. Fuller of Salt Lake City, John Frey of Los Angeles, and Sid Weisbaum of San Francisco. William Saal and Mr. Jones are representing the home office at the meetings.

## Film Classics Gets Rights To Seven Selznick Films

Film Classics this week announced that the company had acquired distribution rights for seven David O. Selznick reissues, negotiating the transaction with Lieutenant Colonel John Hay Whitney, Jr.

Among the films are "A Star Is Born," "Little Lord Fauntleroy," "The Young in Heart," "Made for Each Other," "Becky Sharp" and "Dancing Pirate."

The company will hold a combined showing of two Hitchcock films, "The Lady Vanishes" and "The Girl Was Young" at the Little Carnegie theatre in New York on July 24th. They previously had been withdrawn from the schedule.

## Fire Causes $40,000 Damage

Stearns Gordon, operator of the Myrtle theatre in Myrtle Creek, Ore. estimated damage by fire to his theatre on July 9th, at approximately $40,000. A total loss, it is believed the theatre will not be rebuilt.

# TERMS FOR 'BELL' 70%-30% AT HIGHER ADMISSIONS

## *No Release for Regular Box Office Prices Before 1945, Paramount Plan*

Percentage terms for the sale of "For Whom the Bell Tolls" have been set by Paramount at 70-30, with a guarantee of profit to exhibitors, it was announced by the company last week at the New York sales meeting. Minimum admissions of 75 cents daytime and $1.10 evenings, playing without any other film, stage or giveaway attractions, were the other terms established by the company, according to Charles M. Reagan, assistant general sales manager.

The film thus becomes the second in motion picture history to be sold at 70-30 terms. MGM offered the David O. Selznick production, "Gone With the Wind," at 70-30, with a guarantee of 10 per cent of its gross receipts as a profit.

Theatres will be permitted to charge more for the Paramount film where the house can be scaled accordingly, such as for loge seats, and seats may be reserved, at the option of the exhibitor. The minimum scale will be part of the playing terms. The picture will not be shown anywhere at regular admission prices until 1945.

### *Magazine Advertising Will Cost $189,000*

Robert M. Gillham, director of advertising and publicity, said the sales campaign addressed to the public would be continuous with a "huge volume" to break between now and October 15th. It will be the largest campaign in the history of the company, he said, estimating that a total of $189,000 would be spent in magazine advertising alone, beginning September 1st.

The four-week advance campaign for the New York engagement at the Rivoli theatre, where the picture opened last Wednesday, cost about $150,000. The Los Angeles opening date advertising expenditures will equal that of New York, and newspaper campaigns for the first 45 pre-release key city engagements are now being prepared. There will be 3,200 lines during the week's advertising for these 45 cities.

### *Los Angeles Premiere To Aid War Fund*

Following the $4.40 premiere at the Rivoli last Wednesday, "For Whom the Bell Tolls" settled down to a $2.20 two-a-day reserved seat engagement at that house. On or about August 18th, it will open at the Carthay Circle in Los Angeles on a $2.20 top, reserved seat basis, and following that premiere, it will probably open at two houses, day-and-date, in Chicago. Then the production will open on a continuous policy either in New Orleans or Memphis and possibly Washington.

All of these premieres will be held by the middle of September, and by October 1st the picture will be pre-released in approximately 45 key cities, all continuous engagements. Soon after, advanced admission engagements will get under way in 311 selected important situations in the country.

Proceeds from the Carthay Circle premiere will be contributed to the Los Angeles Area War Chest. A number of the studio's important stars will be present at this opening.

Advance sale for the two-a-day engagement at the Rivoli theatre in New York was reported by Robert Weitman at $27,000, including last Wednesday's premiere.

## *What the Critics Had to Say*

*The New York newspaper critics, first to review "For Whom the Bell Tolls," expressed enthusiastic approval, qualified in some cases by afterthoughts. An emphatic exception was John T. McManus, of emphatic PM, who objected because the earth didn't move and because the term "Nationalist" was substituted for the term "Fascist."*

*This is what they said:*

**Bosley Crowther,** *New York Times:* "With . . . practically nothing left out except all of the unmentionable language and the more intimate romantic scenes, Ernest Hemingway's wonderful novel . . . has been brought to the screen in all its richness of color and character. By and large, it is the best film that has come along this year. . . . It vibrates throughout with vitality and is topped off with a climax that is a whizz. . . . The superb characterizations are the outstanding merit. . . ."

Mr. Crowther had some afterthoughts in his Sunday column of July 18th in which he complained of the length of the picture and the lack of some of "the more intimate romantic scenes." (See Editorial, page 7.)

*Wall Street Journal:* " . . . Probably will be called great by some of its audience and good by most of the others. . . . Hollywood sunshine does not, at the end, temper the tragedy which Mr. Hemingway found in the Spanish Civil War."

**Lee Mortimer,** *Daily Mirror:* " . . . A three hour epic. These impressions stand out . . . The dignity, understanding and intelligence . . . The independence of the producers . . . The superlative acting . . . The direction . . . The splendid photography . . . The fact that Hollywood has come of age."

**Howard Barnes,** *Herald Tribune:* "The screen has met the challenge of fine literature triumphantly. . . . It is overlong but its blend of romance, melodrama and democratic doctrine is irresistible. . . ."

Mr. Barnes, also, had some afterthoughts in his Sunday column in which he said that "at least one of Pablo's recurrent defections from the Loyalists . . . might better have been omitted" and that "a more explicit statement of democracy's first challenge to Fascism would have made the film more lucid. . . ."

**Kate Cameron,** *Daily News:* (3½ stars) "There is so much that is beautiful, stirring and profoundly interesting . . . that it grieves me to report the picture has been drawn out to an inordinate length. . . ."

**Eileen Creelman,** *New York Sun:* " . . . A beautifully produced film, told with honesty and strength. For some reason it is not told with emotion. . . . Far from a propaganda picture."

**Archer Winsten,** *New York Post:* "Politically the picture pussyfoots. . . . Sexually the conversation is . . . consistently high-minded. . . . It is a magnificent effort, securely held aloft, divorced from the earthy reality of its source. . . ."

**Rose Pelswick,** *Journal-American:* "A literate and engrossing drama that commands attention on every count. . . . Despite the length and some slowness . . . it holds attention throughout. . . ."

**Alton Cook,** *World-Telegram:* " . . . The picture has the original's exciting battles, tense personal conflicts, and long stretches where people just stand around and talk. . . . The battle scenes are superb. . . ."

**Mr. McManus,** in the always dissenting *PM,* called it "the tongue-tied 'Bell'" and said it was "out of step with the book, with the movie audience and with evolving world history."

## Approves Council Ordinance

The Board of Underwriters of Great Falls, Mont., has given its support to the City Council's ordinance requiring at least one licensed and one adult projectionist in each theatre booth.

## Cincinnati RKO Houses Increase Prices

The 1,400-seat RKO Lyric theatre in Cincinnati has increased its matinee prices from 30 and 33 cents to 33 and 40 cents, with a 30-cent rate until 1 P. M., and evening admissions to 44 and 55 cents from the former 33 and 44 cents.

The new prices, which apply to the balcony and lower floor respectively make the scales uniform with the other RKO downtown houses in Cincinnati, with the exception of the Family.

The 1,000-seat RKO Family theatre, which plays a split-week policy, has advanced prices to 20 cents until 1 P. M., 22 cents for the matinee, and 33 cents for evening performances, compared with the previous 20 and 30-cent scales for matinee and evening.

# 3 New Clearance Complaints Filed

A maximum clearance of 50 days was granted to the Square theatre, Medford, Mass., behind the Medford theatre by John A. Daly, arbitrator of the 18th Boston complaint. Twentieth Century-Fox, Warners, RKO, Paramount and MGM were the defendants. The arbitrator said that the consent decree gave him no power under the specific run or clearance sections to award the Square the equal division of first run product requested in its complaint. Costs were divided between Newsreels, Inc., operating the Square, and Middlesex Amusement Company, intervenor.

E. M. Loew, New England independent circuit operator, filed two clearance complaints at Boston this week against the five consenting distributors.

In Case 21, filed for the Plymouth theatre, Worcester, Mass., by Consolidated Theatres, Inc., Mr. Loew asks a reduction to 30 days of the 60-day clearance held by the Warner theatre; of the 45 days held by the Capitol; and of the moveover clearance enjoyed by the Elm Street.

The Watertown Square Theatre, Inc., in Case 22 asked reduction to seven days of the 14 to 30-day clearances now held by the Coolidge theatre over the Strand in Watertown.

### *Detroit*

B. L. Kilbride and L. G. Hillier operating the Beverly theatre in Detroit last week asked that clearances granted by Loew's, Paramount and 20th Century-Fox to the Tower theatre be reduced. It is the tribunal's 13th case.

## MGM Plans Dubbing of Six Films in French, Italian

Metro-Goldwyn-Mayer has signed eight French and four Italian actors to work in six forthcoming features requiring the dubbing of voices for foreign distribution.

The process, given clarification recently by Walter Gould, United Artists' foreign sales manager, has been used by Warners with Paramount and Universal expected to give it attention also. MGM's six films are "Ziegfield Girl," "Strike Up the Band," "Assignment in Brittany," "Shop Around the Corner," "Waterloo Bridge" and "I Love You Again."

## Playhouse Using Revivals

The 55th Street Playhouse, New York, now under the management of Midfilm, Inc,. John Bullock, president, revived two films this week, "Rhodes of Africa," starring Walter Huston and Oscar Homolka, and "The Clairvoyant," with Claude Rains and Fay Wray. Both pictures are released by Film Classics, Inc.

## Small Buys "Fennigate"

Edward Small, United Artists producer, has purchased Booth Tarkington's new novel "Kate Fennigate" for a reported sum of $100,000. According to United Artists, the producer is seeking Claudette Colbert and Susan Peters for the leading feminine roles, with a $1,400,000 budget named for the picture.

## Reserves Decision in Suit

Judge William Bondy last week in New York Federal Court reserved decision on a motion by Earl Carroll, stage producer, to vacate depositions of nine witnesses of Paramount Pictures in his libel suit against the company, in which he asks $300,000 damages.

## Exchange in New Quarters

Henri Elman, Chicago franchise holder for Producers Releasing Corporation, has moved his exchange to 1327 S. Wabash Avenue.

## Short Subject Cited in Safety Campaign

A nationwide Smash the Seventh Column (unnecessary accidents in and out of war factories) to be conducted in 850 cities by the U. S. Junior Chamber of Commerce, was launched on Thursday of last week at a luncheon in Washington's Hotel Statler coincidentally with the premiere of the MGM Pete Smith short, "Seventh Column" at Loew's Palace theatre.

The luncheon was attended by more than 200 Government officials and civic leaders including Paul McNutt, manpower chief; Mrs. Jimmy Doolittle, Major General Allen W. Gullion, Army Provost Marshal General; Colonel Pelham D. Glassford, head of the Internal Security Division.

Winfield Weitzel, president of the Washington Junior Board of Commerce, acted as master of ceremonies, and Bruce Palmer, president of the national organization, spoke. On behalf of Pete Smith, screen actress Anita Louise received a plaque awarded by the Junior Chamber "in recognition of the film's outstanding contribution to the cause of safety."

## File Personal Damage Suits Against Cocoanut Grove

More than 800 suits for personal damages have been filed against the Cocoanut Grove Corporation, owners and operators of the Boston night club in which more than 500 persons, including some 30 industry members, lost their lives last November.

The assets of the Grove have been officially listed as $190,000 but against this are filed suits amounting to several millions. Barnet Welansky, operator of the Grove, is currently serving a term in State Prison for criminal negligence while six other defendants including contractors, architects and others, are currently being tried.

Several of the motion picture casualties among the badly injured have since recovered while others are still convalescing. In at least two or three instances victims are still in hospitals.

## Plan Variety Club Dinner In Albany for Herman

The Variety Club in Albany on July 26th will hold a testimonial dinner for Leon Herman, recently promoted to city sales manager for United Artists in Buffalo after serving in Albany as a salesman for UA and RKO.

The dinner, at the Ten Eyck Hotel, will feature the presentation and introduction of "Mark Anthony," three-year-old child adopted by the club following failure of police officials to identify his parents, who left the child on the doorstep of St. Joseph's Church in Albany.

The committee in charge of the dinner consists of George Jeffries, UA; Sidney Stockton and William Williams, MGM; Weldon Waters and Richard Hayes, Paramount, and Neil Hellman, independent exhibitor who is chairman of the Variety Club entertainment group.

## PRC Buys Control of 16mm Company

Producers Releasing Corporation has purchased control of a majority of stock of Official Films, Inc., producers and distributors of 16mm non-theatrical films, O. Henry Briggs, president of PRC, announced this week. The company is planning a post-war program of visual educational films for schools and colleges. Official Films has distributing offices in New York, Chicago, Los Angeles, San Francisco and Nashville.

## Robs Cincinnati Theatre

A burglar entered the office of the Forest theatre in suburban Cincinnati recently, broke into the box office and escaped with a bag containing $10 in pennies.

# MGM Will Help Small Theatres

Metro-Goldwyn-Mayer will aid small-town exhibitors affected by war conditions and has appropriated $125,000 as a beginning, for exploitation which will help its customers in that category.

The announcement was made Tuesday, at a meeting of MGM sales and advertising executives in the Blackstone Hotel, Chicago. Howard Dietz, advertising vice-president, commented:

"Every customer represents a decided entity, regardless of the size of his operation. We intend to stimulate trade in every section. We welcome communications from all exhibitors about their problems, however small."

The company's sales staffs will shortly analyze each of 12,000 accounts, following a decision of some weeks ago. The survey has already begun in the Cincinnati territory.

MGM has reached a new distribution peak, William F. Rodgers, general sales manager, told the meeting. It sold more contracts last year than ever.

Discontinuance of the short subjects weekly payment program was announced.

Ten pictures will be in the first 1943-44 MGM block available beginning in September. They include three Technicolor pictures, "Salute to the Marines," "Lassie Come Home" and "Best Foot Forward," and "Above Suspicion," "Whistling in Brooklyn," "Young Ideas," "Swing Shift Maisie," "Sabotage Agent," "Girl Crazy" and "Dr. Gillespie's Criminal Case."

The company announced a schedule of trade showings in all exchanges for the following seven pictures: "Salute to the Marines" and "I Dood It," July 27th, except in Albany (July 26th )and Memphis (July 31st); "Best Foot Forward" and "Young Ideas," July 29th, except in Albany and Memphis (August 2nd); "Tartu" and "Girl Crazy," August 2nd and 3rd, except in Albany (August 9th); "The Man from Down Under," August 3rd and 5th, except in Memphis (August 7th) and Albany, (August 10th).

Next year's MGM short subjects program as announced in Chicago will include 56 subjects and 104 issues of News of the Day. The company will make 16 one-reel cartoons in Technicolor; 14 Pete Smith specialties; 12 Fitzpatrick Traveltalks in Technicolor; 10 MGM All-Stars and four two-reel MGM specials.

## Randforce Circuit To Show U. S. War Food Play

The Randforce Theatres circuit in New York has joined Skouras Theatres, New York, and National Theatres Corporation in presenting the Department of Agriculture food play. "It's Up to You," free of charge to the public, according to an announcement last week by Buell Maben, regional administrator of the 12 northeastern states' region of the War Food Administration.

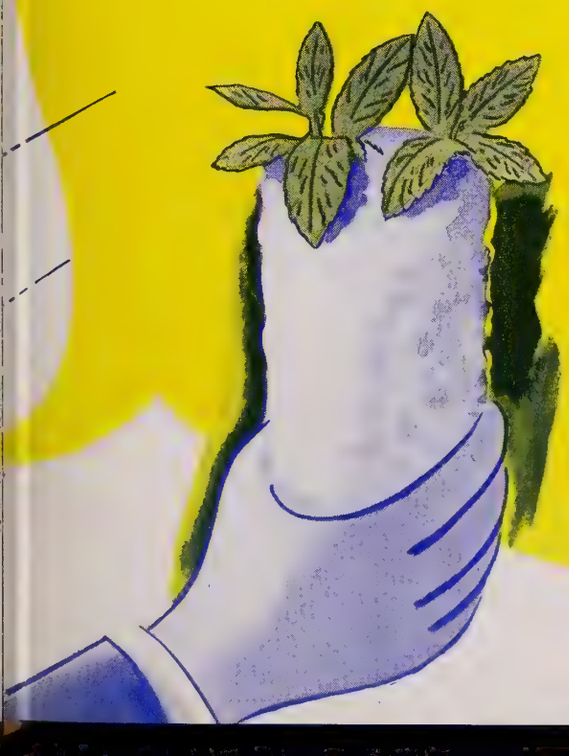
The play will be shown in Randforce and National circuits in tabloid version presented by amateur theatre companies. A total of 1,000 theatres in the three circuits are expected to exhibit the wartime food play.

Two houses of the Skouras circuit presented the play last week in the Bronx; the Crotona on Wednesday night, the Ogden, Thursday night, and a third house, the Tuxedo, played it on Monday night, July 19th. All three performances were given by amateur theatrical groups. Admission to the houses was free. The play originally was given in March and April at seven Skouras houses in the metropolitan area. Expenses incident to the production were defrayed by the circuit, the Food Industry Association and the American Theatre War Wing Service.

# It's True What They Say About "DIXIE"



BOTTOMS UP TO PARAMOUNT! ALL OUAH "HOLIDAY INN" RECORDS WENT BING DOWN HEAH IN THE SOUTH WHEN "DIXIE" TOPPED 'EM BY AS MUCH AS 61% IN EVRY PREMIERE DATE!





PARDNER, THE FOLKS OUT HERE HAVE GONE PLUMB DOTTY OVER THIS CROSBY-LAMOUR MUSICAL - IT AVERAGED 22% OVER "HOLIDAY INN" IN EVERY WESTERN OPENING!



From coast to coast, "Dixie" topped "Holiday Inn" Labor Day openings in 16 out of 16 pre-release dates. And 8 out of 16 topped "Morocco" Thanksgiving premieres!



BROTHER, THIS TECHNICOLOR FLICKER IS A BROADWAY SOCKEROO—IT'S GOT THE PRESS BOYS CHIRPING 'EXCELLENT,'[1] 'B.O. BELL-RINGER,'[2] 'CROSBY IS FROM HEAVEN,'[3] 'GUARANTEES STANDING ROOM ONLY,'[4] 'LET ME RECOMMEND DIXIE'![5]



1. N.Y. Herald Tribune
2. Showmen's Trade Review
3. N.Y. Mirror
4. Journal of Commerce
5. N.Y. Daily News

# Paramount

## Makes the Musicals!

# DIXIE

IN TECHNICOLOR

Starring

## Bing Crosby • Dorothy Lamour

with MARJORIE REYNOLDS • BILLY DE WOLFE

Star-Find of "Holiday Inn"

LYNNE OVERMAN • RAYMOND WALBURN • EDDIE FOY, JR.

Directed by A. EDWARD SUTHERLAND • Screen Play by Karl Tunberg and Darrell Ware

AND THESE SONG HITS ARE SPREADING ITS FAME!

"Sunday, Monday or Always". "If You Please". "She's From Missouri". "A Horse That Knows The Way Back Home". "Kinda Peculiar Brown". "Laughing Tony"



And PARAMOUNT
Is Making History
With "For Whom The Bell Tolls" (Roadshow), "China", "Five Graves To Cairo", "So Proudly We Hail", "Let's Face It"



"Greetings! *hope you like "Dixie'"*

*Bing*

# Raw Stock Allotments Unchanged By WPB

## *Hopper Predicts Quotas Will Hold for Duration at 25% Under Pre-War*

Raw film stock allotments to producers and others will remain as they are for the duration, in the belief of Harold Hopper, chief of the War Production Board motion picture section. Arriving in Hollywood Monday from Washington, Mr. Hopper added that restrictions now hampering photographers in obtaining sensitized film and paper may be relaxed shortly.

An examination of the WPB's present allotments to 11 producer-distributors shows that they are allowed to use 268,688,194 feet of raw stock per quarter year. The total and ratio is unchanged for the next quarter. However, the amount represents 25 per cent less consumption than before the war.

### *Metro Allowed Greatest Amount of Film Footage*

Fifteen and one-half per cent, or 42,147,476 feet of the total quarterly allotment goes to Metro-Goldwyn-Mayer. Next biggest raw film user is Warner Brothers, getting 33,742,077 feet, or about 12 per cent.

Twentieth Century-Fox's Movietonews is the top newsreel raw film user, holding permits in the new quarter for 12,121,701 linear feet, followed closely by News of the Day and Paramount News, each permitted to buy a little more than 11,600,000 feet. March of Time gets 2,164,195 feet.

War Production Board permits for raw film usage for all 11 companies for the next quarter allow stock purchases in the following amounts:

| | Linear feet |
|---|---|
| Columbia | 30,253,296 |
| Metro-Goldwyn-Mayer and Loew's, Inc. | 42,147,476 |
| Monogram | 5,848,397 |
| Paramount | 30,722,843 |
| Producers Releasing | 5,500,000 |
| Radio-Keith-Orpheum | 27,435,119 |
| Republic | 18,380,444 |
| Twentieth Century-Fox | 31,803,298 |
| United Artists | 15,086,803 |
| Universal | 27,448,441 |
| Warner Brothers and Vitagraph | 33,742,077 |

The totals for newsreel companies are as follows:

| | |
|---|---|
| Movietonews | 21,121,701 |
| News-of-the-Day | 11,685,076 |
| Paramount | 11,627,566 |
| Pathe News | 7,865,750 |
| Universal Newsreel | 7,085,524 |
| March of Time | 2,164,195 |

In WPB film limitation order No. L-178, the Government lists "Class A" distributors as follows: Columbia, Loew's, Paramount, RKO, Republic, 20th Century-Fox, Universal and Warner-Vitagraph. The three others, Monogram, PRC and United Artists, are listed as "Class B" distributors.

The WPB's authorizations specify "motion picture film," allowing the permit holder to channel its stock acquisitions into whatever proportion of negative or positive its needs dictate.

To eliminate a floating demand for 35mm raw film, threatening to impede the effective operation of the raw film stock program, the War Production Board last week limited the validity of authorization to purchase 35mm raw film to 180 days, affecting all but established Hollywood studios and newsreel companies.

WPB officials explained that practically all permit authorizations issued this year under Limitation Order No. L-178 have contained a time limitation on their validity, but there were outstanding earlier authorizations which had no time limit, many of which were still being used.

When the authorizations were issued, it was expected they would be used within a short period. The unknown floating demand made necessary the new restrictions and the cancelling of all old authorizations, according to the WPB.

The new stricture was incorporated in the film restriction order, effective immediately. No change was made in the schedule of allocations for studios and newsreels.

The WPB also amended its order limiting the production of photographic film to eliminate a loophole through which studios might have been made eligible for preference ratings to obtain film and which would have interfered with the operation of the raw film rationing system.

## Photo Equipment Group Meets With WPB Heads

Harold Hopper, chief of the motion picture section of the War Production Board and other WPB officials, met last week with members of the newly organized Photographic Equipment Advisory Committee in Washington, and discussed the materials situation as it affected the industry.

As Government presiding officer, Mr. Hopper was in charge of the conference, and departed, shortly thereafter, for Hollywood, with no other comment than that the discussions were general and no attempt was made to make decisions for WPB action.

Members of the committee present included: Fred M. Hall, Bell and Howell Company; J. C. Fishel, Federal Manufacturing and Engineering Corporation; William W. Drewry, Jr., Agfa-Ansco; Talton R. Craig, Craig Movie Supply Company; C. C. Cooley, Da-Lite Screen Company, Inc.; George E. Yeomans, Eastman Kodak Company; H. A. Schumacher, Folmer-Graflex Corporation; J. J. Kuscher, De Jur-Amsco Corporation; B. Kleerup, Society for Visual Education, and Homer Hilton, Argus, Inc.

## Joins Kaiser Shipyard

Arthur Kolstad has joined the Kaiser shipyards in Portland, Ore., as a steel expediter. He headed the Hood River Amusement Company in Portland for many years.

## Allen Named Exchange Head

Gordon Allen has been appointed manager of Monogram's San Francisco exchange and will work under Mel Hulling, western district manager.

## Massachusetts Theatre Reopens

The Idle Hour theatre of Three Rivers, Mass., has been reopened with the opening of a new war plant in the area.

# *Charge Majors Are Hoarding Finished Films*

Distributors are charged with "hoarding" completed pictures in violation of film rationing provisions of the War Production Board by George Farnum, Boston lawyer representing a group of New England independent theatre operators. He asked the WPB in a letter last week to order the swift release of all completed pictures or to transfer an equivalent amount of raw film to independent producers.

Mr. Farnum, who claims to represent 200 independent theatres, moved against the distributors on a tack differing from his recent threats to seek Federal legislative control of film prices. The price control project has not been dropped. He continued to keep the identity of his clients a secret.

"The practice of consuming a large part of the raw stock allocated to producers in the making of pictures which are not released on completion but, on the contrary, are hoarded for some indefinite future release, we feel is entirely inconsistent with the object and spirit of the rationing rules and is calculated to aggravate the abuses of monopoly," Mr. Farnum wrote the WPB.

He charged it artificially limited the supply of pictures to independent theatres, gave distributors an unfair bargaining position and increased the cost of screen entertainment to the public and theatre operator.

At Washington the WPB film division headed by Harold Hopper admitted receipt of the Boston complaint. There were indications however that it would decline to investigate the charge of hoarding on the grounds that it was strictly an intra-industry affair.

The WPB previously, when asked to intervene in the perennial double feature dispute, made clear its belief that the Government were concerned only with the imposition of overall limits on the consumption of critical materials and could not intervene in trade disputes over interpretation of its orders.

## Lazarus on Coast for Publicity Talks

Paul N. Lazarus, Jr., United Artists director of advertising, publicity and exploitation, left last week for the company's west coast studios to discuss pre-release publicity and advertising campaigns.

Mr. Lazarus will discuss publicity and advertising plans with William Cagney on his first UA release, "Johnny Come Lately," starring James Cagney, and with Andrew Stone and Ed Finney on their initial UA production, "Hi Diddle Diddle."

In addition to individual producer meetings on forthcoming product, Mr. Lazarus plans promotional conferences with David O. Selznick on "Since You Went Away," Samuel Bronston on "The Life of Jack London," now in production, and with Edward Small on "The Raft" and Gregor Rabinovitch on "The Girl from Leningrad," which has just gone before the cameras.

## "Wake Island" in Sweden

According to a cable received by John W. Hicks, Paramount vice-president in charge of foreign activities, from Carl P. York, company's managing director for Sweden, the picture "Wake Island" opened in Stockholm to a sold-out house with an "All summer run assured."

## Settle Infringement Suit

An out-of-court settlement has been reached between Loew's and Bettie MacDonald, former show girl, who claimed rights to "Ziegfeld Girl," produced some time ago as a film.

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

**There is more than meets the eye in the maintenance of a high production rate in the face of slowed and slowing release of product due to holdovers and extended runs, but not more than makes sense.**

A studio is a factory employing many workmen of many kinds, the payroll at the larger plants carrying from 3,500 to 5,000 toilers, when operating in the region of capacity. Even in time of peace it is no simple matter to lay off some thousands of these for a week or weeks with any assurance of getting them back on the job when they're needed again. In time of war, it's impossible or thereabouts, in spite of various expedients arranged, because workmen who decide to fill in their open time by doing a stint at an aircraft factory or shipyards have a way of getting frozen there.

There is also the matter of the War Production Board's allocation of raw stock, which is pegged to the principle that a company will require no more stock than it used in the last period, year or quarter, and mayhap can do with less. Under this set of circumstances it's a producer lacking in foresight, which is one way of saying it, who'll permit himself to be caught with his quota down.

### *No Genuine Worrying About Tomorrow*

So the shooting goes forward, the backlogs pile up, and with the revenues flowing in there is no genuine worrying about tomorrow, which is not to say there's no concern, no precautions taken. Much of the stuff going into the backlogs is what a newspaper desk would call time copy, material that is good for today but will also be good for tomorrow.

Some of it, naturally, will deteriorate in various respects if held on the shelves too long. This is counted a risk not too great when weighed against the unforeseen possibility of an abrupt demand for a quickened flow of releases which might develop at a time when studios had neither the manpower to make the pictures nor the film to make them out of.

### *May Set Up Own Units Under Plan of Producing Artists*

Much of merit could come from Producing Artists, Inc., the new company set up by Arthur Lyons, the agent, and David Loew, the producer, for the purpose of supplying product, to be turned out by top talent, for release through United Artists.

Under the plan of the organization, stars, producers, directors, writers, individuals of any calling, may set up and head their own producing companies inside the Producing Artists framework. Jack Benny, who has commitments to Warner Brothers and Twentieth Century-Fox for pictures to be made, is the first to be announced as a personality taking advantage of the Lyons-Loew setup. His case happens to provide, incidentally, an example of the usefulness which the new organization might serve to other individuals in kind.

The Benny talent is not, for reasons which a bit of reflection will reveal, an easy one to utilize. The Benny personality is in part a creation of radio, prior to that a creation of vaudeville, and the Benny public does not take kindly to having it changed at will by any director who happens to be assigned to a Benny picture. This is a circumstance of which Mr. Benny is more keenly aware.

There are many variants of the Benny situation. Most of the principals in such situations possess or can obtain the wherewithal to enter into the type of arrangement the Producing Artists formula provides. Do not be surprised if there is a notable procession of talents in the direction of this organization.

Paramount has added to its schedule of production a musical with radio origin to be called "National Barn Dance" and to present the stars of the Chicago radio program of that title which has beeen riding the ether waves for some 10 years now with no indications of wear. Although Republic has been turning out radio musicals in this general format for some time, and using some of the National Barn Dance talent in them, it is not to be deduced that Paramount has simply heard about the grosses these have turned in and elected to duplicate the job.

It is more to the point that Paramount, in that period a few years back when the studio list of contract stars got a little lean, took from the microphones several people named Bob Hope, Bing Crosby, Bob Burns and so on, and made themselves a list of stars who proceeded to do all right for themselves and Paramount.

## *'Pin-Up Girl' Starts*

"Pin-Up Girl", the Twentieth Century-Fox answer to the mails from all the fighting fronts and training centers, was started in a week that saw the production level up to 43. Betty Grable has the title role, so to speak, in this Technicolor musical which Bruce Humberstone is directing for producer William LeBaron, and the cast includes Joe E. Brown, Martha Raye, the Roller Follies, Charles Spivak and Band.

"Hail the Conquering Hero", which Paramount started, offers Eddie Bracken, Ella Raines, Franklin Pangborn and others, under producer-director Preston Sturges. And for Paramount release the William Pine-William Thomas company started "Timber Queen", last of the Richard Arlen commitments to that studio. Frank McDonald is directing.

Columbia launched "Doughboys in Ireland", a Jack Fier production directed by Lew Landers, offering Kenny Baker, The Jesters, Jeff Darnell, Lynn Merrick, Dorothy Vaughn, Sid Sailor, Herbert Rawlinson.

MGM sent "Andy Hardy's Blonde Trouble" into production, with Herbert Marshall and Bonita Granville among the additions to the standard Hardy Family cast headed by Lewis Stone and Mickey Rooney, Keye Luke stepping in from the Dr. Gillespie series for a sequence or so. George B. Seitz is directing, as usual, with Carey Wilson producing.

Republic started two. "Riders of Sunset Pass" is a Western with John Paul Revere, Smiley Burnette, Jennifer Holt and Roy Barcroft, Lou Gray producing and Jack English directing. "Here Comes Elmer" is a musical offering Al Pearce, Dale Evans, the King Cole Trio, Gloria Stuart, the Sportsmen and Jan Garber's Band.

Universal started "Hi Ya, Sailor" under associate producer-director Jean Yarbrough, with Donald Woods, Elyse Knox, Jerome Cowan, Frank Jenks, Matt Willis, Eddie Quillan, Phyllis Brooks and a collection of musical talent.

The shape of things to come and coming, as of the weekend:

**COMPLETED**

**Columbia**
Footlight Glamour
Cyclone Prairie Ranger

**MGM**
Song of Russia

**Monogram**
Nearly Eighteen

**RKO Radio**
Adventures of a Rookie

**Republic**
Scream in the Dark
Deerslayer

**STARTED**

**Columbia**
Doughboys in Ireland

**MGM**
Andy Hardy's Blonde Trouble

**Paramount**
Hail the Conquering Hero
Timber Queen

**Republic**
Riders of Sunset Pass
Here Comes Elmer

**Twentieth Century-Fox**
Pin-Up Girl

**Universal**
Hi Ya, Sailor

**SHOOTING**

**Columbia**
Cover Girl
There's Something About a Soldier
Tropicana

**Goldwyn**
Up in Arms

**MGM**
Broadway Rhythm
Meet the People
White Cliffs of Dover
Cross of Lorraine
Heavenly Body
America
Madame Curie
Guy Named Joe
See Here, Private Hargrove

**Monogram**
13th Guest

**Paramount**
Ministry of Fear
Standing Room Only
Story of Dr. Wassell
Frenchman's Creek

**RKO Radio**
Revenge
Government Girl
Around the World
American Story
So This Is Washington*

**Twentieth Century-Fox**
Happy Land
Guadalcanal Diary

**Universal**
Crazy House
You're a Lucky Fellow, Mr. Smith
Man of the Family
Ali Baba and the 40 Thieves
His Butler's Sister

**Warners**
Conflict
In Our Time
Northern Pursuit
Destination Tokyo
Shine On Harvest Moon

*—Formerly "Dollar a Year Man"

# *Films Must Aid Civilian Morale Davis Says*

In a plea to the entertainment industry, Elmer Davis, director of the Office of War Information, addressed the final session of the two-day national conference of the newly formed National Entertainment Industry Council at the Waldorf-Astoria Hotel, New York, last week. He warned that there is a perceptible let-down of morale on the home front, and that it was up to the industry to contribute to the solving of the problem by carrying "the realization to everybody in this country that the primary business of every single member of the population of the United States is the business of war until the war is won."

Said Mr. Davis: "I think some of the troubles that we have had (on the home front) lately are due precisely and entirely to the fact that the people think the war is in the bag." He warned that recent progress on foreign fronts represent just that and not victory until "the Allied armies are in Berlin and Tokyo." And that there is a long, hard job ahead; one to which the entertainment industry can make great contributions, he said.

### *OWI Can Carry On Despite Cuts*

Posing the problem, Mr. Davis explained: "I don't know the answer—I simply put the question before you. . . . First it is the business of providing entertainment which will give people the necessary relaxation which will enable them to work harder during working hours, and secondly, to carry messages as the entertainment industries have been carrying them very copiously from the Government to the people about the war effort and the specific things the people have to do to make the war machine work."

Mr. Davis, acknowledging OWI's indebtedness to the entertainment industry, said that with the continued cooperation of the industry he felt confident that OWI would be able to carry on its work despite the small appropriation allotted to it by Congress.

NEIC delegates, representing 44 entertainment organization, addressed a telegram to President Roosevelt reaffirming their "pledges of loyal service in every way to the furthest prosecution of the war," and unanimously dedicating the industry to an intensified and complete program of support of all phases of war work at home and abroad.

One of the speakers on Thursday, closing day, Philip Loeb of Actors Equity outlined the intended activities of NEIC, explaining its scope would carpet three phases of action, the armed forces, the production front, and the civilian front, adding that the NEIC through its coordinating committee, would work on the drives of the Treasury Department and the National War Fund.

### *War Effort Plan Is Outlined*

Means and mediums to be used in the entertainment projects on the home front were discussed at length, and suggestions offered included the possible expanding of little theatres and the facilities of universities to be used in war activities, and the expansion of shows in the manner of those produced by the Department of Agriculture on black markets. Also proposed was the possible extension of runs of Broadway plays to include six-week tours of Army camps.

James Sauter, executive director of the United Theatrical War Activities Committee, revealed that there were more than 75,000 members of the entertainment industry serving in the armed forces, mentioning the figures during the discussion of the coming unveiling of an all-industry service flag in Times Square.

William Feinberg of Local 802 of the American Federation of Musicians, promised his union's cooperation. The NEIC budget of $30,000 provides for a paid full-time executive director, publicist and a staff.

At the opening of the conference on Wednesday, James Cagney, president of the Screen Actors Guild, proposed that the council's purposes be defined as "solely for the voluntary cooperation within the entertainment world, for the war effort," and prohibiting it from acting as a governing or policy-making body. The proposal was unanimously accepted by the delegates.

George J. Schaefer, chairman of he War Activities Committee of the Motion Picture Industry, who had been serving as temporary chairman during the organizational planning, was elected national chairman of the NEIC.

## MORGENTHAU PAYS TRIBUTE TO TRADE

**In a telegram to the assembled delegates at the national conference of the National Entertainment Industry Council at the Waldorf Astoria, New York, last week, Secretary of the Treasury Henry Morgenthau, Jr., paid special tribute to the entertainment industry for its cooperation in the war effort, and urged the industry on to even greater achievements in fund raising and the maintenance of home morale.**

## Tuohy Suit Against 20th-Fox Is Set for Next Week

The U. S. District Court in Chicago will be the scene of the trial of the suit filed by Irving S. Roth and Thomas J. McCormick, attorneys for Roger Tuohy, at present in Joliet Prison, against Twentieth Century-Fox. Bryan Foy, producer of the picture, "Roger Tuohy, Last of the Gangsters," and Joseph E. Ragen, warden of the prison, and will be heard by Judge William Holly on his return from vacation July 26th. The complaint charges that the picture dramatizes the plaintiff's life and character for the sole purpose of pecuniary gain to the defendants without the plaintiff's consent.

## Dismissal of Publicists Upheld by Republic

Republic Pictures has answered the Screen Publicists Guild's protest against the dismissal of three members of the studio publicity department by insisting the company has authority under the basic agreement with the Guild to make dismissals.

Acting as labor contact for the studio, Al Wilson maintained that employees could be dismissed in accordance with any collective bargaining agreement that might exist.

Republic has agreed to give severance pay to the employees dismissed.

## Plan Cleveland First Run

Loew's Ohio theatre in Cleveland, closed since 1938, has been announced as a circuit first-run house with its opening scheduled for September. "For Whom the Bell Tolls" will be its first booking.

## FWC Acquires Theatre

Fox West Coast Theatres have taken over the operation of the Studio theatre in Vallejo, Cal., formerly a Lippert house, it was reported.

# *Public Aware of Industry War Aid, Says Coe*

The public is becoming increasingly aware of the wartime services of the motion picture industry, Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, reported Monday. He had just returned to his office in New York from a cross-country speaking tour which took him to the Pacific Northwest San Francisco and Los Angeles.

The public relations program instituted last year will continue, Mr. Coe said. He plans speeches in August and September at several cities in the east and middle west. These are reported to include Buffalo and other upstat New York and Pennsylvania cities. A definite date has been set for Rochester, N. Y., at the Rotary Club, on August 3rd. He also will dedicate the new Eastman Auditorium there.

The industry's program of informative public relations is bearing fruit, according to Mr. Coe, in increasing interest by public leaders in the community service performed by local theatres and by the industry at large. Requests to the Industry Service Bureau for motion-picture information have increased, he said.

Mr. Coe expressed gratitude to theatre men who participated in arrangements for his speeches to Rotary clubs, chambers of commerce and other civic groups. Exhibitors have shown great enthusiasm for the idea of institutional public relations. Their help in arranging appearances before civic leaders in key cities had aided the program greatly, the MPPDA counsel said.

Trade practices were not discussed during his visits with western exhibitors, Mr. Coe said, repeating previous declarations that his concern at present was primarily with advancing the "good name of the motion picture industry."

Reports of sharp debate between Mr. Coe and Rotus Harvey and other independent exhibitor leaders at San Francisco were exaggerated, the MPPDA vice-president said. He admitted the discussions which followed a dinner in the California city touched on trade practices but said the conversations were "friendly, informal and completely unofficial."

Arthur De Bra, research director of the MPPDA, who accompanied Mr. Coe on his western tour, reported that school and civic leaders are still expressing great interest in "Land of Liberty," the screen history pageant released by the MPPDA in 1940. The film is still in distribution through the MGM exchanges.

Mr. De Bra explained that Mr. Coe and William F. Rodgers, vice-president and general sales manager of MGM, were anxious that independent exhibitors who presented "Land of Liberty" should be credited with performing an important service to their local educational institutions. They described "Land of Liberty" as "epitomizing the contribution which the industry can make by joint effort."

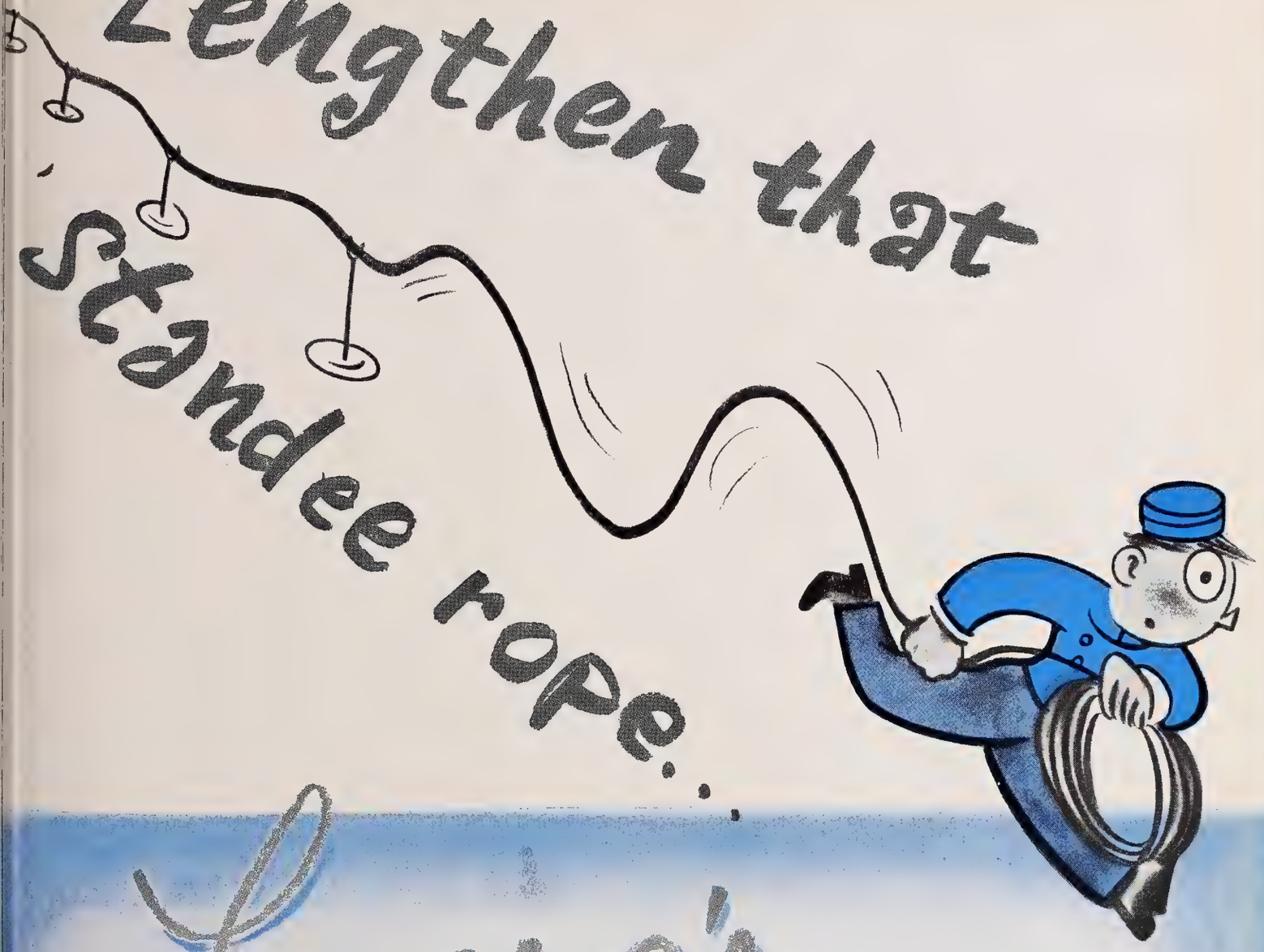
## Dailey Off for Front

Capt. Jack F. Daily, former Paramount district advertising representative who provided the original idea for the Pine-Thomas air film, "Aerial Gunner," and served as technical and military adviser on the film, has left the Harlingen Aerial Gunnery School for foreign duty.

## Musical Gets New Title

The Technicolor musical produced by Twentieth Century-Fox starring Alice Faye and Carmen Miranda and known as "The Girls He Left Behind," has had its title changed to "The Gang's All Here."

Lengthen that
Standee rope...



Love's in bloom
at Warner's

Ah-h-h-h-h-h-h-h

Warners have

CHARLES JOAN

# BOYER ★ FONTAINE

BEAUTIFULLY TEAMED; PLUS THE SENSATIONAL

# ALEXIS SMITH



THE MOST UNUSUAL LOVE STORY IN YEARS AND YEARS

# "THE CONSTANT NYMPH"



*You've never seen another "other woman" so exciting!*

and CHARLES COBURN · PETER LORRE · BRENDA MARSHALL · DAME MAY WHITTY

Directed by EDMUND GOULDING

Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold

Line up! It just opened at the Strand, N

*Keep Selling The "Shangri La" Stamp Drive!*

# U. S. GOES TO SUPREME COURT WITH CRESCENT APPEAL

## *Asks Decree Be Remanded to District Court to Be Made More Specific*

The U. S. Department of Justice filed an appeal at Nashville on Saturday to the Supreme Court of the United Statets in the Crescent Circuit anti-trust case.

A brief by Charles Fahy, Solicitor General of the U. S., asked the Supreme Court to remand to district court the decree entered against Crescent by Judge Elmer Davies in May. The brief seeks an order from the highest court requiring the insertion in the decree of a specific prohibition against future theatre acquisition by Crescent or any of its co-defendants.

**The solicitor declared that the decree as it now stands is based on action taken after the illegal action occurs. He asks that the circuit be required to secure court approval for every theatre acquisition by an affirmative showing that it will not unreasonably restrain competition.**

Mr. Fahy, in his brief, stated that the Government's experience at Nashville, as well as in the New York and Schine anti-trust actions, showed that the "elimination of independent theatre competition by large circuits by action taken after the offense occurs" is inadequate.

Unless the Government is given the remedy which Judge Davies in his findings of fact "concluded it was entitled to but rejected on administrative considerations" in the decree, the Government "will be unable to secure the continued existence of independent theatre competition which the Sherman Act contemplates."

Crescent defendants were cited to file answers in Washington on August 25th. It is doubtful if the case will reach the Supreme Court until well into the autumn calendar.

### *Contend District Court Erred in Its Findings*

The Government's application to remand was filed in Nashville by Tom C. Clark and Robert L. Wright, assistant attorneys general in the anti-trust division. They contended that the district court erred in its finding and decree in holding "That the exhibitor defendants, and each of them be, and they hereby are, enjoined and restrained from acquiring a financial interest in any additional theatres, outside Nashville, Tennessee, in any town where there is already located a theatre, whether in operation or not, unless the owner of such theatre should volunteer to sell to either of the exhibitor defendants, and when none of said defendants, their officers, agents or servants are guilty of any of the acts or practices prohibited in Paragraph Nine hereof."

The Government brief said that: "The court erred in declining to enter in lieu of said Paragraph (19) of the final decree the provision contained in Paragraph 20 of the proposed decrees submitted in accordance with the court's conclusion of law No. 20, which provision reads as follows:

"That the exhibitor defendants and each of them be, and they hereby are, enjoined and restrained from acquiring a financial interest in any additional theatres outside of Nashville, Tennessee, except that an affirmative showing before this court that such acquisition will not unreasonably restrain competition.

"Wherefore, plaintiff prays that the final order and decree of the District Court granting the relief set forth in Paragraph 19 thereof and denying relief in accordance with the court's aforesaid conclusions of law No. 20 may be reversed and the cause remanded for the entry in lieu of said paragraph of a provision in accordance with said conclusions of law and for such other and fit relief as the court may deem just and proper."

### *Possibility of Important Precedent Is Seen*

Attorneys at Nashville and New York saw in the Government appeal of the Crescent case the possibility of an important precedent affecting all other anti-trust actions against the motion picture industry.

If the high court affirms Judge Davies' decree it would make the Nashville ruling conclusive and possibly limit the scope of pending actions at New York, Buffalo and Oklahoma City. Otherwise the Supreme Court could amend the decree itself, or send it back to Nashville for further hearings and possible change.

A counter appeal by the Crescent group is also considered probable at Nashville by court attaches. They point out that the case will go to Supreme Court in any instance. An appeal by the defendants would open the way to a broader consideration than would be permitted by the Government's motion to remand. It would also open the way to a far more sweeping precedent.

## Alberti Named Assistant To Spyros Skouras

Jules Alberti, who has been associated with the U. S. Treasury Department as coordinator of celebrities and talent for Bond rallies, will succeed Stirling Silliphant as assistant to Spyros Skouras, president of Twentieth Century-Fox Film Corporation, and as aide to Larry Kent, executive assistant to Mr. Skouras, it was announced last week. Mr. Alberti will assume his new duties August 2nd.

In addition, it is understood that he has offered his services as consultant to the New York War Finance Committee. Prior to taking the Treasury post, he was a producer-director for the NBC Blue Network.

Mr. Silliphant is leaving the company to join the U. S. Navy as an ensign.

## RKO Pathe Cameraman To North Africa

Neil Sullivan, RKO Pathe News cameraman, is scheduled to leave shortly for the North African front as an accredited camera correspondent. Mr. Sullivan has received his certification from the War Department and will leave for his new assignment as soon as transportation is available. Meanwhile he is busy making shots of the *Normandie* preliminary to the raising of the liner, which Government authorities have announced as imminent.

## Post Names on Honor Roll

The names of 15 members of the Cincinnati Variety Club have been posted on an honor roll in the organization's club rooms signifying their service with the armed forces. The names include: Joseph F. Goetz, Jack Flood, Vincent A. Kramer, Ross Spencer, Dr. R. E. Raitz, Paul Hodges, William J. Devaney, Mike Chakers, John Fielden, S. David Shor, William G. Haas, W. B. Oldham, Jr., and Elstun Dodge.

## *May Give Schine Time to Dispose Of 10 Theatres*

The Department of Justice probably will grant the Schine circuit three to six additional months in which to continue attempts to dispose of the 10 theatres remaining from the 16 which the Federal Court at Buffalo, N. Y., ordered sold a year ago.

The film unit of the anti-trust division has received the Schine report on its attempts to sell the theatres and is considering the request for extra time. After conversations between counsel it was reported in Washington that three to six months extension would be granted.

If the theatres still are undisposed of at the end of that time, however, it was indicated that the Government would take the case back to court in Buffalo. The court would be asked to determine whether all reasonable efforts have been made to sell the properties and to consider the appointment of a trustee.

Tom C. Clark, assistant attorney general, said that the court would be asked to examine the condition of the theatres, their marketability and the extent of Schine's efforts. He was sharply critical of the portion of the Schine report which compared its situation with the theatre-operating distributors in the New York anti-trust case.

Mr. Clark charged that the Shine circuit bought the theatres in order to destroy evidence of abuses against which they complained, while the New York defendants bought theatres to maintain competitive standings.

Mr. Clark left on Tuesday for field conferences with U. S. attorneys in Denver. He admitted a possible visit to Los Angeles and said that he planned visits in the future to field offices in other cities, including Buffalo. He will examine film matters and meet with industry lawyers on the trips.

## Series of Frank Capra Films Are "Drawing Well"

On June 30th the Pix theatre, 13th and H. Streets, Washington, D. C., inaugurated a "Special Summer Program," cavalcade of Frank Capra pictures. According to Samuel Cummins the theatre's manager, the program has proved highly successful.

The opening film was "Mr. Deeds Goes to Town," "Lady for a Day" and "It Happened One Night" followed. "Lost Horizon" is currently showing. "Broadway Bill" and "Mr. Smith Goes to Washington" will follow.

Starting August 11th, "You Can't Take It With You" will conclude the series.

## Release Four Producers

Metro-Goldwyn-Mayer has released four producers due to the reduction in the company's short subjects schedule, it was reported last week. They include Samuel Coslow, B. F. Zeidman and Robert and Raymond Hakim.

## Reports Reissues Strong

Reissues have been reported favorably received by John Shaffer, manager of the Surf theatre in Chicago. Grosses have equalled many recent productions at his theatre, he said.

# Study Plans for New OWI-British Program

## *Reciprocal Agreement Is Ended with Scrapping of OWI Film Branch*

With the scrapping of the domestic branch of the Office of War Information by Congress in June, the reciprocal agreement between the OWI and the British Ministry of Information for the interchange of Government-made war propaganda films automatically ended. Since the agreement was made last year, four MOI shorts were distributed to American theatres by the motion picture bureau of the OWI through the War Activities Committee.

The agreement between the MOI and the major companies, however, put into effect last October, is in operation. Under the existing rota system, each of the eight companies agreed to distribute this year two MOI pictures. In October, the agreement terminates and according to reports, representatives of the film companies and the MOI currently are discussing extension of the plan. Continuation for another year of the rota system will be determined within the next few weeks.

### *Four MOI Shorts Handled Here Through WAC*

The four MOI shorts which were distributed in the U. S. through OWI-WAC channels during the last season were: "Dover," "Night Train," "Malta," and the most recent picture, "Lift Your Head," which currently is being exhibited. Two U. S. Government-made pictures shown in England during that time were "Prelude to War" and "Battle of Britain," made by Lt. Col. Frank Capra of the Special Services Branch of the Army. MOI officials were greatly impressed with the Capra films, which are part of the "Why We Fight" series, and highly recommended their showing to theatre audiences in the United States and England.

### *British MOI Concerned Over Shorts Program*

According to the reciprocal agreement with OWI and MOI, prints for each war propaganda short were to be made available for distribution by each agency.

According to Harry Kosiner of the overseas film division of OWI, a number of prints of OWI shorts produced by the domestic branch of the U. S. war agency were sent to England, but thus far no distribution arrangements have been completed by MOI in London.

That the British Ministry of Information is greatly concerned with the outcome of current discussions concerning maintenance here of the Victory shorts program of the OWI was indicated this week by an MOI official in New York.

Under the Victory shorts program agreed upon in May by industry leaders and the OWI, the motion picture bureau of OWI was to produce 26 shorts for the year; the major companies, 10 shorts; independent producers, three; Coordinator of Inter-American Affairs, four; five were to come from various charity agencies including the American Red Cross and the Infantile Paralysis Fund: and four were to come from the United Nations. All 52 shorts were to be distributed weekly by the WAC, with OWI paying for print costs.

Whether or not the MOI can obtain distribution of its films through the War Activities Committee, in addition to the regular rota plan of distribution through the major companies, is doubtful. It was reported in New York this week that a plan might be evolved whereby the MOI would scrap the rota system and distribute from eight to 10 shorts a year through WAC, paying for all print costs. This was considered likely, for the reason that WAC distribution would guarantee greater and quicker theatre coverage, although the expenditure entailed for the MOI would total more than $100,000 a year, observers estimated.

### *Three More Shorts Ready For Allocation*

In addition to the four films distributed through the OWI-WAC, the seven MOI pictures which major companies agreed to distribute are: "Next of Kin," feature, through Universal; "Desert Victory," feature, and "Common Cause," short, Twentieth Century-Fox; "Coastal Command" and "The Last Hazard," shorts, RKO; "These Are the Men," short, MGM; "In the Drink," short, Warner Bros.; "Kill or Be Killed," short, United Artists; "Merchant Convoy," formerly called "Merchant Seamen," short, Columbia; "Letter from Ireland," short, Paramount.

Three more MOI shorts are ready for allocation in the rota system of distribution. They are: "Grade Report," "Women of Britain" and "It's Just the Way It Is."

Only one short submitted to the rota and drawn by Warner Bros. was not distributed, "We Sail at Midnight," which both MOI and Warners agreed to discard. "Merchant Convoy," originally drawn by Paramount, was turned over by that company to Columbia which had been interested in the film before the rota plan was set up last year.

## KASTNER NAMED OWI LONDON FILM HEAD

**Lacy Kastner, special home office representative of Columbia Pictures' foreign department, granted a release from that company by Joseph McConville, vice-president in charge of foreign distribution, will leave for London shortly to take up his post as film distribution representative for the overseas film division of the Office of War Information. Robert Riskin, head of the OWI division, announced last Thursday Mr. Kastner's assignment would have to do with the placement of foreign versions of Hollywood pictures selected by the OWI for exhibition in countries occupied by the American armed forces. Mr. Kastner's post in England will be similar to that in North Africa held by Laudy Lawrence. Mr. Riskin also announced that the division needed additional men with experience in foreign distribution and with knowledge of foreign languages for overseas assignment.**

## British Crown Film Unit Sends Crew to U. S.

A crew of the Crown Film Unit, producer of official war films for the British Ministry of Information, is on its way to New York to shoot the second half of a Technicolor production titled "Western Approaches," the MOI announced in New York this week. The picture tells the story of Atlantic convoys and their naval and aerial escorts. In the crew are two American sound technicians of the U. S. Civilian Technical Corps who have been designated to work with Crown Film, as well as Pat Jackson, director; Dora Wright, production manager, and two cameramen.

## General Aniline Gets New Board of Directors

A new board of directors of General Aniline and Film Corporation was named last week, the third since the Federal authorities took control more than a year ago. The company, Agfa-Film parent, reported for three months ending June 30th, sales of $15,647,000, compared with $12,841,000 in the preceding quarter. After taxes and charges the net income was $1,183,000, equal to $1.62 a share on Class A, and 16 cents on Class B common stock, compared with $917,000 and $1.25 on Class A, and 12 cents on Class B shares in the preceding period.

## Treasury Extends Date for Filing Foreign Holdings

Film companies were given a time extension by the Treasury Department in which to file reports of their holdings abroad. Other companies also were favored by the directive which sets back the date two months, from August 31st to November 1st.

Taking into consideration the shortage of clerical help and the slow return of reports from abroad, the Treasury believed the extension was the wisest move in view of present-day war conditions.

## Warners Give Bonuses; UA Raises Salaries

Warner Brothers employees on the payrolls six months or longer received a bonus of a half a week's salary last week. At United Artists' home office, salaries were increased on the average of 15 per cent, as approved by the War Labor Board, retroactive to November 1, 1942.

## Recommend Dividend

The board of directors of Associated British has recommended a final dividend of 7½ per cent on the company's ordinary stock, plus a stock bonus of 2½ per cent for the year ended last March. It will bring the total to 17½ per cent for the year. The proposal is expected be brought up at the next meeting.

## Circuit Executive to Red Cross

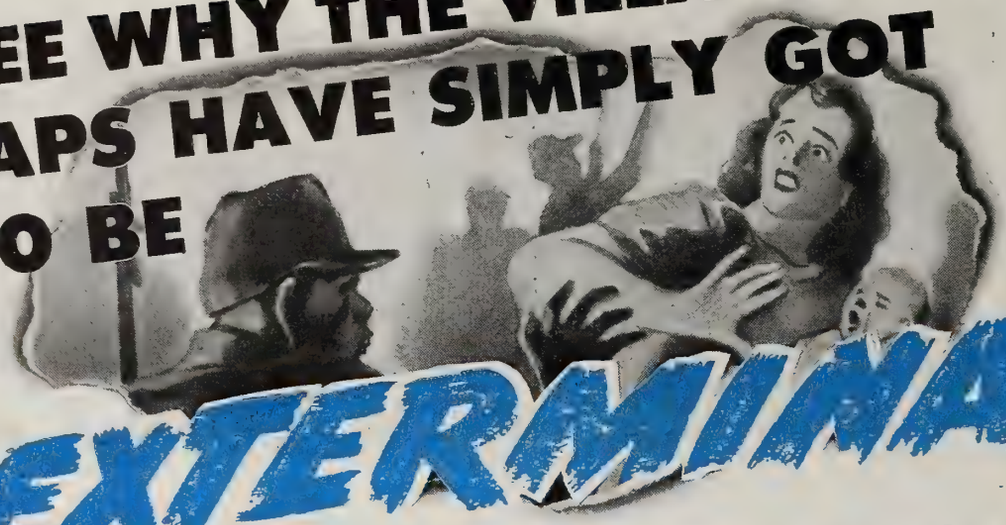
Merle Potter, general manager of Berger Amusement Company of Minneapolis, has resigned to join the American Red Cross on overseas duty.

# FOR THE MOST OF YOUR BEST PLAYING TIME!

*The sensational show that exposes the vicious Japs as the vilest villains the world has ever known! . . . Sensationally promoted!...Opening in August...Make your own booking plans* **NOW!...**

LOOK

SEE WHY THE VILLAINOUS JAPS HAVE SIMPLY GOT TO BE



# EXTERMINATED!

## THEY'RE WORSE THAN KILLER

They sell their own daughters!

They manhandle captive women!

They make war even on babies!

They torture helpless men and women!

They make slaves of children!

—and more, and more,

and MORE!



# BEHIND TH RISING SUN

*From the Pages of Life of James R. Young's Amazing Bo*



R K O RADIO PICTURES

SEE IT ALL IN THE PICTURE THA MAKES YOU MAD ENOUGH TO FIGH

WITH MARGO • TOM NEAL • J. CARROL NAISH • ROBERT RYAN • GLORIA HOLDE

Directed by EDWARD DMYTRYK • Original Screen Play by EMMET LAVERY

# *Lyons Outlines Product Plan of New Company*

Producing Artists, Inc., the cooperative producing company set up by David Loew and Arthur Lyons, is a medium unique in its opportunities for writers, actors, directors and musicians to build not only revenue, but careers for themselves even outside the company. For Producing Artists, Inc., will not hold these artists under contract, Mr. Lyons, himself a talent agent, emphasized in a New York interview Monday, at the office of United Artists, which will release the pictures.

"This company is for those people," he said, "and if they feel like going elsewhere after scoring success, we won't stop them. We feel that the artists contribute a lot more to a picture than mere performance in it; and their success should be their own, not that of the picture company, which it usually is in cases where they are under contract with a studio. Furthermore, he added, "we intend to have our artists consulted before a picture is made. And we are not worried about temperament, or that stars will control the picture. There has been a great change in the people of Hollywood."

Mr. Lyons is vice-president of Producing Artists, Inc., and will supervise production. David Loew is president, and will handle finances. Money already has been advanced by the Bank of America for the first six pictures, on a long term basis. The company's agreement with United Artists provides for a minimum of three pictures. Because the Jack Benny producing company, affiliated with Producing Artists, plans to make three, this will bring the total to six films for the 1943-44 season.

The three PA pictures will include two musicals, Mr. Lyons said Monday. He was to see Irving Berlin this week, and other song and script writers on the making of one musical. The other will be a Jerome Kern piece. Mr. Kern, he said, would have his own company, in Producing Artists.

"We are putting an accent on musicals," Mr. Lyons remarked, "because we feel the public wants entertainment. And we are welcoming newcomers, and the Hollywood free-lance players, because we feel the public wants new personalities."

Hollywood now has more "free-lance big stars than ever before," Mr. Lyons asserted, adding, however, that in his own talent agency there are 300 people under percentage contract, which number is "itself more than we need."

The pictures will be made at the General Service Studios, Mr. Lyons said, and each picture will be budgeted at $1,000,000 or more.

## Columbia Votes Dividend On Preferred Stock

The board of directors of Columbia Pictures declared a dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company at a meeting held in New York last Thursday.

The dividend is payable to stockholders of record on August 2, 1942.

## Complete RKO Pathe Short

Frst of the seven one-reel "Flicker Flashback" series which RKO Pathe will produce for RKO Radio release during the season of 1943-44, has been completed, it was announced by Harry Michalson, short subjects sales manager.

## Weiner Back at UA Job

Louis Weiner, pronounced over-age by the Army, has received an honorable discharge and is back at his former job of publicist and exploiter with United Artists in the home office.

## ALLEY GETS 'WORD SHOT' OF SICILIAN BATTLE

**On Friday of last week, International wires carried an eyewitness account of the landing of American forces at Gela in southwestern Sicily, described to the world by Norman Alley, staff cameraman of MGM's News of the Day. Mr. Alley, covering the front as a member of the American Newsreel Pool, was responsible for the historic pictures aboard the U.S.S. Panay when the gunboat was sunk by Japs in the Yangtse River several years ago.**

## Seeks Print of "North Star" For Moscow Showing

Commander John S. Young, personal aide to Admiral William H. Standley, has requested a print of Samuel Goldwyn's "The North Star" for earliest possible showing to high Soviet officials at the American Embassy in Moscow, according to Morton Nathanson, Goldwyn representative on the east coast.

Mr. Nathanson stated that Commander Young, recently in New York on Embassy business, contacted the Goldwyn office relative to obtaining a print of the picture depicting the Soviet resistance to the Nazis, to take back on his return to Moscow.

In production for 22 weeks and still before the cameras, the Lillian Hellman story is expected to be shooting until about August 1st. The film will not be ready for release before autumn, at which time, according to Mr. Nathanson, a print will be made available to Ambassador Standley.

## Los Angeles Admission Tax Proposal Hit

The proposed one per cent tax on theatre admissions in Los Angeles, a measure brought before the City Council last week, has drawn opposition from four quarters, it has been reported.

Exhibitors gathering at a meeting at the Fox West Coast headquarters this week discussed the measure, although not reaching an agreement on ways of combating it. Councilman Lloyd E. Davies of Hollywood and Judge Harland G. Palmer, publisher of the Hollywood *Citizen-News*, also voiced disapproval of the measure. John B. Kingsley, president of the Hollywood Chamber of Commerce, said the tax was "inequitable."

City budget officials expect the tax to provide approximately $1,000,000 annually, the revenue to be appropriated to the financing of sewer system repair.

## "Boys from Chicago" to Go To Trial September 7

Judge Murray Hulbert on Monday in New York Federal Court set September 7th as the date for the trial of the six men from Chicago under indictment for alleged extortion of money from motion picture companies.

Judge Hulbert denied three motions of defense counsel, including one seeking a bill of particulars. J. D. C. Murray is the attorney for the defendants.

## Fox May Get Alcazar Theatre

Fox West Coast Theatres currently is working on a deal for the acquisition in San Francisco of the Alcazar theatre, according to B. V. Sturdivant, division manager. Plans said Mr. Sturdivant, are for a roadshow picture policy with a $1.65 top.

# *Majors Acquire New Theatres in Foreign Capitals*

Development of one phase of major companies' post-war plans, theatre acquisition in foreign territories, has gained momentum in recent weeks. Warner Bros. announced that it had made a long-term product deal with the Park theatre in Stockholm, Sweden, following its recent acquisition of the Opera theatre in Cairo, Egypt. Twentieth Century-Fox is understood to be considering extension of theatre property abroad, and that objective will be explored during the forthcoming visit to England of Spyros Skouras, president, and Murray Silverstone, vice-president in charge of foreign distribution.

Motion Picture Herald in April and May reported that distributors were giving serious attention to theatre acquistion in foreign countries, particularly in South America, in addition to other post-war considerations of the foreign market. At that time, Warner Bros. announced it had acquired the Central theatre in Lima, Peru, and was said to be lining up properties in Sydney, and other Australian cities as well as Mexico City, as part of a program to insure post-war screen time for Warner product in strategic capitals throughout the world.

Warners said the Park theatre in Stockholm was a "local deluxe house with a policy of long run engagements," and added that as a result of the new tieup, the company's product would be used exclusively beginning with the new season in August.

The Opera in Cairo is a 1,650-seat house and with the Metro, a Loew theatre in that city, ranks as one of the largest first run theatres in Cairo.

In South America, home office foreign department executives predict a post-war boom in native theatre construction and renovation of existing houses. Development of the Mexican and Argentine film industries already has resulted in opening of new theatres.

Whether or not American distributors will rush into large-scale investment of theatre properties or exhibition tieups in Europe after the war as they did following World War I, depends largely on the political and economic factors which govern the making of the peace, in the opinion of most foreign managers. It has been admitted, however, that at least three of the major companies are considering theatre acquisitions in European capitals if post-war conditions permit.

The entire post-war picture of foreign distribution of Hollywood product presents a complexity of difficult problems which cannot be solved until the defeat of the Axis. One thing is certain, however, according to recent reports, major companies will seek representation, among other American industries, in any post-war reconstruction-economic plan which the U. S. Government projects for aid to liberated European countries.

With the British Government's recent moves to work closely with the British industry in helping to establish a wider European and foreign market for British product after the war, it has been indicated that the American film industry may seek like collaboration with the Treasury Department or other Government agencies for a similar objective.

## "Ice-Capades" for Seattle

Al Wilson and Frank Hixon, reporting maximum business with their "Ice Follies" in Seattle through a three-week run during June, announce they are scheduling a 13-day engagement of "Ice-Capades of 1943" at the Civic Ice Arena beginning July 27th. According to the announcement, a price scale of $1.15 to $2.88 will prevail.

# Sees Latin America Making Own Films

## *Chilean Sees Chance Lost for Hollywood to Make Spanish Language Films*

*Hollywood Bureau*

Dr. Israel Souto, director of the motion picture and theatre division of the Department of Information and Propaganda for Brazil, and Jorge Delano, Chilean film man, artist and publisher, who has made a study of Latin American film needs dating back to 1930, visiting Hollywood this week, expressed widely divergent opinions on the future of the industry in Latin America.

Mr. Delano, of Santiago, said that Hollywood's attempt to produce Spanish-language films for distribution in South America, where that language is dominant, had failed.

"Latin America is now making its own pictures, and will do so to an even greater degree after the war," Mr. Delano told MOTION PICTURE HERALD on his arrival in Hollywood last Friday.

### *Says Hollywood Has Lost Its Chance*

Hollywood has lost its chance, if it ever really had a feasible commercial chance, to make Spanish-language films, he declared. Argentina is producing about 10 average grade pictures a month, while Mexico is making about the same number. Between the two countries the Latin American feature product should average close to 200 pictures annually, Mr. Delano said.

Dr. Souto, who spent 10 days in Hollywood studying Hollywood methods as the guest of the Office of Coordinator of Inter-American Affairs, was piloted through the major studios by Gerald Smith of the Hollywood CIAA office.

Although, while in New York prior to coming to the coast, Dr. Souto had spoken of the establishment of a "Hollywood" in Rio de Janeiro, after intensive study here, he said that the proposed expansion of Brazil's production did not indicate any great degree of competition to Hollywood.

"I am mainly interested in technical improvements in making films in Brazil," he said. "We will establish laboratories in Rio de Janeiro but they will be for use of private producers of my country at a nominal cost."

### *Cites Lower Costs for Latin American Films*

Dr. Souto said producers in Rio de Janeiro and Sao Paulo were turning out from 10 to 15 features annually while 400 to 500 short subjects were produced, many of the latter being government films for dissemination of information and educational purposes.

Mr. Delano made pictures in Santiago some years ago and came to Hollywood in 1930 to study sound. No Chilean films are being produced at present, but he predicted they would be when conditions were right.

The Chilean visitor's son, Jorge Delano, Jr., has been in Hollywood for the past year studying production methods in preparation for the time when he and his father will launch a Chilean producing company. Both are here as guests of the State Department and the Coordinator of Inter-American Affairs.

"We in Latin American can produce acceptable Spanish-language films for one-tenth the cost of a similar type film in Hollywood," he said. "The reason for that is that our market is not big enough for quantity production.

"I anticipate a boom in production in the Latin-Americas when the war ends. That means that Mexico, Argentina and a new production program in Chile will turn out many more feature products which we know will satisfy our people."

### *Brazilian Features Cost $15,000 or $20,000*

Both Senor Delano and Dr. Souto agreed on the shortage of raw film for Latin-American production. However, Dr. Souto expressed confidence in the ability of the Coordinator of Inter-American Affairs to help them out on this problem.

Dr. Souto also pointed out that films produced in Brazil cost considerably less than those made in Hollywood.

He pointed out that production costs were proportionately lower all the way down the line, and in this he and Mr. Delano were in close accord. Brazilian features, most of which are musicals, cost from $15,000 to $20,000 each to produce, Dr. Suoto said.

Pictures are actually a sideline to the Brazil star of stage or radio. He works under annual contracts in radio or on the stage, but for the screen he is employed on a weekly salary basis only for the length of the production. Technicians, however, are employed on an annual contract basis. These factors, he said, help considerably in keeping down costs.

### *Musicals Most Popular With Brazilian Patron*

Brazil's producers, all of whom belong to the Society of Motion Picture Producers, work hand in glove with the office of motion picture censorship which Dr. Souto heads. He is also vice-president of the producers' organization.

Musicals top the list with picture fans in Brazil, and although modern war films came in for their share of interest for a time they are now on the wane, he declared. Escapist films are rapidly succeeding them in the public's interest.

The death knell of post-war German-made films for Brazil and product made in Portugal also was sounded by Dr. Souto. He was exceedingly emphatic on the point that Portugal-made films are "not well received" in Brazil. He intimated that Brazil would never return to importation of German-made films after the war, preferring American product supplemented with Brazil's own films.

# *New Producer in Mexico Brings Total to 32*

by LUIS BECERRA CELIS
*in Mexico City*

Mexico producers have been increased to 32 with the organization here of a company composed of Alfonso Sanchez Tello, pioneer in the business in Mexico; Jose Luis Calderon, of the Mexican family of producers, distributors and exhibitors that operates extensively in the southwestern United States, and Antonio Diaz Lombardo, local banker.

The company starts production in mid-August with a film version of "La Barraca" ("The Barrack"), by the late Vicente Blasco Ibañez, celebrated Spanish novelist. Domingo Soler, of the acting family known as the Barrymores of Mexico, is to play the leading role.

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The National Cinematographic Industry Workers Union now has a Congressman all its own. He is Pedro Tellez Vargas, secretary general of the section including local members. Mr. Vargas has been chosen Congressman for the 7th district here. His election was a foregone conclusion, as he was backed by the Party of the Mexican Revolution that dominates Mexican politics and has won all elections in the 25 years of its life.

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Work is being pushed on the studio here that interests headed by Howard Randall, the RCA engineer who has done much sound work for Mexican studios, are building. Mr. Randall has just returned from Hollywood where he placed orders for equipment. The Randall studio, it is reported, will represent an ultimate investment of about $1,000,000.

That better times have come for Mexican studios is demonstrated by the fact that Manuel Rivas, leading shareholder of Azteca, one of the two principal local studios, offered all his stock in the business two years ago for $20,000, with no takers. Now he has rejected offers of up to $100,000 for the stock. Mr. Rivas and the studio made a lucky strike by backing the third screen version of the classic Mexican drama, "Santa" ("Saintess"), which proved to be a box office record breaker.

▽

Mexican players are being recruited by Norman Ferguson, the Disney producer who has returned here after an absence of a few weeks, for "Piñata," the Mexican chapter in Mr. Disney's newest Latin American good will production.

▽

Joe Noriega, the Mexican who worked as a cutter in Hollywood and performed on such films as "Hitler's Children" and "Citizen Kane," has joined the Mexican picture industry. He has been signed as associate director of "Naña," featuring Lupe Velez, which Alberto Santander is to produce here soon.

▽

A miniature theatre is being installed in the American Embassy here for the accommodation of Ambassador George S. Messersmith, the Embassy staff and invited guests. It seats 100. The theatre is for private exhibitions of the documentary pictures that the White House sends the Embassy. The theatre is to be in service next month.

▽

Gen. Juan F. Azcarate, ex-commander of the Mexican Army Air Force and Mexico's last Minister to Germany, who is now a leading producer, is at odds with the Government film censors because of cuts they ordered in his latest production "De Nueva York a Huipanguillo" ("From New York to Huipanguillo"). So drastic are these cuts that the General complains they leave "a serious picture a mere two-reel farce."

# REMEMBER "HITLER'S CHILDREN"

*—and don't get caught short with limited playing time on* **THIS** *one—the sensational* **JAP-EXPOSE** *show that will make the nation fighting mad! . . . Premiere in August..*

# KNOW THE WORST ABOUT THE JAPS!



—and it's TERRIBLE!...much, mu
worse than you could imagine!.
Sensational scenes that will make y
mad enough to want to smash th
with your bare fists!

**SEE** captive women treated with unspeakable barbarity!

**SEE** girls sold into gilded Geisha palaces!

**SEE** cruel acts of war committed against even babes in arms!

**SEE** helpless prisoners tortured until they're willing to say or do ANYTHING!

**SEE** children driven to slave labor under the lash of hunger!

and more, and more, and MORE!

# BEHIND THE RISING SUN

*From the Pages of Life of James R. Young's Amazing Book*

WITH

**MARGO • TOM NEAL • J. CARROL NAISH**
**ROBERT RYAN • GLORIA HOLDEN**

Directed by **EDWARD DMYTRYK**

Original Screen Play by **EMMET LAVERY**

**SEE THE PICTURE THAT EXPOSES THE "SONS OF HEAVEN" EVEN MORE RUTHLESSLY THAN "HITLER'S CHILDREN"**
**RAPED THE SHAME OF THE NAZIS!**

RKO RADIO PICTURES

# PCCITO Studies Trade Practices At Meetings

Meetings of the Pacific Coast Conference of Independent Theatre Owners in Portland and Seattle on two successive days last week brought exhibitors from Oregon, Washington and Idaho to discuss industry practices and possible revision before expiration of the Consent Decree in November.

Rotus Harvey, chairman of the board of PCCITO, presided over both sessions, the members pledging their cooperation in presenting a solid front when matters between exhibitors and distributors are brought up for settlement.

Elimination of dual bills was comprehensively discussed, many of the independent exhibitors present favoring a program of single features plus shorts. It was pointed out that if circuits or affiliates took the lead, the independents would follow, thus relieving the current product shortage.

A letter from William F. Rodgers, vice-president and general sales manager of Metro-Goldwyn-Mayer, was read at the meetings, in which the executive pledged cooperation by his company in adjustment of terms to meet local conditions.

Two other meetings of the group have been scheduled for July, one in San Francisco and the other in Los Angeles, both under Mr. Harvey's supervision. Following these sessions, it is expected that additional meetings will be called later in the year in nearby territories.

The Portland meeting was called by O. J. Miller, secretary of the Oregon group. James M. Hone, secretary of the Washington unit, called the Seattle session.

## Durante Is Entertaining Soldiers and Sailors

Jimmy Durante is scheduled to make six personal appearances at Army camps and Naval stations, under the auspices of USO-Camp Shows. On July 23rd, Mr. Durante, teamed with Garry Moore, appeared at Camp Kilmer, N. J. On July 16th Durante headed a variety show at Tilton General Hospital and a theatre in Fort Dix.

On July 19th the two entertained at Mitchell Field, Long Island.

Mr. Durante shuttled from New Jersey to Camp Shanks, N. Y., to head a camp show July 23rd. On Friday of next week he will appear before a soldier audience at Fort Hamilton, Brooklyn, and on August 3rd at the Bainbridge U. S. Naval Station, Maryland.

## Variety Club Picnic Brings $100,000 Bond Sales

More than $100,000 in War Bonds were sold to the Associated Retailers of Omaha by Jane Wyman, guest of honor at the Nebraska-Iowa Variety Club's annual picnic called "Meet the Show Business," held last week in Omaha.

The affair netted an additional $3,500 for the club's charity fund and a total of $500 in War Bond prizes were donated to various prize winners. The orchestras of Herbie Kay, Paul Moorhead and Morton Wells donated their services in supplying dance music.

## Cadet Ray F. Ellis Killed

Aviation Cadet Ray F. Ellis, 20, a former page boy at the home office of RKO, was killed in a training plane crash on Friday, July 16th, near Waco, Texas. Cadet Ellis had taken his pre-flight preliminary training at the Pre-Flight School at San Antonio, Texas, and had been transferred to the Army Air Base at Waco only a short time before crashing.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 91**—Invasion of Sicily....Churchill pledges victory over Japs....Glider crosses Atlantic....Boys fight forest fires....Lew Lehr newsette.....Sports forum.

**MOVIETONE NEWS—Vol. 25, No. 92**—Planes sink enemy U-boats....Navy Medical Corps....Filipinos use bolos....Nazis assault Dneiper Dam....West Point commandos....Pipeline completed....Army nurses in India....MacArthur in New Guinea.

**NEWS OF THE DAY—Vol. 25, No. 289**—Yanks storm Sicily. . . . Blasting Italy's lifeline. . . . MGM Lion Squadron. . . . Kites for war. . . . Churchill pledges victory over Japs.

**NEWS OF THE DAY—Vol. 25, No. 290**—U. S. planes sink U-boat pack. . . . MacArthur in New Guinea. . . . Leatherneck jungle fighters. . . . Filipino avengers on march. . . . Oil pipeline completed. . . . Women workers speed tanks.

**PARAMOUNT NEWS—No. 94**—Baseball's annual classic. . . . Political scene. . . . Allies bomb Italian bases. . . . Liberty drive gets under way with big Bond campaign.

**PARAMOUNT NEWS—No. 95**—Filipinos get bolos. . . . Mountain climbers wanted. . . . West Point war games. . . . Eastern pipeline ready. . . . U. S. planes sink subs. . . . Army nurses in India.

**RKO PATHE NEWS—Vol. 14, No. 94**—Zero hour in Sicily. . . . Flotilla bearing troops invade Sicilian coast. . . . Barges from North Africa have invasion rehearsal. . . . Bombers attack Italian bases.

**RKO PATHE NEWS—Vol. 14, No. 95**—MacArthur in New Guinea. . . . Natives carry vital supplies. . . . Fliers down Jap freighter. . . . Tanks ready for Pacific combat. . . . Filipinos given bolos. . . . Shasta Dam nears completion. . . . U. S. planes sink U-boats.

**UNIVERSAL NEWSREEL—Vol. 16, No. 207**—Invasion steps in Sicily. . . . Yank planes batter Italy. . . . Churchill pledges victory over Japs. . . . Human kites carry passengers. . . . Boys fight forest fires.

**UNIVERSAL NEWSREEL—Vol. 16, No. 208**—New Guinea push is on. . . . Navy planes sink sub. . . . U. S. secret tank depot. . . . Marines land hard. . . . Futurity horse race. . . . Shasta Dam nears completion. . . . Tanks ready for Pacific combat.

**ALL AMERICAN NEWS—Vol. 2, No. 39**—Victory gardeners begin their harvest. . . . Church celebrates centennial. . . . Sextet stages boxing. . . . Gobs go in for Tarzan tactics. . . . National women's meeting pledges "war effort."

## Boston Theatres Delay "Copper Matinees"

Acting upon the suggestion of John D. Orr, regional manager of the salvage division of the War Labor Board, the theatres in the Boston territory, except where copper matinees already have been scheduled, will hold up plans until there is a nationwide campaign.

Mr. Orr met with Robert Sternberg, district manager; Harry Browning, public relations chief, and a group of exhibitors in the office of Martin J. Mullin, senior partner of the M and P Theatres, and the question of deferring the New England copper matinees to coincide with the over-all copper drive was discussed.

It was the opinion of the majority of the exhibitors that considerably more was to be gained if the efforts of the local motion picture industry were combined with other interested and cooperating groups, such as newspapers, churches, schools and industrial organizations.

Mr. Orr paid tribute to the effort already made by the industry and said he was proud of the accomplishments. He proposed that all matinees be held up for one month, with the exception of those already scheduled. His department and all others interested will cooperate with Mr. Browning and his committee in building up the copper salvage program, he said.

## To Show Films Again

The Audubon and Windsor theatres in New York operated by the Brandt interests, will revert to motion pictures following the run of the current stage play, "Without Love." The theatres were part of Jules Leventhal's subway circuit.

# Theatres Push Current Drive To Sell Stamps

The theatre drive to sell $130,000,000 of War Stamps during July is proceeding satisfactorily, and it is expected that the showmen of the nation will be able to report to the Secretary of the Treasury that they fulfilled their duty in calling the attention of the public to the less publicized war issue.

At New Haven, a "Shangri-La" stamp rally at the Yale Bowl will conclude the area's drive, with theatres, retailers and newspapers cooperating as they are throughout the nation. The $169,000 quota is expected to be oversubscribed.

Harry F. Shaw, head of the drive's local theatre division, is also in charge of the program, which, it is hoped, will include several big names of stage, screen and radio. In addition, the Yale Air Forces Technical Command will provide its own program, featuring Capt. Glenn Miller, Tony Martin, Broderick Crawford, and other notables. Lou Brown, Loew-Poli publicity chief, is in charge of publicity, and Morey Goldstein, MGM manager, is chairman of distributors' activities.

In Fall River, Mass., in two weeks of the campaign, the Empire theatre sold $5,000 in stamps.

The War Activities Committee's suggestions to exhibitors for furtherance of the war effort, are being included in a special page of each MGM press book. Other companies may follow the example.

The greater portion of the page gives the 10 ways in which theatre men can help the war effort. They are: selling War Bonds and Stamps; collecting scrap; displaying Government posters; running Government shorts; helping the Red Cross; recruiting WACS, WAVES and Marines; assisting civilian defense; collecting victory books, placing honor rolls in theatre lobbies, and being a leader in all patriotic campaigns. The page also displays a group of War Bond and Stamps ad slug mats which are free to exhibitors from any National Screen Service exchange.

The drive by Fall River theatres for brass and copper scrap in the first five days produced 2,600 pounds. The contributors receive one admission for each three pounds of scrap. The current drive in the area closes July 24th.

The Warner theatre circuit in Philadelphia collected a total of 7,268 pounds of copper scrap as a result of special matinees held during the last week in June, it was reported by Ted Schlanger, Warner zone chief. He said the matinees would be repeated periodically.

Over $12,000,000 in Stamps and Bonds have been sold in RKO theatres throughout the country during the past year, according to Edward L. Alperson, general manager of the RKO circuit. RKO patrons bought $9,928,325 in Bonds and $2,126,441 in Stamps, the combination totaling $12,054,766 as of July 1st.

Of this sum, $6,982,599 in Bonds and Stamps, more than half, was sold in RKO metropolitan New York theatres.

Thomas Bailey, director of the Los Angeles Theatre Defense Bureau, has been named by the Treasury as chairman of the program entertainment and talent committee in the southern California area.

Six theatres in Rochester sold more than five per cent of the total Bonds disposed of during June. Leaders were Loew's Theatre, with $5,426, and the Palace, with $3,026. The other houses were the Century, Temple, Riviera and Lake.

## Silverstein in Army

Adolph J. Silverstein, of the Twentieth-Fox home office exploitation staff, was called into the Army on July 21st.

# METRO-GOLDWYN-MAYER

| CITY | PLACE | ADDRESS | DAY, DATE AND HOURS OF SCREENING<br>(A) I DOOD IT<br>(B) SALUTE TO THE MARINES | (C) YOUNG IDEAS<br>(D) BEST FOOT FORWARD |
|---|---|---|---|---|
| ALBANY | 20th-Fox Screen Room | 1052 Broadway | MON. 7/26 8:30 P.M. | MON. 8/2 7 P.M. |
| ATLANTA | 20th-Fox Screen Room<br>RKO Screen Room | 197 Walton St., N.W.<br>191 Walton St., N.W. | ——→<br>TUES. 7/27 11 A.M. | THUR. 7/29 10:30 A.M. |
| BOSTON | M-G-M Screen Room | 46 Church St. | TUES. 7/27 10 A.M.<br>Also: 2:15 P.M. | THUR. 7/29 10 A.M.<br>Also: 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room | 290 Franklin St. | TUES. 7/27 7:45 P.M. | THUR. 7/29 7:45 P.M. |
| CHARLOTTE | 20th-Fox Screen Room | 308 South Church St. | TUES. 7/27 1:30 P.M. | THUR. 7/29 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room | 1301 S. Wabash Ave. | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| CINCINNATI | RKO Screen Room | 16 East Sixth Street | TUES. 7/27 7 P.M. | THUR. 7/29 7 P.M. |
| CLEVELAND | 20th-Fox Screen Room | 2219 Payne Avenue | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| DALLAS | 20th-Fox Screen Room | 1803 Wood Street | TUES. 7/27 (A) 10:30 A.M.<br>(B) 2:30 P.M. | THUR. 7/29 (C) 10:30 A.M.<br>(D) 2:30 P.M. |
| DENVER | Paramount Screen Room | 2100 Stout Street | TUES. 7/27 2:30 P.M. | THUR. 7/29 2:30 P.M. |
| DES MOINES | 20th-Fox Screen Room | 1300 High Street | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm. | 2310 Cass Avenue | TUES. 7/27 1:30 P.M. | THUR. 7/29 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room | 326 No. Illinois Street | TUES. 7/27 9 A.M. | THUR. 7/29 9 A.M. |
| KANSAS CITY | Vogue Theatre | 3444 Broadway | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| LOS ANGELES | 20th-Fox Screen Room | 2019 S. Vermont Ave. | TUES. 7/27 (B) 10:30 A.M.<br>(A) 2:30 P.M. | THUR. 7/29 (D) 10:30 A.M.<br>(C) 2:30 P.M. |
| MEMPHIS | 20th-Fox Screen Room | 151 Vance Avenue | SAT. 7/31 1 P.M. | MON. 8/2 1 P.M. |
| MILWAUKEE | Warner Screen Room | 212 W. Wisconsin Ave. | TUES. 7/27 1:30 P.M. | THUR. 7/29 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room | 1015 Currie Avenue | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| NEW HAVEN | 20th-Fox Screen Room | 40 Whiting St. | TUES. 7/27 10 A.M. | THUR. 7/29 10 A.M. |
| NEW ORLEANS | 20th-Fox Screen Room | 200 South Liberty | TUES. 7/27 1:30 P.M. | THUR. 7/29 1:30 P.M. |
| NEW YORK<br>NEW JERSEY | M-G-M Screen Room | 630 Ninth Avenue | TUES. 7/27 9:30 A.M.<br>Also: 1:30 P.M. | THUR. 7/29 9:30 A.M.<br>Also: 1:30 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room | 10 North Lee Street | TUES. 7/27 (A) 10 A.M.<br>(B) 1 P.M. | THUR. 7/29 (C) 10 A.M.<br>(D) 1 P.M. |
| OMAHA | 20th-Fox Screen Room | 1502 Davenport | TUES. 7/27 1:15 P.M. | THUR. 7/29 1:15 P.M. |
| PHILADELPHIA | M-G-M Screen Room | 1233 Summer Street | TUES. 7/27 (B) 11 A.M.<br>(A) 2 P.M. | THUR. 7/29 (D) 11 A.M.<br>(C) 2 P.M. |
| PITTSBURGH | 20th-Fox Screen Room | 1715 Blvd. of Allies | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| PORTLAND | B. F. Shearer Screen Rm. | 1947 N.W. Kearney St. | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| ST. LOUIS | S'Renco Screen Room | 3143 Olive St. | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room | 216 East First St., South | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| S. FRANCISCO | 20th-Fox Screen Room | 245 Hyde Street | TUES. 7/27 1:30 P.M. | THUR. 7/29 1:30 P.M. |
| SEATTLE | Jewel Box Preview Theatre | 2318 Second Avenue | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |
| WASH., D. C. | 20th-Fox Screen Room | 932 New Jersey, N.W. | TUES. 7/27 1 P.M. | THUR. 7/29 1 P.M. |

"I Dood It"—*starring Red Skelton and Eleanor Powell* • "Salute to the Marines"—*starring Wallace Beery with Fay Bainter and Reginald Owen*
"Young Ideas"—*starring Susan Peters, Herbert Marshall and Mary Astor* • "Best Foot Forward"—*starring Lucille Ball with William Gaxton and Virginia Weidler*

# TRADE SHOWINGS

| CITY | PLACE | ADDRESS | DAY, DATE AND HOURS OF SCREENING<br>(E) TARTU<br>(F) GIRL CRAZY | (G) THE MAN FROM DOWN UNDER |
|---|---|---|---|---|
| ALBANY | 20th-Fox Screen Room | 1052 Broadway | MON. 8/9 7 P.M. | TUES. 8/10 8:30 P.M. |
| ATLANTA | 20th-Fox Screen Room | 197 Walton St., N.W. | MON. 8/2 10:30 A.M. | TUES. 8/3 10:30 A.M. |
| BOSTON | M-G-M Screen Room | 46 Church St. | TUES. 8/3 10 A.M.<br>Also: 2:15 P.M. | THUR. 8/5 10 A.M.<br>Also: 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room | 290 Franklin St. | MON. 8/2 7:45 P.M. | TUES. 8/3 8 P.M. |
| CHARLOTTE | 20th-Fox Screen Room | 308 South Church St. | MON. 8/2 1:30 P.M. | TUES. 8/3 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room | 1301 S. Wabash Ave. | TUES. 8/3 1 P.M. | THUR. 8/5 1 P.M. |
| CINCINNATI | RKO Screen Room | 16 East Sixth Street | TUES. 8/3 7 P.M. | THUR. 8/5 7 P.M. |
| CLEVELAND | 20th-Fox Screen Room | 2219 Payne Avenue | MON. 8/2 1 P.M. | TUES. 8/3 1 P.M. |
| DALLAS | 20th-Fox Screen Room | 1803 Wood Street | MON. 8/2 (E) 10:30 A.M.<br>(F) 2:30 P.M. | TUES 8/3 2:30 P.M. |
| DENVER | Paramount Screen Room | 2100 Stout Street | TUES. 8/3 2:30 P.M. | THUR. 8/5 2:30 P.M. |
| DES MOINES | 20th-Fox Screen Room | 1300 High Street | MON. 8/2 1 P.M. | TUES. 8/3 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm. | 2310 Cass Avenue | TUES. 8/3 1:30 P.M. | THUR. 8/5 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room | 326 No. Illinois Street | MON. 8/2 9 A.M. | TUES. 8/3 9 A.M. |
| KANSAS CITY | Vogue Theatre | 3444 Broadway | TUES. 8/3 1 P.M. | THUR. 8/5 1 P.M. |
| LOS ANGELES | 20th-Fox Screen Room | 2019 S. Vermont Ave. | MON. 8/2 (E) 10:30 A.M.<br>(F) 2:30 P.M. | TUES. 8/3 2:30 P.M. |
| MEMPHIS | 20th-Fox Screen Room | 151 Vance Avenue | TUES. 8/3 1 P.M. | SAT. 8/7 1 P.M. |
| MILWAUKEE | Warner Screen Room | 212 W. Wisconsin Ave. | TUES. 8/3 1:30 P.M. | THUR. 8/5 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room | 1015 Currie Avenue | MON. 8/2 1 P.M. | TUES. 8/3 1 P.M. |
| NEW HAVEN | 20th-Fox Screen Room | 40 Whiting St. | MON. 8/2 10 A.M. | TUES. 8/3 10 A.M. |
| NEW ORLEANS | 20th-Fox Screen Room | 200 South Liberty | MON. 8/2 1:30 P.M. | TUES. 8/3 1:30 P.M. |
| NEW YORK<br>NEW JERSEY | M-G-M Screen Room | 630 Ninth Avenue | TUES. 8/3 9:30 A.M.<br>Also: 1:30 P.M. | THUR. 8/5 10 A.M.<br>Also: 2 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room | 10 North Lee Street | MON. 8/2 (E) 10 A.M.<br>(F) 1 P.M. | TUES. 8/3 10 A.M. |
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| PHILADELPHIA | M-G-M Screen Room | 1233 Summer Street | TUES. 8/3 (F) 11 A.M.<br>(E) 2 P.M. | THUR. 8/5 11 A.M. |
| PITTSBURGH | 20th-Fox Screen Room | 1715 Blvd. of Allies | MON. 8/2 1 P.M. | TUES. 8/3 2 P.M. |
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| SEATTLE | Jewel Box Preview Theatre | 2318 Second Avenue | TUES. 8/3 1 P.M. | THUR. 8/5 1 P.M. |
| WASH., D. C. | 20th-Fox Screen Room | 932 New Jersey, N.W. | MON. 8/2 1 P.M. | TUES. 8/3 1 P.M. |

"Tartu"—*starring Robert Donat with Valerie Hobson* • "Girl Crazy"—*starring Mickey Rooney and Judy Garland*
"Man From Down Under"—*starring Charles Laughton with Binnie Barnes, Richard Carlson and Donna Reed*

# Doubt If Curfew Laws Will Curb Vandalism

## *Columbus and Omaha Bar Children from Street at Night Unless Escorted*

Juvenile delinquency, and the resultant vandalism in theatres, is being met by cities and towns with curfew laws, which are regarded by showmen with mixed feeling, some contending the measures are loosely worded and a cause of embarassment to theatre managers, and are perhaps not the right way to combat the evil.

The Columbus, Ohio, curfew, passed by the City Council by a vote of six to one, bars boys and girls under 17 from city streets between 10:30 P.M., and 5 A.M., unless escorted.

Enforcement is largely discretionary with policemen. Boys and girls on legitimate errands for their parents or guardians, working, returning from school plays or athletic events are not to be disturbed. From its passage the council hoped to strike at juvenile delinquency, particularly "Victory Girls" who infest downtown districts.

Violators will be taken to their homes and parents will be warned on the first offense. The measure provides that for second offenses, the parent or guardian may be fined up to $10 and for third and subsequent offenses, up to $25 and 10 days in jail.

Theatre men, downtown and in the neighborhoods, are wondering whether the new law means that unescorted boys and girls under 17 cannot be seen leaving theatres after 10:30 P.M. without being arrested. The law is aimed at "places of amusement" with no specific reference to theatres. If there is to be a strict interpretation of the law, children cannot attend theatres later than 7 or 7:30 P.M., because most double feature programs last two-and-a-half or three hours.

Theatre men are wondering, too, just how age of border-line youngsters will be determined by enforcing policemen. They foresee possible embarrassment to patrons who are entirely within the law, but whose ages may be questioned.

### *Other Curfew Laws Are Passed; More Proposed*

The Omaha City Council has passed an ordinance requiring all children under 16 to be off the streets from 10 P.M. to 5 A.M. unless with an adult, and making parents responsible if they take children out.

Fines for violations range from $1 to $100, with jail sentences possible if fines are not paid immediately. The ordinance forbids confinement of violators until parents have been notified and if they assume responsibility proceedings are started against the parents.

Anyone under 18 found on the streets of Indianola, La., after 10 P.M., without parent or guardian will be arrested, under an ordinance passed last week by the City Council. The law also provides arrest for parent or guardian of any youth under that age found alone on the streets.

The Pennsylvania legislature probably will receive a proposal for a statewide curfew. A study of juvenile delinquency was begun at a recent meeting in Harrisburg of the legislature's Joint State Government Commission.

Vandalism, by adults as well as adolescents, has reached serious proportions in the Pacific Northwest, according to Evergreen circuit spokesmen. In one house, lavatory destruction bills run to $300 per month. In another, a new house, carpets and furniture must be replaced, and it has been found necessary to examine patrons for bottles of liquor.

# *Musicians End 'Neutral' Areas*

The American Federation of Musicians moved this week to extend its powers over all areas of the United States and Canada. After September 6th, there will be no more "neutral" territory. All such territory on that date will be assigned to an adjacent local. This covers 165 radio stations not now under jurisdiction of an AFM local. Officials are now allocating the "neutral" areas.

Meanwhile, at New York headquarters, it was announced Harry J. Steeper had become first assistant to the president, James Caesar Petrillo. Mr. Steeper fills a vacancy created when Thomas Gable was elected financial secretary. A. Rex Riccardi also is assistant to the president, having relinquished an executive board positon. Herman Kenin, president of the Portland Local 99, succeeds him. Another man who becomes a presidential assistant is Clair Meeder, president of the Pittsburgh Local 66. He succeeds Edward Love.

The War Labor Board Tuesday asked Mr. Petrillo to stay punitive action against radio station WSAY, Rochester, pending mediation. The union had asked the station to employ five stand-in musicians instead of one.

## Ohio ITO Head Asks Action On Condemned Films

Martin Smith, president of the Independent Theatre Owners of Ohio, has proposed to the group's membership that a committee be formed to take "quick action" on motion pictures receiving a condemned classification by the National Legion of Decency. The proposal was made from Mr. Smith's office in Toledo.

Mr. Smith has recommended the appointment of Leo T. Jones, Upper Sandusky, as state chairman to organize five district committees throughout the state to see that censor board cuts are complied with and to eliminate "quick dates," following a condemned rating by the Legion. Serving on the committee would be a number of Catholic and non-Catholic theatre owners, and others having no connection with the industry, with possibly a Catholic diocesan representative. A district committee is planned for each Catholc diocese in the state.

## Film To Have Book Tiein

"The Robe," Lloyd C. Douglas novel which is to be produced as a film by RKO Radio, has been selected by Simon & Schuster, publishers, as a dividend book for all subscribers.

## Benefit to Raise Funds

The St. Louis Variety Club will sponsor a midnight benefit performance at the Ambassador theatre on August 7th.

# *Plans Completed For New York's 'Army' Opening*

With tickets ranging in price from $55 to $2.20 and all proceeds going to Army Emergency Relief, the screen version of Irving Berlin's "This Is the Army" will have its world premiere at New York's Hollywood theatre Wednesday evening, July 28th. The plan for premieres in other cities and towns is to scale the prices according to the locality.

The New York premiere is to serve as a general pattern for those to follow. In charge of the Wednesday opening are Major General Irving J. Phillipson, executive director of Army Emergency Relief; Colonel Charles F. H. Johnson, adviser to the executive director, and Thomas J. Watson, president of the International Business Machines Corporation and chairman of the film's First Nighters Committee.

In St. Louis "This Is the Army" will open August 12th, with prices scaled to an $11 top. A civic committee headed by Mayor William Dee Becker and Chapin S. Newhard is working with the theatre management and Irving Yergin, special exploitation director of Warner Brothers, in planning the promotion of the premiere.

Philadelphia's "This Is the Army" opening is set for August 17th at the Mastbaum theatre, with all seats reserved and a net for the Army Fund expected to reach $35,000. Actual scale of prices has not yet been decided upon. Lou Daroff, clothing manufacturer, is chairman of the Citizens' Committee.

"Mr. Lucky," RKO's romantic comedy drama starring Cary Grant with Laraine Day playing opposite, opened this Thursday at the Radio City Music Hall for its New York premiere. An initial literary effort of its author, Milton Holmes, "Mr. Lucky" was produced by David Hempstead and directed by H. C. Potter.

In London 600 notables representing almost every United Nation attended the premiere of Twentieth Century-Fox's "The Moon Is Down" at the Tivoli.

Among those reported present at the opening, according to a cable received by the company, were King Haakon of Norway, with members of the Norwegian Air Force acting as bodyguard, Norway's Prime Minister, Foreign Minister and other members of the Norwegian Cabinet, American Ambassador to Great Britain Winant, Rear Admiral George Wilson, Lord and Lady Simon, Lord and Lady Leathers, Sir Kingsley and Lady Wood, and many others.

## Tampa Negroes In Plea

The Tampa Urban League, leading Negro organization of Tampa, Fla., asked city officials this week to provide their race with seats in theatres, and announced the city was badly in need of a new Negro theatre. The League said the Negro population of Tampa had risen 30 per cent since 1940, and that one of the city's leading Negro theatres, destroyed several years ago, never had been rebuilt.

## WB Names Two Supervisors

Warners Brothers has added two new field supervisors in the film checking service under R. P. Hagen, manager. Herbert M. Israel, replacing D. S. Ramsdell, Jr., is now handling the Chicago-Milwaukee territory with headquarters in Chicago, and Charles E. McCarthy has been assigned to the Minneapolis field, succeeding W. O. McFall, who was promoted to the sales staff.

## Books Monogram Film

RKO's New York metropolitan circuit has booked Monogram's "Melody Parade" with first showings scheduled for July 25th.


Deanna....with Stars in Her Eyes!
Joe Cotten...with Deanna in His Arms!
"Hers to Hold"...with Terrific Raves!

Deanna Durbin scores her happiest grown-up ortrayal in 'Hers to Hold,' a delightful modern omedy that opens up a brand new career for its lar . . . It remained for this Felix Jackson produc- on to strike exactly the right note that will send ıe Durbin stock to its all-time high . . . in the nmediate hit classification. Directed by Frank yan with a finesse which is buoyantly refreshing."

*—Hollywood Reporter*

This latest Deanna Durbin feature is right up to ıe minute, tuneful, entertaining, with sure-fire udience appeal. Co-starred with Joseph Cotten, ctress turns in one of her most engaging and aptivating performances . . . Picture should gross t the boxoffice as a top Durbin presentation, and hould be billed as such."

*—Daily Variety*

If this isn't the best picture Deanna Durbin has ver made it will serve in that classification until better one comes along. La Durbin has shed ıe last semblance of adolescence to emerge a lamorous, alluring, talented actress without loss f her golden voice. Certainly no picture could ave such strong appeal to the funny-bone and ıe heart without proving a boxoffice bonanza."

*—Boxoffice*

Solid entertainment set for big grosses. It gives eanna Durbin her greatest opportunity. This pic- ıre also ushers Deanna into the ranks of the rownups, and she shows certain charm in her ew maturity."

*—The Exhibitor*

Deanna fares very well in the hands of her new roducing-directing combination of Felix Jackson nd Frank Ryan, who deliver a product of high oxoffice potentialities."

*—Motion Picture Daily*

Deanna Durbin's glamor and charm vie with er gorgeous singing voice in 'Hers to Hold.' She as developed into a charming and talented omedienne."

*—Louella Parsons*



# DEANNA DURBIN

# *Hers*

*with*

CHARLES WINNING

Screen Play by Lewis R.

UNIVERSAL PICTURES



"Deanna Durbin again flashes forth as one of the screen's greatest stars—this time with a new vivacious love allure distinctly all her own."

*—Hollywood Motion Picture Review*

"This movie is chuckful of modern day fun, plenty of laughs and a tear or two. Deanna's tops!"

*—Jimmy Starr, Motion Picture Editor, Los Angeles Herald and Express*

"Deanna is prettier and singing more beautifully than ever."

*—Harold Swisher, Motion Picture Editor, United Press Radio Service*

"One of Deanna Durbin's strongest b.o. films . . . in "Hers to Hold" Deanna Durbin successfully and permanently completes transition from cinematic subdeb to young ladyhood. Felix Jackson, as the star's producer, clicks solidly. He gets able assistance in direction by Frank Ryan."

*—Variety*

"Deanna is more glamorous than ever."

*—Erskine Johnson, N.E.A.*

"Deanna Durbin is at her best in this latest offering, in a role that shows her to be an exciting and glamorous star. It should prove to be one of the best boxoffice grossers of all the Durbin pictures. The fans will thrill with her in her every emotion."

*—Showmen's Trade Review*

"Deanna Durbin is back with a combination of romantic gaiety and lilting voice that may well top her first screen hits . . . a new Deanna who promises audience delight."

*—Motion Picture Herald*

"Miss Durbin stands forth a fully-blossomed personality with a warmth, a poise and an assurance never before flashed by the singing star . . . A triumph for Felix Jackson, its producer, and Frank Ryan, its director."

*—Film Daily*

JOSEPH COTTEN

*to Hold*

LYN ANKERS • GUS SCHILLING • NELLA WALKER • LUDWIG STOSSEL

on a story by John D. Klorer • Directed by FRANK RYAN • **Produced by FELIX JACKSON** • Associate Producer, FRANK SHAW

# Arthur Lucas Dies In Atlanta at 61

## *Head of Lucas & Jenkins Circuit Made Houses Community Centers*

Arthur Lucas, president of the Lucas and Jenkins circuit of Georgia and the Carolinas, and a public figure in Georgia, died at his home in Atlanta last Saturday, July 17th, at the age of 61. He suffered a heart attack shortly after returning from a two-month vacation at his summer home in Point Peter, on the Georgia coast.

Burial was in West View Cemetery, Atlanta, on Tuesday, beside the body of his son, Arthur Lucas III. Services were held at the All Saints Episcopal Church, with Dr. Karl Reiland, a close friend, conducting. They were simple, in accord with Mr. Lucas' desire.

### *Paramount Officials in Honorary Escort*

Officials of Paramount Pictures, Inc., partner with Mr. Lucas in his Georgia enterprises, were among the honorary escort, including Leonard Goldenson, vice-president of Paramount; Claude Lee, director of exhibitor relations, and Leon Netter, vice-president of Paramount Theatres Service Corporation.

Other prominent industry leaders attending were R. B. Wilby, president of the Wilby-Kincey circuit; Harry G. Ballance, division manager for Twentieth Century-Fox; Grover Parsons, Atlanta exchange manager for Paramount; and Charles E. Kessnich, MGM district manager.

After a successful early career as a telephone company executive, Mr. Lucas came into the motion picture business 36 years ago, joining the Miles Brothers in the film renting agency on Broadway, New York, which was the industry's first film exchange. The office was close to the penny arcades where two other industry pioneers, Marcus Loew and Adolph Zukor, were beginning their careers.

### *Founded Exchange in His Native City*

This association was brief and in 1908 Mr. Lucas returned to his native Savannah, Ga., where many years before he had gotten his first taste of show business as a 25 cents a day usher at the old Savannah Theatre. Here he first operated the Grand and the Cozy Theatres. Again becoming interested in the distribution end of the business he founded the Savannah Film Exchange. Later he headed the Washington Film Exchange, which post he left to become field manager in the United States and Canada for the Mutual Exchange. Progressing rapidly in a swiftly developing business he later was connected with the old Triangle Company, became southern manager of Goldwyn Distributing Company, and finally rounded out his career in the distributing field as president of the Southern Division of Educational Films.

Exhibition was his first love, though, and



*ARTHUR LUCAS*

in 1921 he built the magnificent Lucas Theatre in Savannah, showplace of the South at that time and one of the first air-conditioned theatres in the country. From this cornerstone he expanded his Georgia holdings until, at the time of his death he operated with William K. Jenkins more than 50 theatres in the leading cities of Georgia.

Always interested in state and national politics he numbered many prominent political figures among his friends. Though he never held public office he served his state through the tenure of three governors as chairman of the Board of Control of State Eleemosynary Institutions, gaining national prominence for his enlightened supervision of the state hospitals for the insane.

Surviving are his wife, the former Margaret Cunningham, a daughter, Mrs. Fred Story, wife of Lt. Commander Fred Storey, USNR, a son, First Lieutenant John Lucas, winner of the Distinguished Flying Cross for his work as bombardier with the army air forces in England, and a brother, Harry Lucas, of St. Mary's Georgia.

## David H. Lindley

David Howell Lindley, 58, former legitimate actor and director of the National Broadcasting Company in Chicago, died at his home in Hamilton, Ohio, July 12th, after a long illness. He also organized and directed several civic theatre enterprises. He is survived by his father.

## Lesser Cohen

Lesser Cohen, 85, one of the first theatre operators in Oregon, who operated the Globe and Grand theatres back in 1905, died at his home in Portland July 10th, following a short illness. He operated under the name of Peoples Amusement Company.

## Arthur Byron, Actor of Stage and Screen

Arthur Byron, 71, former president of Actors Equity Association, and for 50 years an actor on stage and screen, died in Los Angeles Friday, July 16th. Funeral services were held July 19th at Wee Kirk o' the Heather, Glendale, Cal., and following his cremation his ashes were sent to his home in Maine. His age was 71.

Born of actor parents in Brooklyn, Mr. Byron was educated at St. Paul's School, Garden City, L. I., and made his first stage appearance in his father's company in 1889. Broadway saw him first in "The Butterflies" with John Drew, after Charles Frohman had brought him uptown from the People's theatre, where he was discovered in "The Plunger" in 1890. In the years that followed he played leads opposite most of the great feminine stars of the stage. His last stage appearance was in "Jeremiah" four years ago. His film career started in 1932, and he appeared in a great number of pictures.

He was an officer of the Lambs and of the Actors Fund of America. His second wife, Mrs. Katherine Keys Byron, and two daughters, survive him.

## John Anderson, New York Journal-American Critic

John Murray Anderson, drama critic of the New York *Journal American*, author and playwright, died Friday, July 16th, in St. Lukes Hospital of meningitis following an operation for sinus on July 13th. He was 46.

Recently active on the Writers War Board, Mr. Anderson was president of the New York Drama Critics Circle, author of several plays and books on the theatre and contributor of many articles on the stage to magazines. He became an assistant critic of the New York *Post* in 1920, and was drama critic of that paper from 1924 to 1928, at which time he transferred to the New York *Evening Journal*, later to become the *Journal American*.

Surviving Mr. Anderson are his widow, the former Margaret Breuning, an art critic; eight brothers, and two sisters. Burial was held July 17th at Monroe, Conn., where Mr. Anderson had his summer home.

## Jules Bledsoe, Operatic Singer and Actor

Jules Bledsoe, the Negro opera and musical comedy baritone, died unexpectedly in Hollywood July 14th following a cerebral hemorrhage, at the age of 44. Mr. Bledsoe is best known nationally for his rendition of "Ol' Man River" in "Show Boat." He recently had completed a tour of Army camps, and was making preparations for a trip to his home in Texas when stricken.

His "Show Boat" appearance was in 1927. He sang on the concert stage and in operatic roles in this country and abroad until a few years ago. He also appeared in the film version of "Show Boat" but aside from one or two stage appearances he thereafter devoted himself to grand opera and the concert stage. He also was a composer.

Born in Waco, Texas, the baritone studied at the Central Texas College and later at Columbia University, New York. He received a B.A. degree at the Chicago Musical College in 1918, continuing his voice studies here, in Rome and in Paris.

## Lawrence A. Kirkland

Lawrence A. Kirkland, renting manager of Rockefeller Center, member of the boards of Rockefeller Center, Inc., and of Radio City Music Hall, died in New York Monday, July 12th. Funeral services were held Wednesday at the Campbell Funeral Church. Death followed an illness of several months. Burial took place on the following Friday at the Kirkland home in Camden, N. J.


A SMASH SENSATION AT THE ROXY N.Y.!
THE RAINBOW
BIGGEST YET IN KANSAS CITY!
TOPS IN SPOKANE!
FOLLOWS "STORMY WEATHER" CLEAR ACROSS THE COUNTRY!
TAKES DES MOINES BY STORM!
RUNS WILD IN ST. LOUIS!
STORMY WEATHER
LENA HORNE • BILL ROBINSON • CAB CALLOWAY and his BAND
Katherine Dunham and Her Troupe • Fats Waller
Nicholas Brothers • Ada Brown • Dooley Wilson
Directed by Andrew Stone • Produced by William LeBaron
Screen Play by Frederick Jackson and Ted Koehler • Adaptation by H. S. Kraft
From an Original Story by Jerry Horwin and Seymour B. Robinson
20th CENTURY-FOX
SELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE!

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**BLONDIE FOR VICTORY:** Penny Singleton, Arthur Lake—Did exceptionally well with this picture before the holiday. Played Sunday, July 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**COMMANDOS STRIKE AT DAWN:** Paul Muni. Lillian Gish—Good title and good picture. There are a large number of Norwegians in this territory, which probably accounts for the very nice business we did on this. Many good comments. Business good. Played Saturday, Sunday, June 26, 27.—J. A. Blossom, Movietone Theatre, Fairfield, Mont. Rural and small town patronage.

**COUNTER ESPIONAGE:** Warren William, Eric Blore—Very good picture of its kind. Holds interest to the last. Book it—you'll never be sorry. Played Monday-Wednesday, July 5-7.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—Played this one so often that I've lost track. From the reception a big crowd gave it, guess I'll keep on playing it as long as they have a print. In Technicolor it would match any picture ever made.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

**RIDERS OF THE BADLANDS:** Charles Starrett, Russell Hayden—Played this on a dual bill with Jack Benny picture to good business. Played Friday, Saturday, July 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Jack Oakie, Janet Blair—A very entertaining picture that kept my crowd in good spirits. Did well at the box office against carnival and picnics. The dog act drew applause.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

## Mascot

**IN OLD SANTA FE:** Gene Autry, Ken Maynard—Although one of the older Autry pictures, did nice weekend business on dual bill. Autry has a great following.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

## Metro-Goldwyn-Mayer

**CABIN IN THE SKY:** "Rochester," Ethel Waters—This picture did an excellent business and was enjoyed by all. We were a little skeptical about it at first and almost passed it up. However, the very best people in town and almost everyone else turned out to see it.—Charles H. Richelieu, Tarpon Theatre, Tarpon Springs, Fla. General patronage.

**DR. GILLESPIE'S NEW ASSISTANT:** Lionel Barrymore, Van Johnson—This is the continuation of a popular series and is entertainment for all ages. The stories are built up around a cantankerous but kindly old doctor in a large hospital and each is a story in itself with the same supporting cast. A guest star or two, however, is introduced in each new picture. Played Saturday, Sunday, July 3, 4.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—You will get few pictures that will please all classes like this one. The old time popular songs make a hit with everybody. The picture is a story of old time vaudeville before and during the first World War and the dull moments are few and far between. I would rate this picture as near 100 per cent entertainment as we have played for a long time. Played Saturday, Sunday, June 19, 20.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

**NORTHWEST RANGERS:** James Craig, Patricia Dane—A small town natural that has the big specials beat a mile. Everybody satisfied. Played Monday-Wednesday, June 28-30.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

**OMAHA TRAIL:** James Craig, Dean Jagger—Good enough for Friday and Saturday. Played June 4, 5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**RANDOM HARVEST:** Ronald Colman, Greer Garson—This was a "swell show." Ronald Colman really did some good acting as well as Greer Garson. Many good comments. Played Wednesday, Thursday, June 23, 24.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**REUNION IN FRANCE:** Joan Crawford, Philip Dorn, John Wayne—Patrons seemed to enjoy this. Business only fair. Played Monday, Tuesday, June 21, 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**REUNION IN FRANCE:** Joan Crawford, Philip Dorn, John Wayne—We don't know whether it was the picture or the weekend holidays, but we really took a flop with this one. A few seemed to enjoy it, but it was too long and too dry to have any draw in a small town like ours. Played Sunday, Monday, July 4, 5.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Small town and rural patronage.

**STAND BY FOR ACTION:** Charles Laughton, Robert Taylor—I understand three writers were responsible for this. Oh, Alexandre Dumas—where art thou? Just fair. Played Friday, Saturday, July 2, 3.—Rudolph Coir, Coir Theatre, Herminie, Pa.

**STAND BY FOR ACTION:** Charles Laughton, Robert Taylor—Very satisfactory, both to the patrons and at the box office, although I didn't have to turn any away. The babies seemed to be the added zest. Captain Bligh is also in it, with a more pleasant expression, but the same acting. Played Thursday-Saturday, July 1-3.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

**TENNESSEE JOHNSON:** Van Heflin, Ruth Hussey—I would not recommend this picture for the general public. It is too dry and lengthy. Some few people said it was the "best" picture they had seen, but the box office receipts were very low. Good historical picture for those who like such, but not many do. Played Wednesday, Thursday, June 16, 17.—R. H. Duckett, Taloga Theatre, Tagola, Okla. Small town and rural patronage.

**TISH:** Marjorie Main, Lee Bowman—Here's a good comedy for the small town exhibitor. We had extra good business and everybody enjoyed the picture. Played Monday-Wednesday, June 28-30.—M. Bailey, Strand Theatre, Dryden, Ont., Canada. Small town patronage.

**THREE HEARTS FOR JULIA:** Ann Sothern, Melvyn Douglas—Disappointed patrons, wasted film and stars. Business poor. Played Sunday, June 20.—Miss Cleo Manry, Buena Vista Thetare, Buena Vista, Ga. Small town and rural patronage.

**WHISTLING IN DIXIE:** Red Skelton, Ann Rutherford—I think the people like these Red Skelton features just as well as Bob Hope; I know I did. He's just as good as he is on the radio. This one kept the audience laughing throughout.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

**WHISTLING IN DIXIE:** Red Skelton, Ann Rutherford—Just a fair picture to Skelton admirers. Nothing to anyone else. Very low gross on this. Played Sunday, Monday, June 27, 28.—Rudolph Coir, Coir Theatre, Herminie, Pa.

**WHISTLING IN DIXIE:** Red Skelton, Ann Rutherford—This picture is somewhat on the order of "Whistling in the Dark"; full of mystery, thrills and comedy. If they like Skelton, they will enjoy the picture. Played Saturday, Sunday, June 26, 27.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

## Paramount

**AVENGERS, THE:** Ralph Richardson, Deborah Kerr—This is another of those Norway occupation affairs, but as good as they make them. I didn't do any extra business on it, but those that saw it, liked it. I wonder if the public is developing an antipathy to these pictures. Played Monday-Wednesday, June 28-30.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

**FOREST RANGERS, THE:** Fred MacMurray, Paulette Goddard—Beautiful picture in color. Good business. Both female stars were good. Played Tuesday-Thursday, June 8-10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**GLASS KEY, THE:** Brian Donlevy, Veronica Lake, Alan Ladd—Good picture, business just average. Played Tuesday-Thursday, June 22-24.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**GLASS KEY, THE:** Brian Donlevy, Veronica Lake, Alan Ladd—Fair business for midweek considering that the plot of this feature contained not one original line. Played Wednesday, Thursday, June 30, July 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**GLASS KEY, THE:** Brian Donlevy, Veronica Lake, Alan Ladd—Good mystery story. Very few comments except from the youngsters, who said they did not like it. Probably a little farfetched for them. This Alan Ladd did very well and it looks like he will go places. Fair business. Played Saturday, Sunday, July 3, 4.—J. A. Blossom, Movietone Theatre, Fairfield, Mont. Rural and small town patronage.

**HENRY ALDRICH, EDITOR:** Jimmy Lydon, Charlie Smith—Pleased all who came. Business fair. Played Tuesday-Thursday, July 6-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**HENRY ALDRICH, EDITOR:** Jimmy Lydon, Charles Smith—Paramount has really been making some pictures with appeal to the people in rural and small town community like ours. We did very good midweek business on this Aldrich picture in spite of competition from a popular tent show that was here during the run of this picture. Radio fame, of course, pulls the crowd to see Henry Aldrich. Played Monday, Tuesday, May 31, June 1.—R. H. Duckett, Taloga Theatre, Taloga, Okla.

**LUCKY JORDAN:** Alan Ladd, Helen Walker—Drew average business. Many good comments. Played Wednesday, Thursday, June 15, 16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**NIGHT IN NEW ORLEANS:** Preston Foster, Patricia Morison—This was all right for a weekend double bill. Played Friday, Saturday, June 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**PALM BEACH STORY:** Claudette Colbert, Joel McCrea—Good enough picture but failed at the box office. Played Saturday-Monday, June 26-28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**ROAD TO MOROCCO:** Bob Hope, Bing Crosby, Dorothy Lamour—This did extra business and pleased 100 per cent. Played Saturday-Monday, June 12-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**ROAD TO MOROCCO:** Bob Hope, Bing Crosby, Dorothy Lamour—This picture brought the crowd in spite of the busy harvest season. Some saw it three times. Why can't we have more music and comedy? If the picture has what it takes, we don't have to fear competition from anything—and this one has it. Played Sunday, Monday, June 27, 28.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Small town and rural patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken, Victor Moore—Highly entertaining, but we have had just as good or better at flat rental. A couple of tumbling comics just about steal the picture. Business just fair. Played Sunday, Monday, July 4, 5.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken, Victor Moore—Disappointing on the whole. I'd been looking forward to Cass Daley for weeks, and she barely walked on and off. The hits of the show here were the two acrobats with Betty Hutton, and imagine my surprise when I couldn't even find one reference to them in the press book. Miss Goddard looked charming as always, and Hope was a treat whenever he appeared. That finale was a complete dud, though. Of course, we exhibitors should have learned long ago that these multiple-starred pictures are very apt to be "just another." That's what my patrons said going out; they seemed to think

(*Continued on following page*)

(*Continued from preceding page*)

I had tricked them. As an ordinary picture, it will pay its way; as a super, it may not. Played Monday-Saturday, July 5-10.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

**TOMBSTONE:** Richard Dix, Frances Gifford—Good Friday and Saturday picture. Played June 18, 19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

## Republic

**FLYING TIGERS:** John Wayne, Anna Lee—We gave this Republic picture "A" time. No one is sorry. Everyone liked it and said so. Played Sunday, Monday, July 4, 5.—Rudolph Coir, Coir Theatre, Herminie, Pa.

**GENTLE GANGSTER, A:** Barton MacLane, Molly Lamont—This was something that was probably made some time ago. Too awful to slip over on the public at the time but now they believe the public will accept most everything. Pass it if possible. Played Friday, Saturday, June 25, 26.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**HIT PARADE OF 1943:** John Carroll, Susan Hayward—Really a hit and I believe will do business anywhere. Give it extended playing time. Played Monday-Wednesday, July 5-7.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**IN OLD CALIFORNIA:** John Wayne, Binnie Barnes—Fair for double bill, but not too long. Played Friday, Saturday, June 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**JOHNNY DOUGHBOY:** Jane Withers, Patrick Brooks—Played Friday, Saturday, June 25, 26, to good business.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**MOUNTAIN RHYTHM:** Weaver Bros. and Elviry. Did only fair. Thought it O.K. of its type. Weavers give honest to goodness hillbilly entertainment. Played Tuesday-Thursday, July 8-10.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**PURPLE V, THE:** John Archer, Mary McLeod—Better picture than expected. Played Friday, Saturday, July 9, 10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**RIDE, TENDERFOOT, RIDE:** Gene Autry, Smiley Burnette—Am doing nice business on these Gene Autry reissues. Played Friday, Saturday, July 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## RKO Radio

**BASHFUL BACHELOR, THE:** Lum and Abner—This proved to be what the small town liked. Played Tuesday-Thursday, June 1-3.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**BIG STREET, THE:** Henry Fonda, Lucille Ball—This was just a fair picture with no comments from patrons. Business fair. Played Monday, Tuesday, June 28, 29.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**HERE WE GO AGAIN:** Fibber McGee, Edgar Bergen—I thought this O.K., but it did not bring them in as well as anticipated. Played Saturday, Sunday, June 19, 20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**HIGHWAYS BY NIGHT:** Richard Carlson, Jane Randolph—Just another picture that got by on Friday and Saturday. Played June 11, 12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**I WALKED WITH A ZOMBIE:** Frances Dee, Tom Conway—Played this on Pal Night to satisfactory business. Will please those who go in for this sort of stuff. Played Tuesday, June 29.—E. M. Frieburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Twentieth Century-Fox

**CONEY ISLAND:** Betty Grable, George Montgomery—Any kind of a musical is strictly "on the ball" here, but everybody admitted it was just another 20th-Fox play—pretty, with a plot taken from musicals of the past few years. Strictly on its merits, just fair, but what a finale!—Army Theatre No. 2, Ft. Bragg, N. C.

**DIXIE DUGAN:** James Ellison, Lois Andrews—Just a program picture which I attempted to play on Sunday. Business was poor. Played Sunday, June 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne—Ran this with a "Hopalong" instead of the accepted combination "Desert Victory." Business tops—everybody pleased. Played Sunday-Tuesday, June 27-29.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**LIFE BEGINS AT 8:30:** Monty Woolley, Ida Lupino—Not so hot. Would recommend it be passed up this year. Played Wednesday, Thursday, July 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**MANILA CALLING:** Lloyd Nolan, Carole Landis—Fair enough, but I believe Nolan is ready for something better. He always does a good job. Played Tuesday-Thursday, June 8-10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**MEANEST MAN IN THE WORLD:** Jack Benny, Priscilla Lane—Benny can't act but he draws them in. I don't know why, but he spells good business. Played Friday, Saturday, July 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**SPRINGTIME IN THE ROCKIES:** Betty Grable, John Payne—A very pleasing bit of entertainment that went over well and drew well at the box office. No complaints and plenty of pleased customers. Played Sunday, Monday, June 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**UNDYING MONSTER, THE:** James Ellison, Heather Angel—I wish I had passed this one. First two nights, business fair; last night, no business. Played Tuesday-Thursday, June 29-July 1.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

## United Artists

**CRYSTAL BALL, THE:** Paulette Goddard, Ray Milland—Didn't do very well here. Didn't seem to interest small town folk although those who saw it liked it. Played Monday, Tuesday, July 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**CRYSTAL BALL, THE:** Paulette Goddard, Ray Milland—Good show. Business only fair. Played Monday, June 14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**FALL IN:** William Tracy, Jean Porter—Our customers howled at this one. Seems as though they have improved on these streamliners. Played Sunday, Monday, July 4, 5.—H. Goldson, Plaza Theatre, Chicago, Ill.

**HOPPY SERVES A WRIT:** William Boyd, Andy Clyde—Boyd fairly popular with our people. Did fair business. Had a heat wave that held us up. Played Tuesday-Thursday, July 8-10.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**STAGE DOOR CANTEEN:** Stage and Screen Stars—This is the kind of picture that makes wars worth fighting. The only complaints heard on this one was that it made some of the boys homesick.—Army Theatre No. 2, Ft. Bragg, N. C.

## Universal

**IT COMES UP LOVE:** Gloria Jean, Ian Hunter—A dandy, entertaining little picture. The name scares a lot of people away. Gloria Jean is a swell little star and if we can keep people from reading the title before they come into the show, they go out well satisfied. Let's do away with those silly titles always given Gloria Jean pictures. Played Friday, Saturday, July 2, 3.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Small town and rural patronage.

**MISTER BIG:** Gloria Jean, Donald O'Connor—This is the kind of a picture we used to play on double features, and now look at it. As we've said before, anything musical goes. This kid O'Connor may be another Rooney minus the monkeyshines. Gloria Jean isn't just a child anymore; she's quite lovely to look at.—Army Theatre No. 2, Ft. Bragg, N. C.

**PITTSBURGH:** Marlene Dietrich, John Wayne—This was a pretty good picture with a good moral but it didn't draw for us. Would recommend it for a midweek. We played it on Sunday and Monday here. Paid too much for it in this locality. Played June 20, 21.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Small town and rural patronage.

**SIN TOWN:** Constance Bennett, Brod Crawford—Good enough, but not much draw. Played Tuesday-Thursday, June 15-17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**SPOILERS, THE:** Marlene Dietrich, John Wayne—I picked up this old picture and played it one day to nice business. Played Monday, June 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WHITE SAVAGE:** Maria Montez, Jon Hall, Sabu—Had good business on this jungle picture in Technicolor. All who came were pleased. Play it. Not much plot but the color makes up for it. Played Wednesday, Thursday, June 30, July 1.—H. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**WHO DONE IT?:** Abbott and Costello—Good enough picture but did not draw as well as I expected. Played Saturday-Monday, July 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**WHO DONE IT?:** Abbott and Costello—They don't like Abbott and Costello—so they say. They are too silly, etc. But just get one of their pictures and watch the seats fill up. They enjoy them plenty and this one was no different. Plenty of fun and foolishness, and that is what most people want these days. Played Sunday, Monday, April 4, 5.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Small town and rural patronage.

## Warner Bros.

**ACTION IN THE NORTH ATLANTIC:** Humphrey Bogart, Raymond Massey—War picture or no, this is a terrific show. Of course, it has Bogart in it, so what else can you say?—Army Theatre No. 2, Fort Bragg, N. C.

**AIR FORCE:** John Garfield, Gig Young—Here's a honey for any kind of audience. My customers said it was the best they had seen so far this year. That, boys, is music to one's ears and to the cash box.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

**CASABLANCA:** Humphrey Bogart, Ingrid Bergman—Swell show, good acting, patrons pleased, business average. Played Wednesday, Thursday, June 20, July 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—A big picture that drew a big crowd. I find that my crowd will come out for any good picture regardless of whether it is a war picture or musical. It seems that when Warners make war pictures, they know what to put in them to make them sell at the box office.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

**TRUCK BUSTERS:** Richard Travis, Ruth Ford—Mr. Warner, who is a great advocate of conservation, didn't practice what he preached when he made this. Film wasted on this production was a blow to victory. Played Wednesday, June 30.—Rudolph Coir, Coir Theatre, Herminie, Pa.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—Swell show. James Cagney had a lot of people fooled. They said he could not play this part, but they changed their minds. Business good. Played Wednesday, Thursday, June 16, 17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

## Short Features

### Metro-Goldwyn-Mayer

**BENJAMIN FRANKLIN, JR.:** Our Gang Comedies—Just fair, no comments. There is no special draw to "Gang" comedies any more.—C. A. Jordan, Opera House, Cogswell, N. D.

**LAST LESSON, THE:** Miniatures—The story of what happened in France when the German invaders took over the school system. Interesting.—C. A. Jordan, Opera House, Cogswell, N. D.

**MARINES IN THE MAKING:** Pete Smith Specialties—An interesting reel showing the training of Uncle Sam's Marines.—C. A. Jordan, Opera House, Cogswell, N. D.

**MEXICAN POLICE ON PARADE:** Fitzpatrick Traveltalks—Very good. Something different.—Rudolph Coir, Coir Theatre, Herminie, Pa.

**MIGHTY NIAGARA:** Fitzpatrick Traveltalks—One of the best travel talks we have run. Should do on any program.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

### Paramount

**500 HATS OF BARTHOLOMEW CUBBINS, THE:** Madcap Models—Another good Puppetoon from George Pal in brilliant color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**MOMENTS OF CHARM:** Headliners—Single reel ladies orchestra in Technicolor. Grand entertainment. Away above the average musical.—M. Bailey, Strand Theatre, Dryden, Ont., Canada.

**SPEAKING OF ANIMALS AND THEIR FAMILIES:** Speaking of Animals—Enjoyed by all, especially the youngsters. Hope Paramount gives us many more of this type.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont.

### RKO Radio

**DONALD'S GOLD MINE:** Walt Disney Cartoons—Not up to par.—H. Goldson, Plaza Theatre, Chicago, Ill.

**I'LL FIX IT:** Edgar Kennedy—Amusing two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**JOHNNY LONG AND ORCHESTRA:** Jamborees—Average orchestra.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**LIEUTENANT SMITH:** This Is America—Very interesting. This subject deals with the army life of a lieutenant and relates in detail how he was chosen to

(*Continued on page 70*)

# PRC PROUDLY PRESENTS

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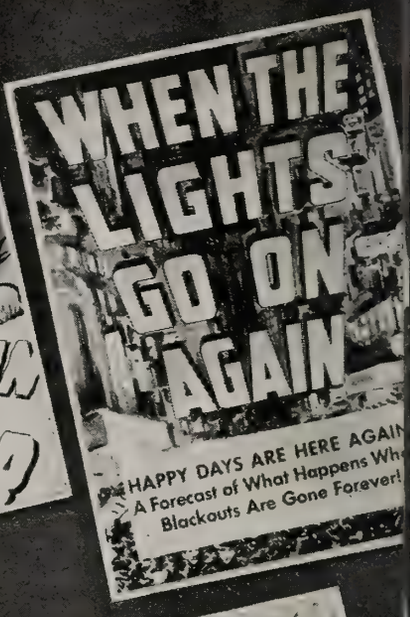


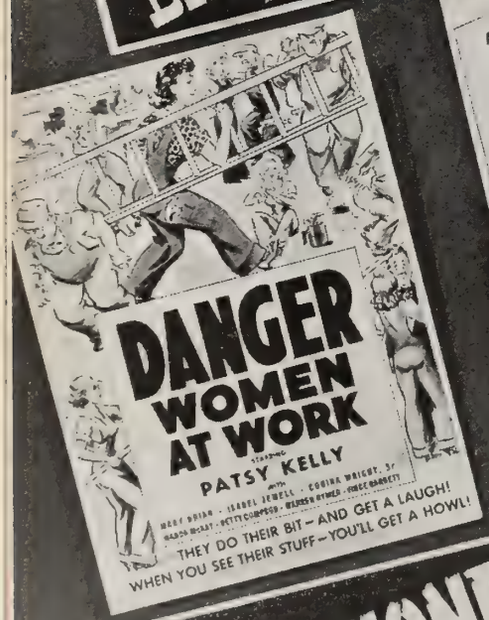










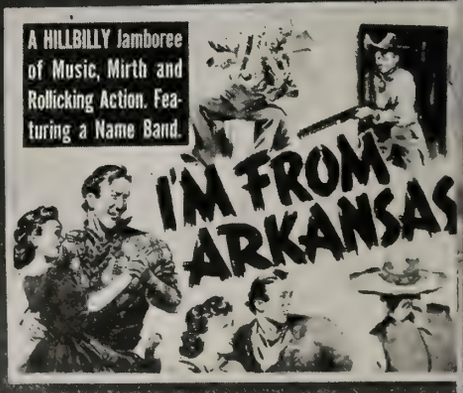


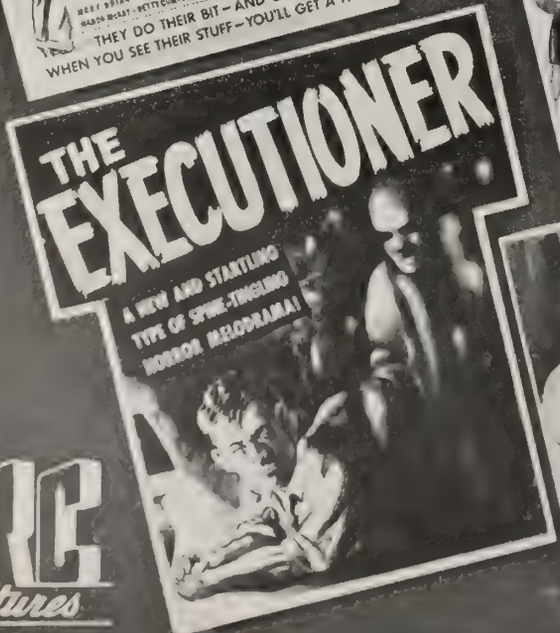










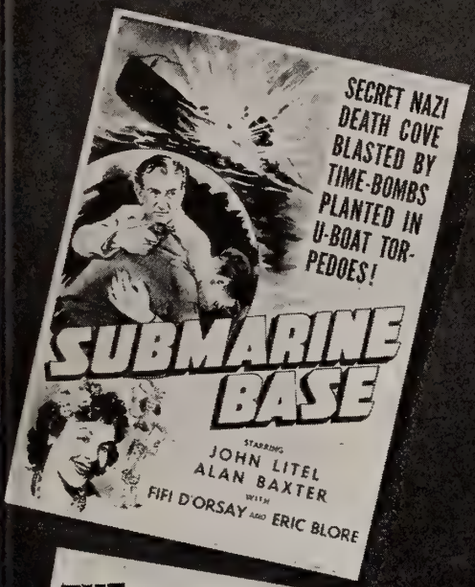






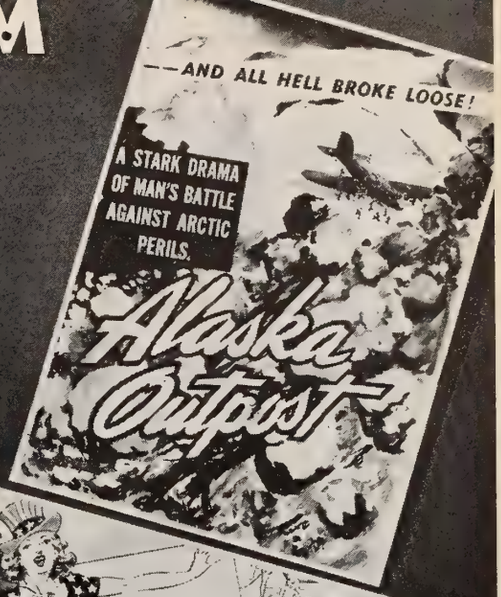

PRC Pictures

# ITS 1943-1944 PROGRAM





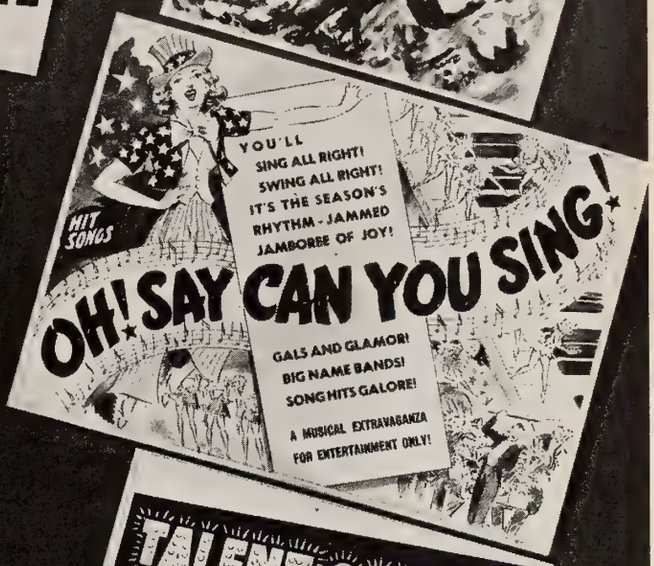


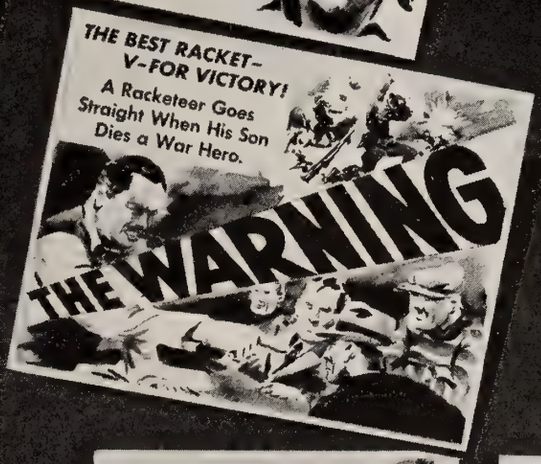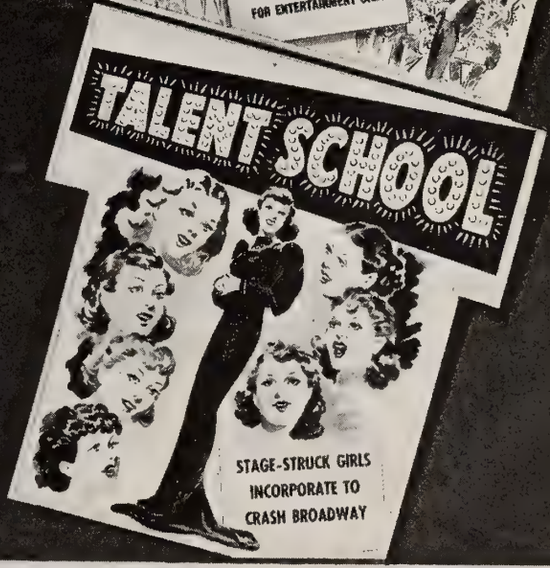








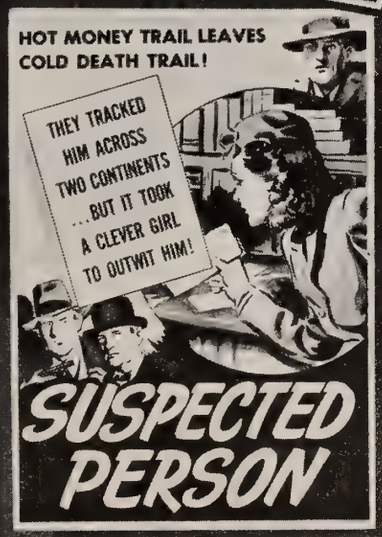





















**LEON FROMKESS**
*In Charge of Production*

(Continued from page 67)

be and how he earned the right to be a lieutenant.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont.

**MEDICINE ON GUARD:** This Is America—We are shown how the Public Health Service relocates doctors to where they are needed most. The patrons are thrown into a frenzy of delirious excitement at viewing such a film. By way of passing might we ask, Who killed Cock Robin? Exhibitors can get better film free of charge from the OWI.—Rudolph Coir, Coir Theatre, Herminie, Pa.

**PLUTO, JUNIOR:** Walt Disney Cartoons—Good cartoon in color from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**POLO PONY:** Sportscope—Average two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**VILLAGE SMITHY, THE:** Walt Disney Cartoons—Good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Twentieth Century-Fox

**INVASION:** March of Time—After you see this short you understand why the invasion process is so long and costly. This is about the best from March of Time in several months.—Army Theatre No. 2, Ft. Bragg, N. C.

**SHIPYARD SYMPHONY:** Terrytoons—Shut your eyes on any Terrytoon and the music gives it away. Where do they get that sing song rhythm? It might be a good idea to keep your eyes closed, anyway, on this.—Army Theatre No. 2, Ft. Bragg, N. C.

## Universal

**SWING THAT BAND:** Musicals — Good two-reel musical. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SWINGING BLUES:** Musicals—Entertaining two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Victory Film

**FARMER AT WAR:** Victory Film—Emphasizing the part the farmers are playing in the war. O.K.—C. A. Jordan, Opera House, Cogswell, N. D.

**RIGHT OF WAY:** Victory Film—Not much entertainment in this Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Vitaphone

**FLOP GOES THE WEASEL:** Merrie Melodies Cartoons—A fairly good color cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

**OUR AFRICAN FRONTIERS:** Broadway Brevities—Highly entertaining travelogue in Technicolor.—H. Goldson, Plaza Theatre, Chicago, Ill.

**THREE CHEERS FOR THE GIRLS:** Broadway Brevities—Somebody had a good idea here. He pulled some choice bits from yesterday's musicals and made a bang-up little short. Several stars can be recognized, including Dick Powell.—Army Theatre No. 2, Ft. Bragg, N. C.

## Serial
### Republic

**DAREDEVILS OF THE WEST:** Serial—Here is a serial that starts out like a winner.—H. Goldson, Plaza Theatre, Chicago, Ill.

## Nova Scotia Circuit Pushes Victory Gardens

The Frankhorn theatres in Nova Scotia have adopted the use of the V for victory slogan to arouse interest in another patriotic endeavor, victory gardens. The Family, Community, Dundas and Mayfair theatres are using lobby displays, newspaper advertising and screen slides to popularize the project. The alliterative slogan reads: "For vim, vigor and vitamins, vacation in a victory garden.

## Move Chicago Offices

The offices of Capitol Film Exchange, Inc., All-American News and the Producers Releasing Corporation have been combined and moved to a new address, 1327 South Wabash Ave., Chicago, on July 1st, according to an announcement by Henri Elman.

## SHORT PRODUCT PLAYING BROADWAY

*Week of July 19th*

**ASTOR**
The Lonesome Mouse.....MGM
Women in Blue.....20th Cent.-Fox
*Feature: Best Foot Forward*..MGM

**CRITERION**
Yankee Doodle Mouse.....MGM
Women in Blue.....20th Cent.-Fox
*Feature: Hers to Hold*.....Universal

**GLOBE**
The Man Killers.....Vitaphone
U. S. Service Bands.....Vitaphone
*Feature: Victory Through Air Power*.....United Artists

**HOLLYWOOD**
With Rod and Reel on Anacostia Island.....Vitaphone
Men Working Together....Columbia
*Feature: Mission to Moscow*.Warner Bros.

**MUSIC HALL**
Cloud Chasers.....RKO
Women in Blue.....20th Cent.-Fox
*Feature: The Youngest Profession*.....MGM

**PARAMOUNT**
Superman in The Mummy Strikes.....Paramount
*Feature: Dixie*.....Paramount

**RIALTO**
A Jolly Good Furlough (Popeye).....Paramount
Women in Blue.....20th Cent.-Fox
*Feature: Appointment in Berlin*.....Columbia

**ROXY**
Women in Blue.....20th Cent.-Fox
*Feature: Stormy Weather*....20th Cent.-Fox

**STRAND**
Rear Gunner.....Vitaphone
Rover's Rangers.....Vitaphone
*Feature: Background to Danger*.....Warner Bros.

## Alliance Circuit Holds "Cigarette" Benefits

Theatres of the Alliance circuit of Illinois and Indiana held midnight "cigarette benefit" shows for service men recently, at which packages of cigarettes were purchased by patrons for five cents each. In turn, they will be sent to overseas battle stations where those in the armed forces will receive them.

James Gregory was chairman of the event and Peter Panagos assistant. Advertising and film cost was paid by the circuit, while operators and others put in extra time without compensation.

## Circuit Adds Vancouver Theatre

The Hamrick-Evergreen circuit has acquired the 725-seat Hudson House theatre in Vancouver, Wash. The new manager is James Sterling, formerly assistant manager of the Music Box in Portland. The Vancouver house recently was built by Evergreen because of the many war workers in the area.

## Theatre Net Profit $4,500

The Academy of Music, municipally-owned and operated film theatre of Northampton, Mass., has reported net income for the past six months of $4,500. It has been supervised during that period by the board of trustees.

# *Attendance Hits Record Pace in San Francisco*

Theatre attendance in the war-booming San Francisco area continues at an unprecedented clip, with average grosses of previous years in total eclipse, while theatremen scramble for old houses to reopen or try to buy theatres already in operation.

The most active town in the area is Richmond, site of four shipyards. From a population of 20,000 slightly more than a year ago the place has zoomed to an estimated 160,000, with an increase in theatres from two to eight. Topping the sensational rise, the War Production Board has just approved two more theatres to care for recreational needs, granting permission to Fox West Coast circuit to build a $170,000 house on a lot formerly owned by United Artists, and approving completion of the Rio theatre, on which work was halted 10 months ago. The FWC house, in the center of the city, will seat 900. The Rio, seating 550, is owned by Richard J. Nasser, circuit operator, and Charles Peterson. It will be operated by a group headed by Ben and Jess Levin and Ellis W. Levy, all west coast theatre men.

The new setup will give FWC circuit four theatres in Richmond, with five owned by the J. Lippert Theatres, Inc. In San Francisco the deal whereby Blumenfeld Theatres was to take over the downtown Embassy has fallen through. The present operators, Daniel McLean and Lee Dibble, insisted on retaining a half interest, with a guarantee of $500 to them, and the Blumenfeld circuit considered the terms too high.

The over-crowded condition in San Francisco was revealed in a recent drive to clean out the slums of old Japtown, where more than 16,000 Negroes, mostly from Texas and Louisiana, had moved in after the evacuation of the Japs, and attracted by the good pay in shipyards. A survey revealed many cases where 30 or 40 were sleeping in cellars and abandoned stores, without sanitary facilities. Another 16,000 Negro newcomers are said to be in the city, with many more in the bay area. Nearly all are making higher wages than ever before, and spending freely for entertainment in their off hours.

An indication of business also is shown in the last two weeks' gross for Gertrude Lawrence's "Lady in the Dark," which hit $35,000 each week at the Curran theatre, an unheard-of figure in the history of the legitimate stage in San Francisco.

## Pass New Safety Rules For Omaha Theatres

A new set of safety rules for places of public assembly, an outgrowth of the Boston night club fire, have been passed in Omaha following the recommendation of them by unanimous vote of the City Council.

Final action was taken at the last council meeting and the new ordinance will become effective in October. Violators would be subject to fines up to $100 and to 90 days in jail.

The new rules place stricter regulations on fireproofing for decorations, exits, placement of fire extinguishers, posting of capacity notices and inspections by fire department officials. Free certificates of occupancy would be required to be obtained by any gathering place accommodating 50 or more persons.

## Schine Reopens Ohio House

The Schine circuit has reopened the 300-seat Princess theatre in Medina, O., for operation on Saturdays and Sundays only. It had been closed for the past four years.

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## A Manager's Problem

We think the manager will eventually prove the key man in solving the ever-increasing problem of hoodlumism. Management is not without its experiences in human psychology. Sooner or later this experience is going to assert itself and key men in the industry will probably learn that physical violence, imprisonment and propaganda films, intended to arouse patriotic response, cannot curtail a condition that has grown to such huge proportions.

The manager is already aware that present disciplinary methods have seemed to make heroes and martyrs of apprehended culprits in the eyes of their cohorts—which is apparently incentive for further acts of vandalism.

The manager knows that, by their sneaky and covert acts, the delinquents have stamped themselves as cowards. The coward fears nothing more than being shorn of his braggadocio in the presence of witnesses and, more particularly, his associates. The manager also knows that shame and humiliation heaped upon these hoodlums under conditions which offer no recourse for personal vindication, and inflicted in such manner calculated to deflate the self-importance and self-pity in the individual, will have a greater restraining influence than physical punishment.

The manager has a community obligation to fulfill as part of his responsibilities; and, because of his influence with civic and patriotic organizations, local welfare and law enforcement agencies and the press, we believe he can accomplish a real service by constantly and persistently calling attention to the logic of such psychology and the application of it locally. Ridicule is frequently a more potent weapon and in this instance may prove effective.

At any rate, the manager must realize the consequences aside from property damage that are imminent. When the Balaban & Katz circuit in Chicago pioneered in constructing the first of the modern movie cathedrals, one of their foremost difficulties was in raising the social prestige of the motion picture which enjoyed the rather dubious reputation associated with the shooting galleries and nickelodeons. B. & K. realized that the success of the new enterprise depended in some measure on being able to induce the so-called nice people to attend without fear of being molested and with the same propriety afforded the legitimate theatre.

College men, selected for exceptional appearance and background were hired and trained as ushers and, under the exemplary protection of these young gentlemen, plus the generally improved environment, the motion picture theatre was shortly on the way to its great period of expansion. During the intervening years, when service became an acknowledged part of the industry, the public was educated that the theatre was, in addition to a place of amusement and relaxation, a haven of comfort and safety.

**It is this feeling of security that is presently being jeopardized by the wave of hoodlumism that is sweeping the country. It seems inevitable that, unless management can cope with the situation, women will again be afraid to patronize or permit their children to attend, in which case the years of effort and the financial outlay expended will have been lost—and the reputation of our theatres moved back several decades.**

It is indeed a problem for the industry; it is also a community problem. But to every manager in the business—**it is a challenge and a moral obligation.**

## Tribute to a Showman

The promotion of Lamar Swift from manager of the Waycross theatre to city manager of the Lucas & Jenkins theatres in Macon is the occasion for a stirring editorial in the *Waycross (Georgia) Journal Herald.*

The article is more than mere acknowledgement of the event. It is an inspired tribute to a man who came, as many showmen do, to a town, unknown and unheard of, and who, by dint of ability, personality, application to his responsibilities, and unswerving loyalty to his company and vocation, has made an indelible impression on the community life, as a business man, friend and good citizen.

There are men in every walk of life to whom financial success represents the ultimate achievement. But, to men like Lamar Swift and other showmen who daily permeate the community activities with distinction, the esteem of their fellowmen represents personal compensation above and beyond the conception of most people. —CHESTER FRIEDMAN

# EXPLOITATION AND WAR




The 40/8 organization in Baltimore, Md., adopted "Stage Door Canteen". At the official presentation of the film and signing of the adoption papers are William K. Saxton, manager of Loew's Century theatre, Mayor T. R. McKeldin of Baltimore, Chef de Gare and two officials of 40/8 W. S. Maginnis.



Manpower shortage is no problem to manager Louis Charninsky. Here is Lou manicuring the lobby of Rialto theatre in Dallas, Tex.

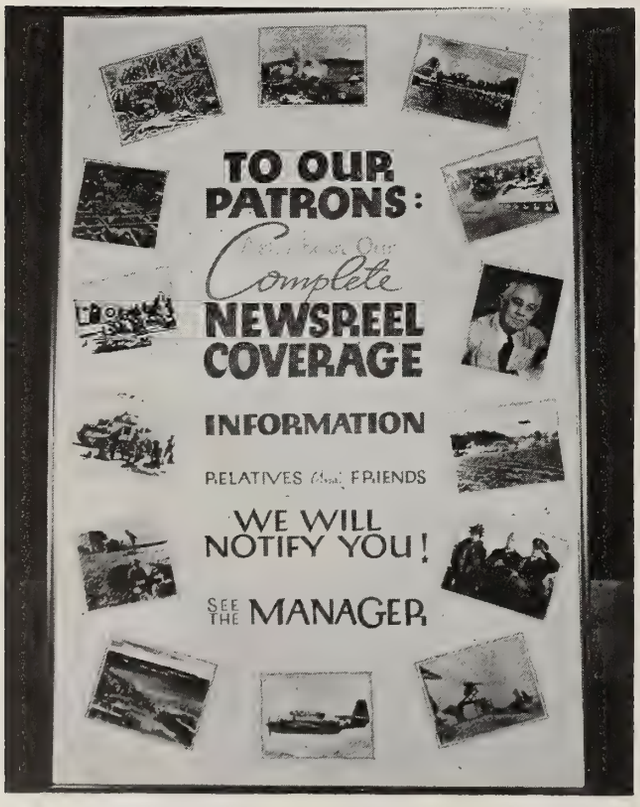
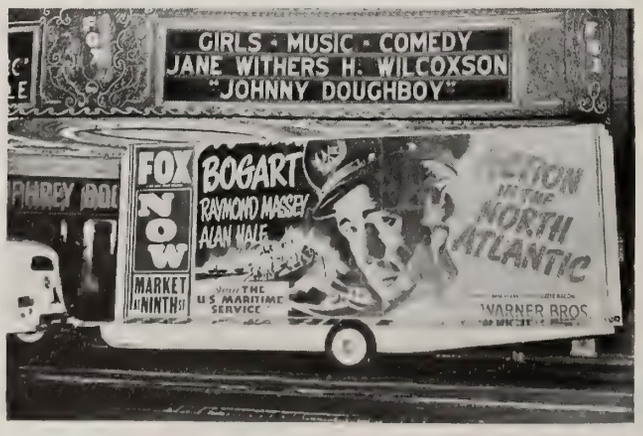



Photo by Elbridge Newhall

Eleanor Stanton sells her newsreel with stills in this attractive display at the Bloomfield theatre, Birmingham, Mich.



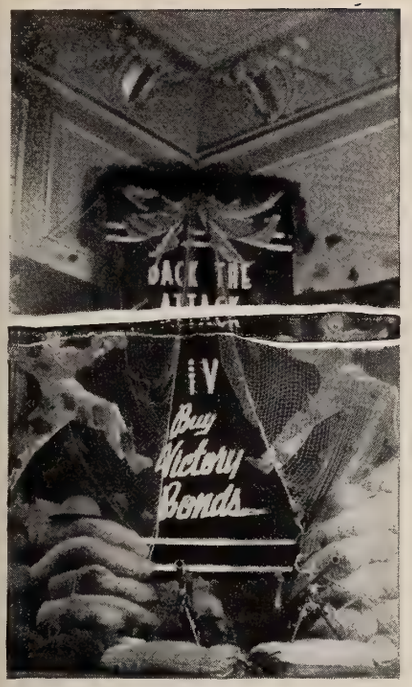

Street ballyhoo used at the Lincoln theatre, Kansas City, for premiere of "Stormy Weather".
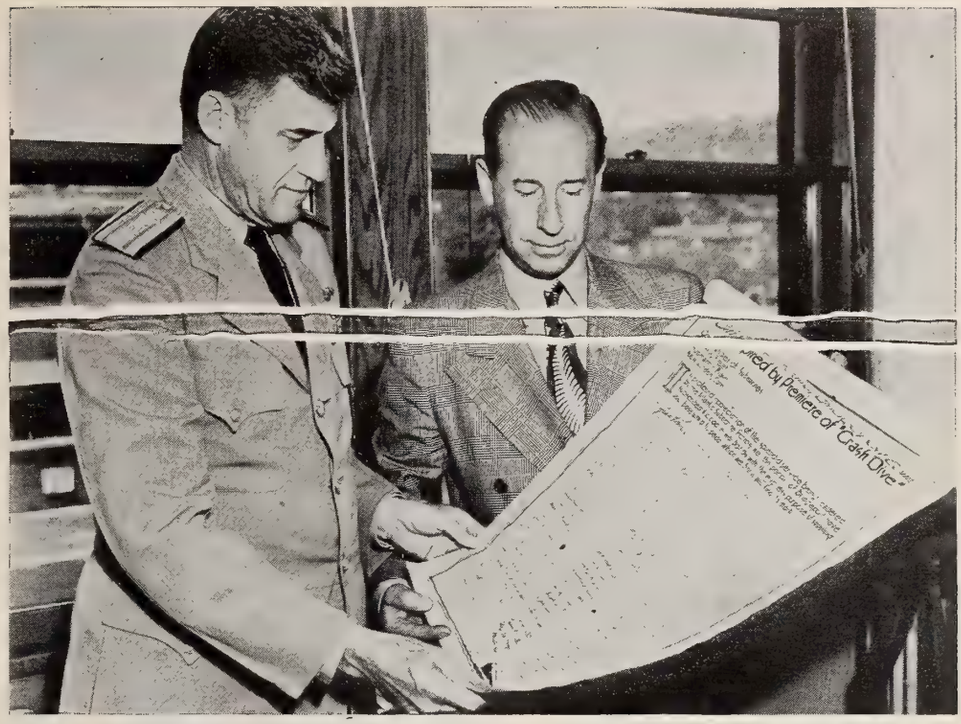



Fox theatre in San Francisco used this ballyhoo truck as part of an extensive campaign for "Action In The North Atlantic".




Sam Horowitz at the Poli-Bijou in New Haven, Conn., used this inexpensive street ballyhoo to plug "Pilot #5".




As part of a campaign to stimulate sales in Canada's "Fourth Victory Loan Drive", Gordon Carson used this effective display at the Royal theatre, Fort William, Ont.




Rear Admiral F. A. Daubin accepts two scrolls filled with names of patrons who purchased bonds while "Crash Dive" was playing at the Poli theatres in Hartford and Bridgeport. Lou Brown, advertising director for the circuit, makes the presentation.

Photo by Winter & Winter



The Suburban Twentieth Century theatre in Cincinnati has a blood donor registration depot in the lobby. Lake Jones, assistant manager, watches as registrant signs up. Lake has since signed up with Uncle Sam.



Photo by George Dorrill

Manager Al Wheeler of the Shady Oak theatre, St. Louis, visits a local academy to sell war stamps to students. A guest ticket to the theatre was given to each child who filled his book and purchased a bond.




Ed Enke, at no cost to the theatre, promoted this attractive Victory Garden which is displayed in the lobby window of the Rivoli, Hempstead, L. I., N. Y.




Paul Hudgins, manager of the Orpheum, Waco, Tex., invited the kiddies to toss chunks of copper at a Jap and collected 275 pounds of the metal for his scrap drive.

# Woman Prominent In U. D. T. RANKS

## *Houses Range from Downtown to Neighborhoods; Cover Different Runs*

by ALICE GORHAM
*Advertising and Publicity Director*
*United Detroit Theatres*

A "Show-woman" who came to a community a perfect stranger and eight months later was part and parcel of its every activity . . . with representation in every phase of civic life . . . that's the record of Eleanor Stanton, one of United Detroit Theatre's enterprising lady managers who presides over the Bloomfield theatre in Birmingham, Michigan.

In order to create goodwill in the community her theatre serves, Miss Stanton moved from Detroit to Birmingham.

As a public relations service to her patrons she instituted a newsreel service for mothers, fathers, sisters and sweethearts of boys in overseas service. A file of the boys' whereabouts is kept in the theatre office and when newsreels are shown pertaining to a particular area in which the service man is located, Miss Stanton contacts the interested party or parties and advises them when the newsreel will be shown at her theatre. Frequently a loved one far away from home has been seen in such a newsreel.

To maintain a sustained interest in her theatre Miss Stanton posts coming attraction displays in her lobby, i.e. listing many attractions as on the way. She has found this policy not only sustains interest but builds up the pictures to be shown even far into the future.

### *Active in Women's Clubs*

In the interest of Uncle Sam she has installed War Stamp Saleswomen in the lobby of the Bloomfield theatre. This has not only been a means of disposing of War Stamps for Victory but has built an inestimable amount of goodwill among the club and civic leaders of Birmingham. To this end Miss Stanton attends meetings of women's clubs and A. W. V. S. teas regularly, has attended Parent Teachers' meetings, school conferences, and on many occasions has shown special subjects to co-operate with school authorities.

Miss Stanton conducted a War Bond Sales contest for boys and girls in Birmingham, offering as prizes an official American League Baseball autographed by every member of the Detroit Tigers Ball Club; and a beautiful, handsomely dressed doll, to the boy and girl respectively selling the largest amount of bonds during the month of June. The contest accounted for the sale of $1,387.50 worth of Bonds among the small salesmen competing.

Special cartoon shows, showing of special short subjects, for adults as well as children, are a part of Miss Stanton's activity at the Bloomfield. Birmingham is a suburb of Detroit that is mainly peopled by citizens of higher than average intelligence, and the UDT manager realized there was considerable interest among these residents in out of the ordinary short subjects and special reels. As a further balance in her job of selling her theatre as a part of the community Miss Stanton has kept a careful eye on all bookings to be sure they are of the variety and type to appeal to the special tastes of her audiences. Every request is carefully considered . . . given prompt attention.




*Effective setpiece in the lobby of the Bloomfield theatre, Birmingham, Mich., calls attention to War Bond Sales contest for boys and girls.*

In addition to Miss Stanton, the circuit has other women managers including: Mary Turrill at the Madison; Jean Schmidt, Annex; Kay Breihan, Vogue; Lorna Pauls, Varsity; Grace Lubar, Norwest, and Josephine Hormel at the Rosedale. The assistants are: Marjorie Robinson and Judy Lehoy, Michigan; Dale Young and Connie LeBost, United Artists; Irene Johnson, Palms State; Betty Rein and Eleanor Santer, Broadway Capitol; Margaret Bartlow, Madison; Denice Glick and Jean McLean, Fisher; Patricia Clark, Riviera; Blanch Lesperance and Ronnie Fraser, Cinderella; Evelyn Harbs, Royal, and Edna Koth, Ramona.

## Name the Star Contest Aids "Star Spangled Rhythm"

In advance of "Star Spangled Rhythm" at Switow's Indiana, in Washington, Ind., A. J. Kalberer planted the Name the Stars contest. Running for a period of days, thumbnail cuts of the forty-seven stars in the picture were featured, and guest tickets and cash prizes were awarded to those correctly listing the stars' names, together with 25-word letter on why readers liked musical movies during wartime. Kal also landed a one-column box on the front page of the local daily, calling attention to the contest. At the conclusion of the stunt, the paper also ran the list of winners.

## "Boots and Saddles" Revival Gets All-'Round Campaign

For her revival showing of Gene Autry's "Boots and Saddles" at the Poli Strand, in Waterbury, Conn., Mollie Stickles tied in with the local News Agency for extensive exploitation on the picture through the Fawcett Publications, publishers of the Autry Comic books. A variety of smash posters, streamers and displays on all newsstands and magazine racks throughout the city was had, delivery trucks were bannered and a couple of lads in cowboy apparel paraded the streets with appropriate placards.

In connection with her date of "Corregidor," Mollie posted 50 one-sheets in vacant store windows around the city, 5,000 small envelopes with Bond copy were distributed at factories, etc., and a small corner of the lobby was used for Red Cross demonstration. Gag posters "Attention Enemy Spies" were spotted about the theatre, an Elissa Landi coiffure co-op broke in two local editions of the paper and all newsboys and soda dispensers wore "corregidor" hats.

The American Legion Drum Corps paraded to the theatre on opening night, an airbrush portrait in full color of Landi was used in the lobby in advance and special advertising with local papers, featured art layouts a week in advance.

## Mayor Proclamation Exploits "Stage Door"

"Stage Door Canteen" was given an effective exploitation campaign by Harry Greenman, of Loew's Orpheum, Boston. Special screenings were held for radio and movie critics, and also at the Chelsea Naval Hospital, resulting in feature story and art breaks in all newspapers. Through the cooperation of Mayor Francis J. Tobin, who issued a proclamation urging everyone to see "Stage Door Canteen," special cards plugging the picture were posted on all city electric light standards.

Special bulletins were issued in cooperation with the American Legion and the 40-8. Three hundred and fifty three-color two sheets were posted in all subway and elevated stations, and 10,000 heralds were distributed throughout the downtown areas a week in advance of the opening.

In addition to pennants and banners the front also carried cut-out displays. A sound machine was used to broadcast the hit tunes from the marquee in front of the house.

## Galligan Sells Harry James

Bill Galligan, recently confronted with the problem of selling two features which he considered weak, booked a Harry James short and proceeded to ballyhoo this attraction with excellent results. Bill manages the Commercial theatre, Chicago, and when "Cat People" played there recently, he dressed one of his ushers in a cat costume appropriately bannered for an effective street ballyhoo.

## Rankin Promotes Full Page

Harlan Rankin uses a full page streamer head in the local daily at Chatham, Ont., Can., to advertise his cooling system. Harlan is manager at the Centre theatre "up yonder" and promoted a full page co-op for the showing of "You Were Never Lovelier" for that engagement.

## Texas Showmen Active In Copper Drives

Ray Beall, in charge of publicity for the War Activities Committee in Texas, recently sent a manual into the field to stimulate the salvage of copper. The bulletin stressed the fact that salvage of important metals was a year-round proposition. Trailers and heralds were prepared for use in all Texas theatres and a variety of exploitation and ideas were outlined. The campaign received prompt response from Texas showmen.

In Waco, Paul Hudgins, manager at the Palace, started off with a "Copper Matinee" built around the angle of "Chunk a chunk of copper at a Jap." Paul hung a picture of Hirohito outside the theatre and the kiddies chunked their copper at the face. 275 lbs. of copper were collected from the enthusiastic children.

In San Antonio, the Uptown theatre which is managed by W. C. O'Hare, offered War Stamps and Bonds as prizes to children bringing in the greatest amount of scrap. The newspapers gave the campaign excellent publicity and local merchants paid for a full page ad.

Eight Dallas showmen pooled their resources under the direction of O. O. Cherry, city manager, and ran simultaneous matinees. Local papers featured first page stories and more than 1,200 lbs. of the precious copper were collected.

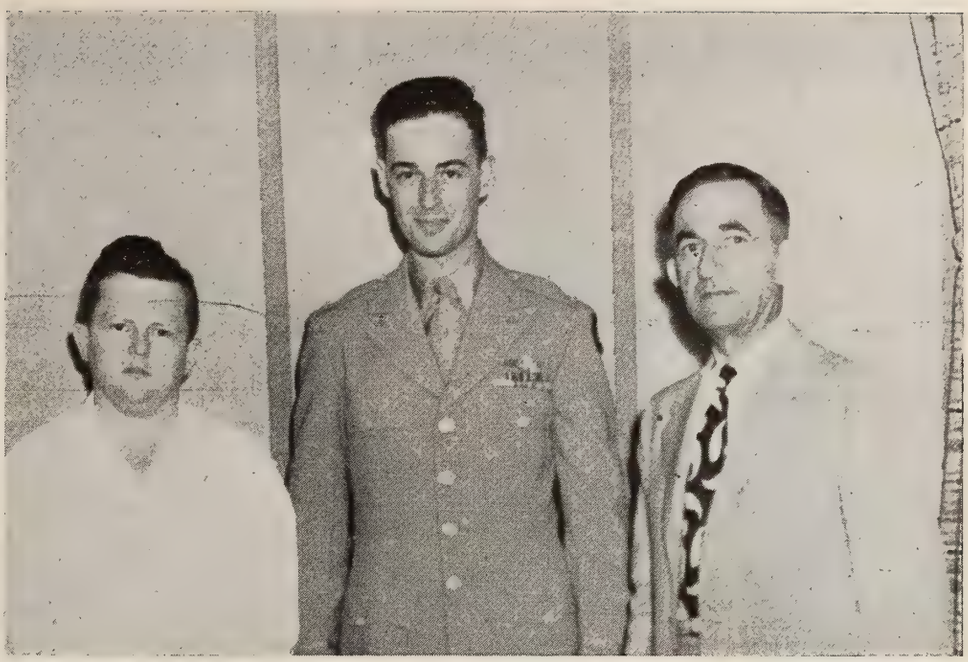
Many showmen arranged receptacles in the Powder Rooms in which women discarded their old cosmetic cases.

## St. Louis Patrons Buy Bomber

Les Kaufman, advertising head for Fanchon & Marco theatres in St. Louis, engineered a three-way tie-up between the circuit's theatres, the *Star Times* and radio station KXOX to have local citizens buy a bomber to be called "The War Spirit of St. Louis." All theatres in the circuit participated and in addition to numerous radio plugs, a daily tally of each theatre's sales was recorded in the *Star Times*. In the first 21 days of the drive, more than $182,000.00 in bonds had been subscribed for, with ten days to go.




*Harlan Rankin at the Centre, Chatham, Ont., had theatre's anniversary cake cut for I. O. D. E. Fund.*



*Ed Rowley, Jr., Lt. F. C. Altman and M. S. McCord, manager of the Robb & Rowley Pulaski theatre, in Little Rock, Ark., confer on plans for a War Bond premiere in conjunction with the showing of "Dixie".*

## Servicemen's Burlesque Arranged by Dallas

Reported as turning out highly successful was the servicemen's burlesque show arranged by David Dallas at the Wareham theatre, in Parsons, Kansas. The special show was sponsored by the local Junior Chamber of Commerce in connection with a State-wide War Bond Rally. Since many of the members of the cast were former professionals, their acts had sparkle. The makeup artist for the show was a former employe of Max Factor, and Factor donated not only the makeup that was used, but the wigs and costumes for the show. A note that was much appreciated by the audience was the fact that WAACS were used as ushers and program girls. The show was produced by the soldiers of the 46th General Hospital of Fort Riley. Items donated by local merchants were auctioned off to the highest bidders, and just prior to the performance of "All For Fun" and just after, the wives and sweethearts of the Junior Chamber of Commerce members sold bonds and stamps in the lobby.

## Arkansas Theatres Plug War Bond Campaign

Sam B. Kirby, publicity director for Malco Theatres, Inc., in Arkansas, also handles the publicity for the War Activities Commitee in that State. When it was decided by the committee to stage a "Buy a Bomber" campaign recently, Sam prepared a manual which was sent to all the theatres in the state. The manual listed numerous promotions which were carried out in various towns with excellent results. Paul Jones, city manager of the Malco theatres in Pine Bluff, staged a huge rally with prominent speakers addressing the audience. Paul promoted a full page ad in the local newspaper exploiting the campaign.

In Little Rock, Manager M. S. McCord arranged a War Bond Premiere showing for "Dixie" at the Pulaski theatre. McCord arranged for a local boy, Lieutenant F. C. Altman, home on leave, to aid in the ticket sale promotion. Lieutenant Altman, a former newspaper man and owner of numerous decorations and citations, aided materially in helping publicize the drive and in the sale of tickets. All Little Rock and North Little Rock theatres participated in a huge co-op display ad advertising the drive.

## Coat Hanger Drive Gets Break for "Frisco"

Lige Brien ran a Coat Hanger Salvage Campaign in conjunction with the showing of "Hello, Frisco, Hello" that got extra news and photo breaks for the picture at the Kenyon theatre, N. S. Pittsburgh. Lige set out to gather coat hangers for the boys at Fort Sill, Oklahoma, and when the drive was concluded, more than 2,000 of these needed accessories had been collected.

450 members of the Pittsburgh Press' Rangers and Rangerettes organization paraded across town and through the downtown area to the theatre, carrying signs plugging the picture and the Coat Hanger Matinee. In addition to the swell publicity that resulted, the *Press* ran feature stories and a photo of the parade. In all stories and photos the picture and the theatre received prominent mention and the paper extended itself to aid the Campaign. The coat hangers were shipped to Fort Sill.



# OUTSTANDING SHOWMEN

The 30 men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed in the list of outstanding showmen below. The Third Quarter of the Quigley Awards has just begun, so send along your campaigns.

RUSSELL A. BOVIM
Ohio, Columbus, Ohio

JOSEPH BOYLE
Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

SAM GILMAN
Loew's, Harrisburg, Pa.

FRED GREENWAY
Palace, Hartford, Conn.

ARTHUR GROOM
Loew's State, Memphis, Tenn.

J. D. HILLHOUSE
State, Galveston, Tex.

KEN HOEL
Harris, Pittsburgh, Pa.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

ED. J. KEARNEY
State, Syracuse, N. Y.

JAMES KING
Keith Memorial, Boston, Mass.

GEORGE LABY
Palace, Pittsfield, Mass.

LOUIS E. MAYER
Palace, Cleveland, Ohio

RITA MORTON
RKO Albee, Providence, R. I.

B. E. MURGATROYD
Rialto, Trail, B. C.

GEORGE OLSEN
Madera, Madera, Calif.

LESTER POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Loew's, Dayton, Ohio

CARL ROGERS
Granada, Cleveland, Ohio

J. G. SAMARTANO
Palace, Meriden, Conn.

H. N. SCOTT
Broad, Columbus, Ohio

ELEANOR STANTON
Bloomfield, Birmingham, Mich.

MOLLIE STICKLES
Strand, Waterbury, Conn.

DALE THORNHILL
Fox Iola, Iola, Kans.

CLARENCE WASSERMAN
Tulare, Tulare, Calif.

OTTO WHITAKER
Grandin, Roanoke, Va.

## Cohen Stages Leg Contest To Plug "Coney Island"

Lou Cohen, Loew's Poli Theatre, Hartford, Conn., staged a perfect leg contest in conjunction with the playdate of "Coney Island."

Betty Grable's well publicized legs served as the model for the local Venuses. Contest, which got generous news coverage in the local *Times* and in the *Courant,* drew a large amount of contestants.

Stunt was used opening night of the pictre and the girls paraded across the stage very decorously exposing their limbs, as the curtain was raised only about three feet. Judging was via audience applause, and the winners were selected by impartial merits. The stunt was doubly successful as it got marvelous publicity breaks and pulled extra attendance for the local premiere.

## Canning Demonstration Held at Indiana

Excellent goodwill was recently promoted by A. J. Kalberer at Switow's Indiana, in Washington, Ind., when he loaned the theatre for a morning session to the Purdue University Extension specialist for a canning school class. The local daily came through with stories.

For "Wake Island," Kal ran a series of teaser ads ahead of the opening measuring two by two inches and building up to the opening day ad which was on three columns.

## Jolley's Newspaper Breaks

Recently when Mel Jolley at the Marks theatre, in Oshawa, Ontario, played "The Powers Girl," the theatre practically dominated the page. A four-column ad was used on the picture, a three-column free scene mat was promoted, a free reader, a music store cooperative ad and a ladies wear co-op ad.

## Glase Holds Parade For "Crash Dive" Date

A military parade was promoted for the opening of "Crash Dive" at the Embassy theatre, Reading, Pa., by Paul E. Glase, manager. With the co-operation of the local Navy recruiting office, Red Cross Motor Corps, Waves, Waacs, Marines, OCD Corps and a color guard from the Veterans of Foreign Wars, Glase arranged for the parade for the opening night of the picture. The units marched to the theatre, arriving just before the beginning of the last evening show, marched down the aisle and up front. Recruiting speeches were given by Waac and Wave officers; the military units, headed by the color guard, offered a salute to the flag, with the audience then joining in for the singing of the national anthem.

## Wilson's Revival Night

Reported as being highly successful was the revival week program recently arranged by H. F. Wilson at the Regent theatre, in Brockville, Ont. From Sunday to Tuesday the show was "It Happened One Night" and "You Can't Take It With You"; Wednesday and Thursday "The Lives of a Bengal Lancer" and "Waikiki Wedding" and for Friday and Saturday "Gaucho Serenade" and "Varsity Show."

## "Action" Tied to Enrollees

The city of Buffalo was in the midst of a drive to recruit candidates for the Maritime Service when Shea's Buffalo theatre dated "Action in the North Atlantic." Charles B. Taylor, ad head, lost no time in securing a tie-up and during the showing of the picture 25 of the candidates were sworn in en masse on the stage of his theatre. The theatre garnered some fine stories in the local dailies as a result.

## Mayor's Proclamation Aids "In Which We Serve"

To help sell "In Which We Serve" at the Prince Edward theatre in Charlottetown, P. E. I., G. A. Walters, resident manager, secured a proclamation from the city Mayor's office declaring a "United Nations Naval" week during the run of the film. One of the local merchants loaned his large front window for a photo display of twenty of Charlottetown's men serving in the Royal Canadian Army.

The opening night of the picture was made very effective with a Royal Canadian Naval Guard of Honor stationed at the theatre entrance awaiting the arrival of the Lieut. Governor and other military dignitaries. Walters also used a 24-sheet cutout over his marquee and this was spotlighted so that it could be seen four blocks away. Radio spots on the local stations a week previous to the opening day also aided.

## Harris Promotes Co-op Page for "Mr. Lucky"

"Bucky" Harris, field exploitation representative for RKO in Cincinnati, recently promoted a full page of co-op ads for the date on "Mr. Lucky" at the Albee theatre there. The top of the page featured four by five-inch cuts of Cary Grant and Laraine Day in addition to a free admission offer to each person attending the show between 10 a.m. and 6 p.m. on presentation of a horseshoe. The aggregation was collected at the door and donated to the local Scrap Drive to make it "unlucky for the Axis." Each merchant's ad carried tiein copy.

## Feldman Ties Davies' Talk To "Mission to Moscow"

Learning through his Chief of Service, Jack Crowe, that Joseph E. Davies would make a speech over the NBC Blue network one evening ahead of his opening of "Mission to Moscow," Dick Feldman at the Paramount theatre, in Syracuse, bought space at the station break at 10:30 at the finish of Davies talk. A plug for the picture was landed, and since "Information Please" followed the theatre's break, Feldman felt that he hit just the kind of a select group that would be interested in seeing the picture. In addition, Dick mailed out government postcards with picture copy to his mailing list.

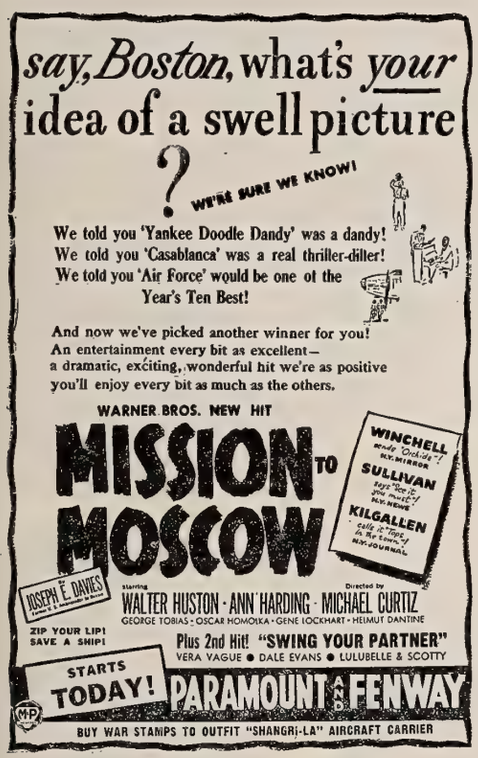
## Capitalizes on Newsreel Shot

When George Laby at the Palace theatre, in Pittsfield, Mass., recently played a newsreel which featured a shot showing a local boy demonstrating the new U. S. Army submachine gun, the fact was broadcast over station WBRK as part of their newscast all day. In addition stories were landed in the local dailies.

## Inexpensive Summer Uniforms

Since clothing is so expensive now, Bert Detwiler at the Latrobe theatre, in Latrobe, Pa., dresses his usherette staff in regular boys' white shirts with large bow ties, and slacks. The girls at the Latrobe wear blue ties and those at the Manos wear red ones. Bert says the shirts only cost ninety-five cents each, are easily laundered, and look cool and attractive.

# ATTRACTIVE DISPLAY ADS




In Boston, Mass., the Mullin & Pinanski theatres used the supplementary ads Warners provided to stress the entertainment value in "Mission to Moscow". Harry Browning handles the advertising for the circuit.




Out in Hollywood the Palace theatre sold "Bombardier" with special emphasis on the Japanese danger from American bombers. The "Shangri-La" bond campaign was a direct tie-in.




Originality was the keynote of display ads used at the Music Box, in Portland, Oregon. The ads were from pen of Earl Hunt.

# ROUND TABLE VISITORS

MAURICE CREW has been appointed manager of the Tri-States Paramount theatre, at Waterloo, Ia., replacing Kermit Carr, who goes into the Army. Everett Peterson, formerly manager of the circuit's Uptown, in Des Moines, has replaced Crew at the Strand, in Waterloo, while George W. Lawson, former assistant manager at the Paramount, has gone to the Uptown.

MRS. GLENN SCHWARTZ is being transferred to succeed her husband as manager of the State theatre, in Elkhart, Ind. He is going into the Army.

JAMES J. KELLY has been named relief manager for the RKO-Paramount-Comerford pool of five houses, in Rochester. He was formerly with the Kellet circuit, in Oneida.

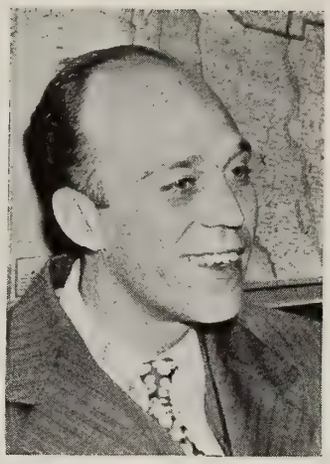
RALPH PORTER is the new assistant manager to J. E. M. Curley, at the Ritz theatre, in Albany, N. Y., succeeding Ray Arnold.

E. M. OROWITZ, Hollywood publicist who recently joined the Varbalow theatre circuit, has been appointed film booker for the chain, covering a string of houses in Camden and the Southern New Jersey territory.

DAVE PERKINS has succeeded Vincent Aldert as manager of the Paramount theatre, in Brattleboro, Vt. The latter has been inducted into the Army.

ALFRED SIMON is now house and assistant manager of RKO's Boston theatre, Boston.

BRUCE GODCHAUX has been made manager of the Ridge theatre, in Chicago.



*Al O'Camp, RKO Pictures field representative in Seattle and Portland.*



All Photos by Staff Photographer

*Mr. and Mrs. Murray Lafayette enjoy a hearty laugh. Murray is with Warner Bros. and manages the Haven theatre at Olean, N. Y.*



*Mr. and Mrs. Harry Biederman from Kansas City. Harry is manager at the Fox-Isis theatre, where G. S. Eyssel, director of the Radio City Music Hall, started.*



*Visiting member from Waverly, Mass., is Max Silverwatch of Warners' Strand.*



*Vincent Aldert, an active member from the Paramount, Brattleboro, Vermont, calls to bid adieu as he leaves for service with Uncle Sam.*

## HAPPY BIRTHDAY

**July 26th**
David Kaplan
Arthur L. Reuter
Harry Hofmann
David A. Titleman
W. F. Borns
Edward Ornstein
James Estes
Juanita Jones
Larry Green

**27th**
Waldo Chandler
Samuel Goldman
Forrest Justus
Peter Panagos
Harry Margolesky
Bud Kornblite

**28th**
Verne E. McIntyre
John J. Madden
Leonore Pierce
Allen E. Gardner
Harold M. Lissner
Robert H. Page
L. C. Lampo
James W. Dooley
Paul Frost

**July 29th**
George C. Meeser
John Heggie
Ralph L. Tully
Benjamin De Dici
Herman Clayton
Jack Eugene
James S. Taylor

**30th**
Frank S. Mickley
C. Ervine Stone
Frederick D. King
Jack Fields
Ralph N. Goodoll
Vaughn L. Harmon
Jae Rollins

**31st**
Bob Sprowl
Herman M. Addison

**August 1st**
A. H. Cohen
Benjamin Feldman
J. G. Haney
James Snyder
C. Hays Foster
David Schaefer
Les Pugsley
Albert A. Sack

MEL CONHEIM, formerly manager of the Warner Strand theatre, Albany, and recently transferred to the Lincoln theatre, Troy, is now managing Warner's Diana, at Medina, N. Y.

JOSEPH KLEIN becomes manager of the Crown theatre, in New London, Conn.

BEN SEIGEL is back at the Whalley theatre, in New Haven, after seeing active service in the Pacific.

JACK GOLDMAN, former manager of Warner's Keith theatre, in Philadelphia, has been named manager of the circuit's Victoria theatre, also a dowtown house, replacing Mickey Kipple, who left to join a theatre circuit in New York.

HENRY KLAUS, former assistant manager at the M & P Paramount theatre, in Boston, has been promoted to manager of the M & P theatre. Burt Sanders, formerly of the M & P Shawmut theatre, Boston, is now manager of the circuit's Humboldt.

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.**

## ACTION IN THE NORTH ATLANTIC (W.B.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $862,623 |
| Comparative Average Gross | 780,350 |
| Over-All Performance | 110.6% |

BALTIMORE—Stanley, 1st week . . . . . 125.1%
BALTIMORE—Stanley, 2nd week . . . . . 108.1%
BOSTON—M & P Metropolitan, 1st week . . 126.9%
(DB) It's a Great Life (Col.)
BOSTON—M & P Metropolitan, 2nd week . . 115.3%
(DB) It's a Great Life (Col.)
BUFFALO—Buffalo . . . . . 105.3%
BUFFALO—Hippodrome, MO, 1st week . . . 103.3%
CINCINNATI—RKO Palace . . . . . 105.6%
CINCINNATI—Keith's, MO, 1st week . . . 80.3%
DENVER—Denver . . . . . 175.0%
(DB) Redhead from Manhattan (Col.)
DENVER—Esquire . . . . . 150.0%
(DB) Redhead from Manhattan (Col.)
INDIANAPOLIS—Indiana . . . . . 116.8%
(DB) All By Myself (Univ.)
LOS ANGELES—W. Hollywood, 1st week . 134.2%
LOS ANGELES—W. Hollywood, 2nd week . 100.0%
LOS ANGELES—W. Hollywood, 3rd week . 82.9%
LOS ANGELES—W. Downtown, 1st week . 121.8%
LOS ANGELES—W. Downtown, 2nd week . 99.3%
LOS ANGELES—W. Downtown, 3rd week . 87.8%
LOS ANGELES—W. Wiltern, 1st week . . 137.8%
LOS ANGELES—W. Wiltern, 2nd week . . 109.2%
LOS ANGELES—W. Wiltern, 3rd week . . 87.4%
MILWAUKEE—Warner's . . . . . 191.3%
(DB) Ladies' Day (RKO)
NEW YORK—Strand, 1st week . . . . . 140.0%
(SA) Cab Calloway, Dooley Wilson and others
NEW YORK—Strand, 2nd week . . . . . 137.5%
(SA) Cab Calloway, Dooley Wilson and others
NEW YORK—Strand, 3rd week . . . . . 112.5%
(SA) Cab Calloway, Dooley Wilson and others
NEW YORK—Strand, 4th week . . . . . 105.0%
(SA) Cab Calloway, Dooley Wilson and others
NEW YORK—Strand, 5th week . . . . . 85.0%
(SA) Cab Calloway, Dooley Wilson and others
NEW YORK—Strand, 6th week . . . . . 75.0%
(SA) Cab Calloway, Dooley Wilson and others
PHILADELPHIA—Mastbaum, 1st week . . 150.6%
PHILADELPHIA—Mastbaum, 2nd week . . 89.9%
PHILADELPHIA—Mastbaum, 3rd week . . 83.5%
PHILADELPHIA—Arcadia, MO, 1st week . 118.7%
PITTSBURGH—Stanley . . . . . 75.7%
PITTSBURGH—Warner, MO, 1st week . . . 92.8%
(DB) All by Myself (Univ.)
PITTSBURGH—Ritz, MO, 2nd week . . . . 109.0%
SAN FRANCISCO—Fox, 1st week . . . . . 139.7%
(DB) Johnny Doughboy (Rep.)
SAN FRANCISCO—Fox, 2nd week . . . . . 112.7%
(DB) Johnny Doughboy (Rep.)
SEATTLE—Orpheum, 1st week . . . . . 133.3%
(DB) Sarong Girl (Mono.)
SEATTLE—Orpheum, 2nd week . . . . . 106.6%
(DB) Sarong Girl (Mono.)
ST. LOUIS—Amabassador . . . . . 111.5%
(DB) All By Myself (Univ.)
ST. LOUIS—Fox . . . . . 98.0%
(DB) All by Myself (Univ.)
ST. LOUIS—Missouri, MO, 1st week . . . 101.4%
(DB) All by Myself (Univ.)
WASHINGTON—Earle, 1st week . . . . . 109.0%
(SA) Bob Dupont, 3 Kings
WASHINGTON—Earle, 2nd week . . . . . 72.2%
(SA) Bob Dupont, 3 Kings
WASHINGTON—Metropolitan, MO, 1st week 123.0%

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## BATAAN (M-G-M)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $486,130 |
| Comparative Average Gross | 429,000 |
| Over-All Performance | 113.3% |

BALTIMORE—Century, 1st week . . . . . 116.4%
BALTIMORE—Century, 2nd week . . . . . 82.1%
BOSTON—Loew's Orpheum . . . . . 139.5%
(DB) Let's Have Fun (Col.)
BOSTON—Loew's State . . . . . 142.8%
(DB) Let's Have Fun (Col.)
BUFFALO—Buffalo . . . . . 101.2%
(DB) The Mysterious Doctor (WB)
CLEVELAND—Loew's State. . . . . 150.3%
CLEVELAND—Loew's Stillman, MO, 1st week 93.7%
INDIANAPOLIS—Loew's . . . . . 173.9%
KANSAS CITY—Midland . . . . . 133.3%
(DB) Let's Have Fun (Col.)
LOS ANGELES—Chinese . . . . . 101.4%
(DB) Stranger in Town (M-G-M)
LOS ANGELES—Ritz . . . . . 84.6%
(DB) Stranger in Town (M-G-M)
LOS ANGELES—Loew's State . . . . . 97.5%
(DB) Stranger in Town (M-G-M)
MILWAUKEE—Palace, 1st week . . . . . 131.2%
(DB) Two Senoritas from Chicago (Col.)
MILWAUKEE—Palace, 2nd week . . . . . 97.3%
(DB) Two Senoritas from Chicago (Col.)
MINNEAPOLIS—Orpheum . . . . . 133.3%
NEW HAVEN—Loew's Poli . . . . . 118.2%
(DB) Taxi Mister (UA)
NEW HAVEN—College, MO, 1st week . . . 88.2%
(DB) Taxi Mister (UA)
NEW YORK—Capitol, 1st week . . . . . 134.0%
(SA) Bob Allen's Orchestra, William Gargan and others
NEW YORK—Capitol, 2nd week . . . . . 120.0%
(SA) Bob Allen's Orchestra, William Gargan and others
NEW YORK—Capitol, 3rd week . . . . . 80.0%
(SA) Bob Allen's Orchestra, William Gargan and others
PITTSBURGH—Penn . . . . . 111.7%
PROVIDENCE—Loew's State, 1st week . . 127.8%
(DB) Young and Willing (UA)
PROVIDENCE—Loew's State, 2nd week . . 101.5%
(DB) Young and Willing (UA)
SEATTLE—Fifth Avenue . . . . . 82.1%
(DB) Salute for Three (Para.)
SEATTLE—Blue Mouse, MO, 1st week . . 105.6%
(DB) Salute for Three (Para.)
TORONTO—Loew's . . . . . 79.1%
TULSA—Ritz . . . . . 140.0%
TULSA—Majestic, MO, 1st week . . . . . 160.0%
WASHINGTON—Loew's Palace, 1st week . 111.1%
WASHINGTON—Loew's Palace, 2nd week . 81.8%

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## BOMBARDIER (RKO)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $440,000 |
| Comparative Average Gross | 394,250 |
| Over-all Performance | 111.6% |

BALTIMORE—Hippodrome, 1st week . . . 115.6%
(SA) Sibyl Bowman, Masters & Rollins, others
BALTIMORE—Hippodrome, 2nd week . . . 106.2%
(SA) Dick Buckley, Tommy Trent's Puppets, others
BOSTON—Keith's Memorial, 1st week . . . 119.6%
(DB) All By Myself (Univ.)
BOSTON—Keith's Memorial, 2nd week . . . 95.6%
(DB) All By Myself (Univ.)
BUFFALO—20th Century, 1st week . . . . 143.2%
(DB) Prelude to War (WAC)
BUFFALO—20th Century, 2nd week . . . . 62.5%
(DB) Prelude to War (WAC)
CINCINNATI—RKO Palace . . . . . 97.5%
CINCINNATI—RKO Lyric, MO, 1st week . . 80%
CLEVELAND—Warner's Hippodrome, 1st week . . . . . 142.8%
CLEVELAND—Hippodrome, 2nd week . . . 83.3%
INDIANAPOLIS—Indiana . . . . . 112.1%
(DB) Two Weeks to Live (RKO)
INDIANAPOLIS—Lyric, MO, 1st week . . 104.6%
(DB) Two Weeks to Live (RKO)
KANSAS CITY—Orpheum, 1st week . . . 114.5%
(DB) Gildersleeve's Bad Day (RKO)
KANSAS CITY—Orpheum, 2nd week . . . 78.1%
(DB) Gildersleeve's Bad Day (RKO)
LOS ANGELES—Hillstreet . . . . . 118.9%
(DB) She Has What It Takes (Col.)
LOS ANGELES—Pantages . . . . . 138.0%
(DB) She Has What It Takes (Col.)
NEW HAVEN—Loew's Poli . . . . . 80.6%
(DB) Gildersleeve's Bad Day (RKO)
NEW HAVEN—College, MO, 1st week . . 72.3%
(DB) Gildersleeve's Bad Day (RKO)
NEW YORK—Criterion, 1st week . . . . . 143.8%
NEW YORK—Criterion, 2nd week . . . . 102.8%
OMAHA—Brandeis . . . . . 128.4%
(DB) She Has What It Takes (Col.)
PHILADELPHIA—Stanton, 1st week . . . 171.0%
PHILADELPHIA—Stanton, 2nd week . . . 122.8%
PITTSBURGH—Stanley . . . . . 83.3%
PROVIDENCE—RKO Albee, 1st week . . . 159.3%
(DB) Follow the Band (Univ.)
PROVIDENCE—RKO Albee, 2nd week . . 98.9%
(DB) Follow the Band (Univ.)
SAN FRANCISCO—Golden Gate, 1st week . 110.3%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 96.8%
(SA) Vaudeville
ST. LOUIS—Fox . . . . . 130.7%
(DB) Song of Texas (Rep.)
ST. LOUIS—Ambassador . . . . . 107.4%
(DB) Song of Texas (Rep.)
ST. LOUIS—Missouri, MO, 1st week . . . . 130.4%
(DB) Coney Island (20th-Fox)

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## STAGE DOOR CANTEEN (U.A.)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $601,880 |
| Comparative Average Gross | 400,050 |
| Over-all Performance | 150.4% |

BALTIMORE—Century, 1st week . . . . . 164.2%
BALTIMORE—Century, 2nd week . . . . . 121.4%
BOSTON—Loew's Orpheum, 1st week . . . 139.5%
BOSTON—Loew's Orpheum, 2nd week . . . 90.6%
BOSTON—Loew's State . . . . . 162.3%
BUFFALO—Great Lakes, 1st week . . . . 174.8%
BUFFALO—Great Lakes, 2nd week . . . . 123.0%
CINCINNATI—RKO Palace, 1st week . . . 150.4%
CINCINNATI—RKO Palace, 2nd week . . . 109.7%
CINCINNATI—RKO Capitol, MO, 1st week . 111.9%
INDIANAPOLIS—Loew's, 1st week . . . . 168.4%
INDIANAPOLIS—Loew's, 2nd week . . . . 108.7%
MILWAUKEE—Warner . . . . . 182.2%
MONTREAL—Orpheum . . . . . 171.4%
NEW HAVEN—Roger Sherman, 1st week . . 156.2%
NEW HAVEN—Roger Sherman, 2nd week . 117.1%
NEW HAVEN—Roger Sherman, 3rd week . 98.3%
NEW YORK—Capitol, 1st week . . . . . 140.0%
(SA) Phil Spitalny's Orchestra
NEW YORK—Capitol, 2nd week . . . . . 168.0%
(SA) Phil Spitalny's Orchestra
NEW YORK—Capitol, 3rd week . . . . . 190.0%
(SA) Phil Spitalny's Orchestra
PHILADELPHIA—Mastbaum . . . . . 159.8%
ST. LOUIS—Loew's State, 1st week . . . . 167.7%
ST. LOUIS—Loew's State, 2nd week . . . . 127.3%

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## BACKGROUND TO DANGER (W.B.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $285,530 |
| Comparative Average Gross | 225,900 |
| Over-all Performance | 126.3% |

BALTIMORE—Stanley . . . . . 111.4%
INDIANAPOLIS—Circle . . . . . 90.0%
(DB) Chatterbox (Rep.)
LOS ANGELES—Warner's Downtown . . . 136.8%
LOS ANGELES—Warner's Hollywood . . . . 130.0%
LOS ANGELES—Warner's Wiltern . . . . 139.4%
NEW YORK—Strand, 1st week . . . . . 150.0%
(SA) Hal McIntyre's Orchestra and others
NEW YORK—Strand, 2nd week . . . . . 125.0%
(SA) Hal McIntyre's Orchestra and others
PHILADELPHIA—Stanley, 1st week . . . . 142.4%
PHILADELPHIA—Stanley, 2nd week . . . . 74.3%
PITTSBURGH—Stanley . . . . . 146.4%
(SA) Bonita Granville, Abe Lyman's Orch.
PROVIDENCE—Majestic . . . . . 115.3%
(DB) Gals, Incorporated (Univ.)
PROVIDENCE—Carlton, MO 1st week..... 112.1%
(DB) Gals, Incorporated (Univ.)
SEATTLE—Orpheum . . . . . 96.6%
(DB) Gildersleeve's Bad Day (RKO)

# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York**

## NEW EQUIPMENT

SUPER QUALITY 868 PHOTOCELLS, $4.95; Bausch-Lomb 6" Series II lenses, $29.50; 1000 watt stereopticons, $35; 500 watt baby spots, $9.75; Superior Atlas 1942 projector mechanisms, $595; Presto automatic changeovers, pair, $55.75; 16mm. 1600' reels, $2.55. Late Summer Bargain Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

UNDERWRITERS APPROVED QUART FIRE extinguishers, $11.25; automatic enclosed rewinders, less motor, $59.50; Trubluelite shutters, Simplex front, rear or Powers, each $4.95; ticket boxes 40" high with sliding door and hopper, less glass, $12.95. Ask for Rem-7 Late Summer Jubilee Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

## HELP WANTED

WANTED EXPERIENCED PROJECTIONIST TO act as assistance to chief projectionist. Must be sober and reliable. Capable handling advertising matter. Draft exempt and capable becoming chief projectionist. Non-union, small town, independent theatre. Advise salary expected and when can report first letter. BOX 1653, MOTION PICTURE HERALD.

MALE AND FEMALE ASSISTANT MANAGERS wanted for Brooklyn and Long Island theatres. State experience and draft status. BOX 1656, MOTION PICTURE HERALD.

WE ARE OFFERING TO A FEW MARRIED projectionists between 25 and 40 an opportunity to work for good wages in a theatre equipment factory now engaged in war production. If these men do their work well and learn equipment thoroughly, they will be added to the company's sales organization in the post-war period. Write your qualifications and we will respond promptly. BOX 1658, MOTION PICTURE HERALD.

## THEATRES

FOR SALE $6,000 THEATRE IN SMALL NORTHern New Mexico town. Completely isolated district but adjoining farms and ranching district to draw from. Operating now only four days per week. Building leased. equipment fair. Shortage of help keeps it from operating full time. Owner lives in another state and can't look after it. BOX 1660, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

## USED EQUIPMENT

1/3 TON REFRIGERATING 110-V d. c. ROOM cooler, $37.50; three unit Simplex ticket machine, $345; air washer spray nozzles, $1.25; soda-acid, Foamite 2½ gallon fire extinguishers, $20; thousand watt spotights on stands, $29.50; dimmers from $9.95; rebuilt Imperial vacuum cleaner, $14.95. Late Summer Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## POSITIONS WANTED

THEATRE EXECUTIVE, 38, WESTERNER, COLlege graduate, 13 years' experience buying, booking and directing operation of independent stage and screen theatres in Boston area, desires to move to a milder winter climate, in South, West or California. Seeking management or publicity direction of independent circuit or the operation of a Class A house with a good salary bonus arrangement and a future based on results. BOX 1657, MOTION PICTURE HERALD.

## WANTED TO BUY

TICKET REGISTERS AND CHANGE MACHINES —all models. Give details. BOX 1644, MOTION PICTURE HERALD.

ANYTHING IN 16MM. OR 35MM. SOUND PROjectors, rectifiers, generators, sound equipment. BOX 1654, MOTION PICTURE HERALD.

TWO POWER'S 6-B STANDS COMPLETE WITH magazines and takeups. BOX 1659, MOTION PICTURE HERALD.

PIPE ORGAN—STATE PRICE AND GIVE DEtails. W. L. ADAMS, Claxton, Ga.

## BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

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THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

# *20th-Fox Stock Oversubscribed In Few Hours*

Within a few hours after offering 665,715 shares of Twentieth Century-Fox Film Corporation $1.50 no-par convertible cumulative preferred stock at $33.50 a share last Monday, Lehman Brothers and Blyth & Company, Inc., leading a nationwide underwriting group, announced the offering had been oversubscribed and the books closed.

The shares offered had been owned by the Chase National Bank of the City of New York, and represented approximately 73 per cent of the 905,081 shares issued and outstanding as of July 13, 1943. The corporation will not receive any proceeds from the sale.

The $1.50 preferred stock is convertible into common stock on the basis of 1¼ shares of common for each share of preferred, and is callable on 45 days' notice at $35 and accrued dividends. Conversions can be made up to within five days of the date of redemption. The $1.50 preferred is also entitled to the benefit of an annual retirement fund equal to five per cent of consolidated net earnings after deducting an amount equal to the full cumulative dividend requirements on such stock for the year.

In addition to 905,081 shares of $1.50 convertible preferred stock, the company has outstanding 1,742,000 shares of no-par common and 100,000 shares of $4.50 dividend prior preferred sold recently in connection with the purchase of control of National Theatres Corporation from the Chase National Bank.

Among the major banking companies included in the group of 122 investment units making the offering were: Hayden, Stone & Company; Union Securities Corporation; White, Weld & Company; Eastman, Dillon & Company; Glore, Forgan & Company; Goldman Sachs & Company; Hallgarten & Company; Harriman, Ripley & Company, Inc.; Hemphill, Noyes & Company; Hornblower & Weeks; Kidder, Peabody & Company; Lazard Freres & Company; Smith Barney & Company; Stone & Webster and Blodget, Inc., and Wertheim & Company.

## National Decency Legion Gives Two "B" Ratings

The National Legion of Decency this week gave "B" (Objectionable in Part) classifications to Warners' "The Constant Nymph" and Paramount's "For Whom the Bell Tolls." In all, the Legion reviewed six films. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Hers to Hold" and "Silver Spurs." Class A-2, Unobjectionable for Adults: "Appointment in Berlin" and "So Proudly We Hail." Class B, Objectionable in Part: "The Constant Nymph" and "For Whom the Bell Tolls."

The Legion described the "Constant Nymph" as "reflecting the acceptability of divorce," and concerning "For Whom the Bell Tolls," stated: "The story is set against the background of the recent Spanish Civil War," also noting in its findings "excessive brutality."

## Navy Promotes Thomas Orchard

Thomas Orchard, formerly assistant to Louis de Rochemont, March of Time producer, last week was promoted to lieutenant commander in the Navy. At the present time he is engaged in making films for the Industrial Incentive Division of the Navy.

## Dr. Harvey R. DeBra Dies

Dr. Harvey R. DeBra, father of Arthur De Bra, MPPDA executive, died at his home in Syracuse, N. Y., at the age of 82, on Wednesday, July 14th.

# MOTION PICTURE HERALD

# Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION



BEGINNING:


**Methods in Management**
A DEPARTMENT FOR BEGINNERS Page 86

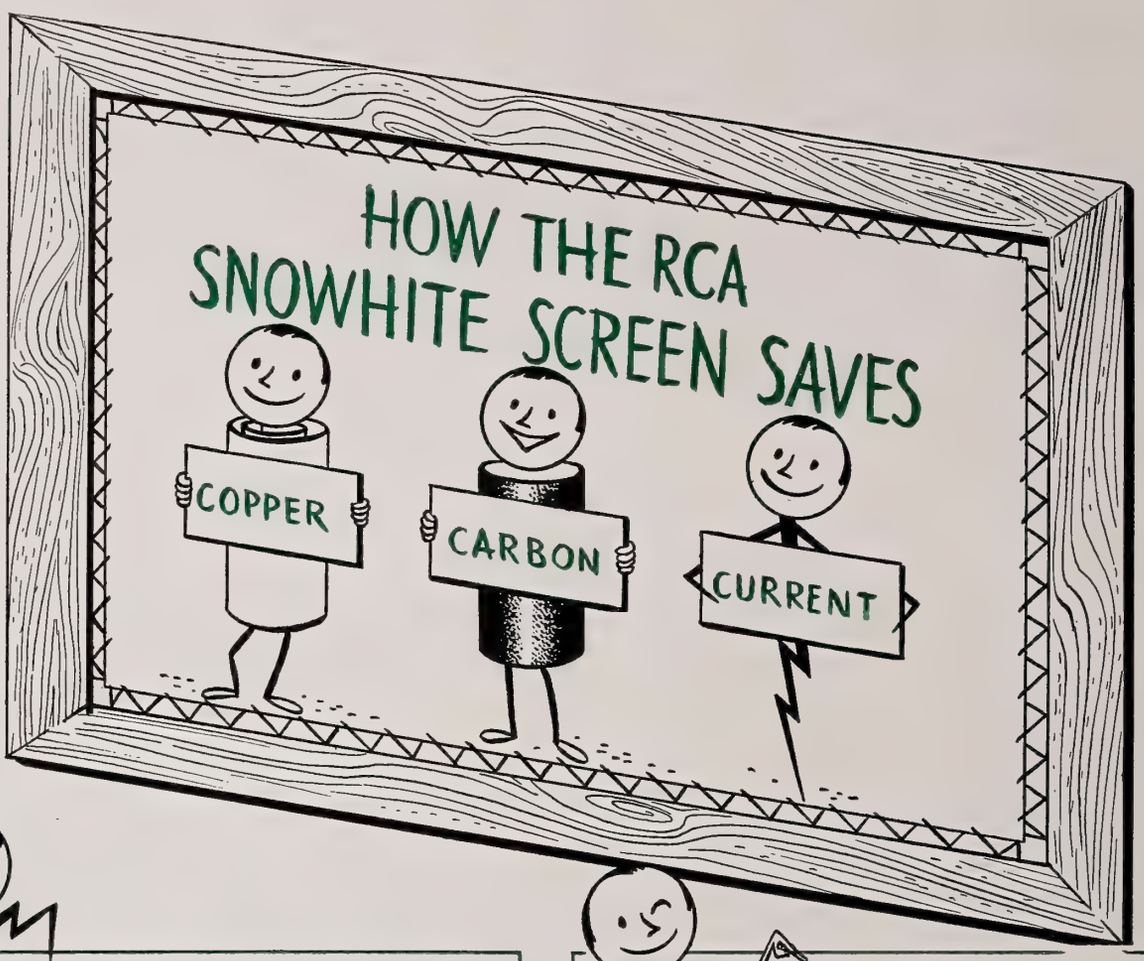
**Inspection Guide for Seating & Carpeting**
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**Light on Your Screen**
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**Richardson's Comment**
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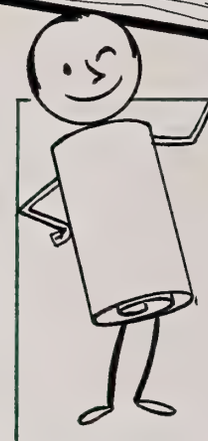

JULY 24, 1943






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because it's made of the whitest substance known. Gives more reflected light than other surfaces. So you can cut arc current when you install an RCA Snowhite.



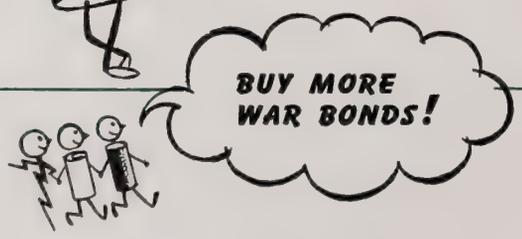
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**Snowhite Saves Carbon...**

because less arc current means you get longer carbon life, and take *less time out* for changing carbons.




**Get Your Snowhite Screen Through Your RCA Dealer**

RCA

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RCA PHOTOPHONE, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

# To owners of G-E Air Conditioning, G-E Commercial Refrigeration

"PLEASE, BOSS... DON'T SMOTHER ME!"

## Proper Maintenance Pays!

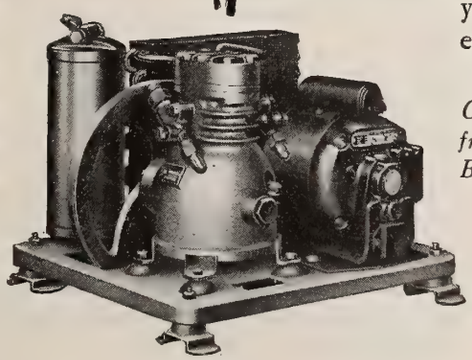
The condensing unit—which is the heart of your air conditioning or refrigeration equipment—must have air to operate properly. Packing cases or debris should *never* be piled close to it—make it a rule to keep the floor area clear for several feet around the unit.

Also, lint and dirt can clog up your unit—so clean the cooling fins occasionally with a soft bristled brush. Dust and dirt can do great harm to moving parts, too—accelerating wear and causing breakdowns.

Naturally, your unit must be oiled regularly (as per oiling instructions given for it)—and belts should be adjusted to maintain proper tension and alignment.

Such simple maintenance procedures will pay you big dividends in forestalling trouble and keeping your equipment operating efficiently, economically . . . for the duration.

*General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 3577, Bloomfield, New Jersey.*



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ARMY E NAVY

FORMICA

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*4654 Spring Grove Ave., Cincinnati, O.*

FOR FURNITURE AND FIXTURES

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

# OBSERVATIONS AT MIDSUMMER, SECOND YEAR OF WORLD WAR II

INDUSTRIALISTS generally are adding to their public and trade discussions of post-war planning a word of warning about expecting, when the fighting is done, too much too soon. The wish to return to normal is already inspiring a picture of life abruptly transformed into the pursuits, and resources, of the world at peace. It won't be so, of course; reconversion of industrial plants and personnel to the manufacture of peacetime goods is pretty certain to be quite as big a job as the conversion to production for war. Months must pass before we shall be able to get just what we want when we want it.

•

Most manufacturing organizations are planning—on the side, as it were—for improvement of established products and for the introduction of new ones; but in most cases their ability to supply those products will be a gradual development. Recently, for example, T. J. Newcomb, sales manager of Westinghouse, declared, "I am seriously opposed to creating a public impression that all of these changes in design or applications of new materials will be available on the day of victory or in the immediate post-war period. More important, I see no crying need for them," he added, pointing out that the pre-war products of his industry were good ones, and that the important thing will be to use the tools, machines and "know-how" to satisfy the immediate demand for serviceable, proven civilian goods.

In our own industry, Walter E. Green, head of National Theatre Supply, recently introduced another thought on post-war products. Addressing the Aliied Theatre Owners of New Jersey, he said, "We and other manufacturers have spent, and are preparing to spend many thousands of dollars to provide you with ample quantities of the very best that can be produced in the way of theatre equipment, once the war is won. An idea, however, must be more than a technical potentiality. It must be something you can afford to buy and something you can profitably use. There is many a slip between the technically possible and the practically useful."

•

And we liked this in Mr. Green's speech (we didn't think of it first, but we've been using the idea for many years now, and it is still as good as new): "With a constantly changing product—the picture; and its infinite variety—good, bad and indifferent, the exhibitor must get patrons into the house, and get them back again. I repeat—back as often as possible. And that is where the alert equipment dealer enters the scene. We must help you bring them back by furnishing the comforts and conveniences your patrons expect."

•

A war-born improvement that already has been realized is a simulated leather in which vinyl resins are substituted for rubber. Before the war we had, besides the pyroxylin type, a leatheroid fabric of better grade for auditorium seating and other furniture which had a rubber base. The war made rubber unavailable, which led to the adoption of vinyl resins, and the new substance proved better for the job than rubber.

We were talking to the manager of a paper in the upholstering business recently and he pointed out these advantages of fabrics having a vinyl-resin-base coating: They do not become brittle, but retain their flexibility at temperatures as low as 50°; do not get sticky in hot weather, nor develop unpleasant odors after long usage or in storage.

Of the rubber-base type simulated leathers used widely for auditorium seating, there were U. S. Rubber's "Naugahyde," L. C. Chase's "Redo," and Dupont's "Cavalon." Chase has a new name for its product—Redolite.

•

The field offices of the War Production Board have been given more authority to approve individual emergency applications for operating supplies, repair parts and replacements. They can grant ratings to AA-1, inclusive. This should support the urging of exhibitors by both the WPB Amusements Section and supply dealers to develop close relations with their respective WPB field and district offices so as to be in a position to get the most sympathetic consideration of their applications in the shortest possible time.

Besides extension of the authority of the twelve field offices, the 110 district offices may now grant emergency repair ratings to and including AA-2. In neither case, however, can the repair involve material valued at more than $500.

John Sefing's inspection guide in this issue deals with the maintenance of seating and floor coverings, reminding us of some maintenance products that have recently come to our attention, and in these times all such products have special significance.

One called "Whistleclean" is a powder that is dissolved in water for cleaning floors of wood, concrete, terrazzo, etc.; rubber and asphalt tile, painted surfaces, woodwork and, we gather, what have you? It has already found use in theatres; that's how we heard of it.

The other products are fabric cleaners—one ("Des-Tex Foam") for shampooing carpet, the other ("Des-Tex Dry Cleaner") for spot-cleaning of pile or other fabrics.

The names of the proprietary compounds for cleaning and polishing could be substituted for all the words in a complete session's Congressional Record and why not? Some are effective, however, and reasonably economical. And nothing should be overlooked that helps to keep the theatre spic and span and to check deterioration.

•

To a manufacturer, second-hand equipment is unspeakable. But such is the state of mankind in general and of theatre supplies in particular at this moment in history, that Motiograph is announcing a "Used Equipment Mart" in the little house organ called *The Sound Track* which they and their dealers have been issuing since late last spring (and suprisingly interesting these several issues to date have been).

Exhibitors are asked to send to Motiograph descriptions of equipment or parts that they do not particularly care to keep for their own use. Notice of the available equipment received from a certain theatre will be sent to a dealer in the same territory, and at intervals it will also appear in lists sent to all of the associated dealers.

According to this plan, if a dealer cannot supply a customer with a certain repair or replacement part, he may be able to locate it at a theatre in his own territory or another part of the country, either from his list or through the Mart headquarters at Motiograph. Equipment needing conditioning would get it; and of course the exhibitor ultimately supplying the item would be paid for it.

•

Well, anyway, it's probably hotter in Sicily.

—*G. S.*

# METHODS in MANAGEMENT

**A department for newcomers to theatre operation**

THE world was at war when the motion picture theatre, as a generation has known it, began; the second World War finds it a far-flung establishment integral with the community life of the nation, requiring a personnel of considerable specialized training in its business and technology. The armed and civilian services of the war effort have taken many of these people, leaving theatre operators to look, in many cases, to other walks of life for replacements. The problem may not be serious to the industry at large, but it is individually nevertheless a problem; the training alone means expenditures of time and energy and a period of uncertain effectiveness. It is in recognition of this problem, to be of aid in this training, that this department has been introduced.

## The Job of Running A Motion Picture Theatre

[*Following is the first of a series of articles in which the Editor of the* Managers Round Table *in* Motion Picture Herald *addresses newcomers to theatre management (with due awareness of the beginners possibly on their staffs) concerning the primary functions and considerations of their new work.*—Ed.]

WITH THE development of the motion picture theatre business, and specifically of circuit operation, management has increasingly been turned over to individuals previously ushers, doormen, etc., who by diligent application plus ability have proved themselves fit for executive position.

The business is presently undergoing something of a change in this respect because of the war. New people are being drawn from other fields or branches of the industry for managerial posts in theatres, to replace persons directly and indirectly going into the armed services and other activities concerned with prosecution of the war. Not only are these new managers themselves without experience in actual theatre operation, but the drain on theatre personnel due to the war has also given many of them staff members unfamiliar with the physical plant and functions peculiar to the theatre business.

In dealing with theatre management especially for newcomers in the business, who must necessarily take over executive direction of a theatre with little or no previous training in this field, it is recognized that one cannot set down in a series of general articles, rules of performance and expositions of methods that apply in detail to every managerial situation. Each circuit manager is directed and limited according to the specific policy of the organization employing him, and what may be judged good practice and proper duties in one case may receive less emphasis or be ruled out altogether by another organization. The fundamental *principles* of theatre management, however, will appear in the series of articles that inaugurates this department, and even though some detailed suggestion may not apply to a particular situation, the general managerial responsibility that it represents should be true in any case.

However much the responsibilities may vary among managers as to the selection of product and the supervision of physical operation, it may be regarded as normally inherent in the functions of a theatre manager that he should do *all* he can to make the property in his charge produce its maximum net revenue.

There is much to be learned; there are countless details which will be mastered only from application and experience; there are requirements which will apply generally and yet be subject to exception when local discretion dictates. There are community activities in which the manager can and must inject himself with personal distinction aimed at building good-will for the theatre. There are the many phases of operation—service, cleaning, maintenance, projection, air-conditioning, stage-craft and its affiliated branches; each with its own problems, along with the ever-present necessity of selling a product that is intangible, unlike the merchandise of a store selling commodities.

The intangible product known as entertainment and amusement, which we are selling to the public, has no future market. It cannot lie around on the shelf as merchandise to be sold the next day or the next week. Tomorrow or next day or next week you will have new stock to sell—which must be paid for! If business is poor today, tomorrow offers no chance for making up the loss.

The newcomer cannot be content with mastering only one or several of these phases. He must appreciate the importance of being thoroughly familiar with each department and the functions of each employe. He should realize to what extent the co-ordination of the various branches will affect the whole operation.

It is not difficult to perceive that a discourteous usher or doorman be instrumental in losing revenue; that an indifferent cashier may easily discourage prospective patrons from attending by her inane replies to phone queries. It is reasonable to expect people to patronize a theatre that is clean and refreshing rather than the one noted for untidy and unkempt appearance that prevails when porters are incompetent.

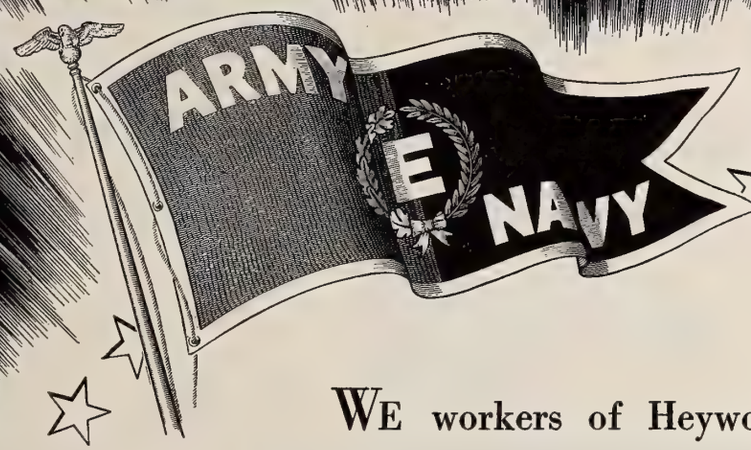
### Building Public Confidence

You cannot expect maximum patronage when the image on the screen is inadequately sharp and clear, or when sound is too loud or scarcely audible. Also, people will avoid a theatre that is draughty or otherwise uncomfortable. And it is quite evident that unless the manager inspects his house and equipment regularly and has repairs made as promptly as possible, large expenditures may later be necessary to restore the damage, which will cut into profits. Nor is that the only purpose of regular inspection and vigilant supervision of the physical theatre. It is to assure one's self that the property is as safe as it can be for the public. The new manager must learn to know the fear of fire, and most of all the dread of panic, that are present in this business more than in any other.

The entire personnel of a theatre will frequently reflect the managers' own personality. If he is neat and well groomed his staff will unconsciously follow his example. If he is sympathetic and constructive in necessary criticism of his subordinates, it will be reflected right down the line. If he is cordial and pleasant in his contacts with the public and his associates there will usually be an intimate, friendly spirit prevailing in the theatre. If he is tactful in handling the delicate situations which frequently arise, he will win the respect of all, and if he is alert and quick to appear where trouble threatens, his patrons will feel more secure in his theatre, particularly if he shows good judgment.

This is an outline of the responsibilities and obligations the new manager assumes. In subsequent issues this series will take up each of these various phases of management.—Chester Friedman.

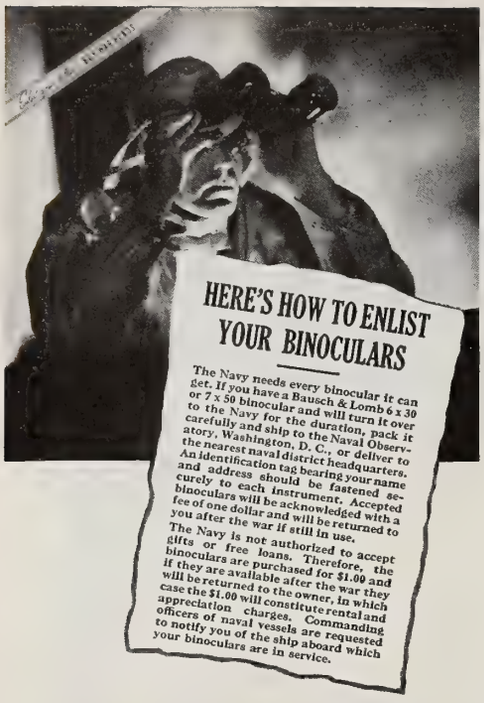
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Richard N. Greenwood, *President*
HEYWOOD-WAKEFIELD COMPANY

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## They're in the Navy Now

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On the bridges and look-out stations of such ships, brave men stand alert, searching the horizon—on guard against enemy attack. These are the men whose task it is to fight our sea battles and protect the ships which feed your sons and your brothers, your friends and fellow workers—clothe and arm America's expeditionary forces—strengthen and aid our allies.

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Binoculars are among the many optical instruments of war that Bausch & Lomb is producing and helping others to produce. Today, Bausch & Lomb is working a full twenty-four hours a day, but even with its vastly expanded production program there is not room enough, nor time enough, to turn out all of the binoculars the Navy needs.

That is the problem you can solve—you and all the thousands of other owners of Bausch & Lomb 6 x 30 or 7 x 50 Binoculars. Your Binoculars can help save American lives and American ships.

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# John J. Sefing's WAYS & MEANS
## in operation, installation, maintenance

*John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work*

# WARTIME INSPECTION: 3. Seating; Floor Coverings

THIRD OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record form for Seating and Floor Coverings appears on pages* 90-91. *Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

### ITEM 28: Auditorium Chairs

No other piece of equipment or furnishings can give greater comfort and satisfaction to a patron than a comfortable auditorium chair, and by the same token it can create ill-feeling and dissatisfaction when it is in bad condition. Inspection should be regular, repair prompt.

#### LOOSE OR CRACKED STANDARDS

*Loose or cracked standards,* if of cast iron, occur because:

The nut on the fastening bolt in the floor has worked loose. The floor bolt is sheared off. The concrete around this bolt is broken or is weak. The chairs are installed on too sharp a radius, or the standards have been squeezed in to fit improperly spaced holes in the floor, perhaps to reduce the length of the row so as not to extend it into the aisle area when the seating was installed. Hinges work too tight: the hinge is bent, broken or tightened too much.

#### DEFECTIVE HINGES

*Bent or broken hinges* may be caused by:

Standards improperly fastened to the floor. The stud on the friction pressure flange tightened too much, or the internal coil spring of the throw-up type defective or sticking.

#### TIGHT AND SQUEAKING HINGES

*When a hinge works hard* look for accumulation of grit, dirt and pieces of string adhering to the moving parts. If the hinge is of the bearing type, the rollers may be dirty, or need oiling, or they have become worn.

*If a hinge works too freely,* the standards are loose or are spread too far apart. The adjusting stud may be loose and needs tightening or the threads may be sheared or "chewed." If of the coiled tension type, the spring may be slipping, the pins may be defective or are broken.

*Hinge squeaking* in a lot of cases may be corrected by putting in a little of light oil between the working parts.

#### LOOSE SEAT AND BACK PANEL

If the *seat bottom or back panel is loose,* the holding screws are loose, or the threads are sheared, or the heads are chewed off or burred by the use of an improper type of screw driver.

#### LOOSE OR PEELING PLYWOOD BACKS

*When plywood backs are loose or peeling,* the condition may be caused by heat or cold, or by destructive patrons. To correct these backs, the peeled or split panels should be first thoroughly cleaned with sandpaper and a good grade of wood glue used for cementing them together. Another way is to remove the torn or split plywood, peel it from the panel, sandpaper the rough edges smooth and then stain it a color to match the rest of the panel. Lacquer should be applied over the repaired section. If the backs are of metal, any loose or burred parts should be smoothed off with a fine file and the loose sections should then be refastened with proper screws.

#### MARRED STANDARDS

*Standard finish is marred.* This may be due to natural deterioration, patron destructiveness or carelessness of the cleaning man. To remedy, use a good grade of lead paint, matching the color scheme, but first scrape off all loose paint or scales and then apply a good grade of clear lacquer. This lacquer should be applied also to the

arm rests and backs for protection of the surfaces.

**SOILED OR TORN FABRICS**

*Upholstery fabric is soiled or torn:* To clean use only warm water and mild soap, drying the surface with a clean dry cloth. Never use harsh cleaning fluids. Do not wash simulated leather too often as the surface may crack, but a little of a good grade of wax can be applied for protection.

Any torn parts should be repaired immediately and completely, be it a back or seat. If the material is available and on hand, as patching piece-meal can never produce a lasting job.

**LOOSE ANCHOR BOLTS**

*To remedy anchor bolts that are loose* due to the use of quick setting patented cement or regular cement with the hole too large: If the hole is reasonably small and the concrete tough, melted lead can be poured, if possible, which will give a good permanent job. In some cases, the insertion of proper expansion bolts or long toggle bolts will fasten the standards solidly in place.

## ITEM 29: Aisle Lights

These lights give no trouble as a rule if properly installed and maintained; however, they do give trouble occasionally, especially if the chair standards are loose, the outlets in the floors are improperly located, the BX and wiring too short, or the wiring defective or wrongly connected, which can cause a fire.

*Always make sure that there is no undue strain on the electrical connection at the chair standard. Also make certain the proper fuses are in the panel-box and that all insulation is in good condition.*

## ITEM 30: Hearing Aids

When hearing aids are used, they should be checked and serviced regularly as a faulty or "dead" phone is just as useful as no phone at all. Common faults of hearing aids are:

The plug-in box at the chair standard is loose. The brackets are loose or are improperly fastened to the standard. Improper fastening brackets and screws that are of the wrong type, or the threads are sheared and the heads burred.

The wiring connections are loose or entirely ripped off the jack-box. The wiring and BX conduit are rigidly fastened from the floor to the box on the standard so that any movement of the chair tends to strain or entirely rip off the connections. The plug-in jack prongs are corroded, of the wrong type, or are loose in the fittings. The signal circuit wiring is improperly shielded, of the wrong size or spliced loosely and otherwise defective. The wiring to the various jack-boxes is tapped and paralleled improperly.

In repairing the jacks and boxes at the chair standards, the house or local electrician should be able to do the work. As

(*Continued on Page* 92)


# You'll be "sitting pretty" when Victory comes . . .

*if you've put your seating replacement funds in*

## United States War Bonds!



HELPING America forget its cares for regular hours of well-earned relaxation is *your* job—and you're doing it splendidly. But there's another job that simple business foresight tells you you ought to be doing *for yourself.* That's putting aside your regular funds for equipment-replacement—remodeling, re-decorating and re-seating your theatres.

Smart theatre operators are buying United States War Bonds with this idle money. They'll be "sitting pretty" when Victory and Peace make it possible to repair the ravages of heavy wartime usage in their houses.

American Seating Company, busy on urgent war assignments, offers this earnest advice: PUT YOUR REPLACEMENT DOLLARS IN UNITED STATES WAR BONDS!

*American Seating Company War Products:* Aircraft pilot seats, wings, spars and fuselage structures, tank seats, mess tables and chairs for the Navy and Maritime Commission, canister bodies for Chemical Warfare Department, and cast iron assemblies for Quartermaster Corps.




American Seating Company
GRAND RAPIDS, MICHIGAN
WORLD'S LEADER IN PUBLIC SEATING
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# MAINTENANCE INSPECTION RECOR

| ITEM INSPECTED | DATE INSPECTED | DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED | AMOUNT IN SAME CONDITION | TOTAL AM'T IN USE OR ON HAND | LOCATION (AS NECESSARY) | MAKE | PART OR STYLE NO. | INSTAL-LATION DATE | ORIG PR |
|---|---|---|---|---|---|---|---|---|---|
| **28. Auditorium Seating** | | | | | | | | | |
| **29. Aisle Lights** | | | | | | | | | |
| **30. Hearing Aids** | | | | | | | | | |
| **31. Hearing Aid Amplifier** | | | | | | | | | |
| **32. Carpeting** | | | | | | | | | |
| **33. Carpet Lining** | | | | | | | | | |
| **34. Vacuum Cleaners** | | | | | | | | | |
| **35. Rubber Mats** | | | | | | | | | |

# eating; Floor Coverings

MANAGER _____

INSPECTED BY _____

| NATURE OF DEFECT | CORRECTION (check) | | DATE OF Correction | SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION |
|---|---|---|---|---|
| | REPLACE | REPAIR | | |
| | | | | |
| | | | | |
| | |

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(*Continued from Page* 89)

a reminder, only brackets especially fabricated to fit the particular shape and form of the standard, should be used since other types will give constant trouble.

The fastening screws or bolts should be of the "allen-head" type with countersunk holes in the brackets, which when tightened solidly in place have no protruding or sharp edges for the patrons to tear clothes on. A good feature of the use of "allen-head" fastening screws with proper counter-sunk holes in the brackets is that they can be tightened or loosened only by using an "allen" wrench. Ordinary screws or bolts can be easily sheared and the heads quite frequently burred by using an ordinary screw driver. Additionally, when an "allen" screw or bolt is used, no patron can use an ordinary screw driver, knife, dime, etc., to loosen the jackbox.

### ITEM 31: Hearing Aid Amplifier

This is the heart of the hearing aid system and should be accorded the same care and attention that is given the theatre sound amplifier. Some common faults that will cause trouble are:

The plug-in jacks are loose, defective or of the wrong type. The wiring connections or splices at the terminals are defective. The tubes in the amplifier may be defective, or some are "dead." The power transformer in this amplifier may be cooked, or of the wrong rating or capacity; or the matching impedance may be wrong. The control switching may be arced, dirty or just making a poor contact.

Remember, when any trouble has been traced or isolated in the amplifier, only a competent sound engineer should make the necessary repairs or adjustments.

### ITEM 32: Carpeting

Daily, thorough cleaning is the first rule of carpet care. The first requisite is to be constantly on the alert. All sand, dirt and harmful stains should be removed as promptly as possible, to prevent injury of the pile and colors.

In removing the gritty material, use only a good, adequately powerful vacuum cleaner, and a fairly soft broom. Do not think the carpet is of an inferior grade if a slight shedding of fine "fuzz" is noticed in newly laid carpet; this is a natural condition and the shedding will stop soon.

For removing stains, use only cleaners that have a carbon-tetrachloride, naptha or soap base, never gasoline or a cleaner containing lead or acids. In some cases, the use of either cold or warm water and a clean cloth will remove *fresh* stains, if applied immediately.

A *good grade* of carpet, *expertly laid* over *proper thickness of lining, on a floor in good condition* will give years of useful service; however, when carpet is laid with only the idea in mind to do it quickly and cheaply, or some unorthodox method is used in laying to "save yardage," wear will show itself in a short time. When the carpeting shows undue wear and is otherwise giving constant trouble, the cause may be due to one or a combination of the following:

The breadths and seams are laid across at right angles to the line of most traffic, causing patrons' heels and toes to dig into the pile and seams, tearing them away from the adjoining frame. The carpet lining has shifted due to improper cementing to the floor.

The fastening holes are drilled too far apart along the outside edges of the carpet area, especially at the entrance door saddles and in the aisles. This causes the surface of the carpet to be uneven or to "belly-up." These holes should be drilled not more than 9 inches apart, and preferably 6 inches apart along the entrance doors, walk and standee rail. Another cause of carpeting "bellying-up" is water sprinkled on it when it is laid to shrink it at the breadths where loooseness or a mismatch of the design has been due to a fault in weaving or carelessness in sewing. When this portion of the carpeting dried out, the looseness and mis-matched design reappeared.

The holes are not drilled deep enough or wrong size wood plugs are used allowing the carpet breadths to shift easily under the slightest strain.

The seams are sewed improperly or are weakened by strong "kicking" in laying.

The carpet at the door saddles has no binding on the edges, or it is turned under improperly, causing high "humps."

A cross seam is in the carpet at the head of aisle, at the standee rail, which opens up easily due to the strain put on it by the patrons' feet as they start down the incline of the floor.

#### FLOOR CONDITIONS

The floor underneath the carpeting has opened up in spots, leaving sharp edges on which the pile and frame of the carpet is gradually "ground" away by the impact of the patrons' feet.

Moisture is coming through cracks in the floor; or because of the poor make-up of the concrete, water is actually leaking in, causing the carpet to be continuously damp, with the result that it has become mildewed, which in time will make it rot.

When dampness penetrates through weak concrete it is best to take up the carpet and lining and waterproof the floor. A new waterproof coating material known as "Tex-Art" does a very good job of eliminating water seepage or moisture penetration.

The lining under the carpet is flattened out too thin or none is present to absorb the hard pressure of the patrons' feet.

The entrance door saddles are too low, or the doors are hung improperly, causing the bottoms to rub away the tufts as they are opened or closed.

The floor at the doors is cracked or loose, allowing the carpet fastening plugs to work free.

#### STAIR CARPETING

The nosing on the stair treads is too sharp or it is of metal. The fastening

strips at the stair risers are loose or are of improper type and size. The lining under the carpet on the stairs is flattened out thin or entirely worn away at the stair nosing. The fastening holes are not deep enough or of insufficient quantity.

The entire stair tread may be loose, especially if it is a marble slab. It must be remembered that where carpeting is laid over a marble stair, constant trouble will arise if the treads and the carpet are not fastened down properly and solidly in place. It seems that too few carpet installation men know how to do this work properly. The trick is to drill holes in the marble slab without chipping or cracking it, and also to make them deep enough so that the wood plugs will hold. Using ordinary drills by hand is a long and tedious job, while electric drills will become dull quickly and even break. From the writer's experience it has been found that the drilling of marble and similar material, especially when the drill is fed by hand, can be done easily by grinding or filing a narrow slot in the point of the ordinary



DRILL SLOTTING DETAIL

drill. This slot should be about ⅛ or ¼ inch deep, according to the size of the drill to be used, and cut at an angle a little less than 90° with the cutting edges. If the slotting is carefully done, the drill will give good results in making a clean, deep hole and prevent the cracking of the marble.

### CALCULATING YARDAGE

In making an inspection record, the yardage may be ascertained conveniently by counting the number of either ¾ or 4/4 widths (¾ carpet is 27 inches wide and 4/4 carpet is 36 inches wide). Then measure the length of the *largest* breadth and the length of the *shortest* breadth in feet. Add the two lengths together and divide by 2 to arrive at an average. This average length should be multiplied by the total number of breadths and the result divided by three to get the number of "running" yards in the carpeted area of either ¾ or 4/4 width carpet. Add about 8% of this total yardage for matching of the design and turn-under for the breadths.

In good installations, the ends of each breadth of carpet, as well as the sides in the aisles (when not recessed in the floor) are turned under about 2 inches.

In figuring the yardage of broadloom carpet the answer will be in square yards, as this carpeting comes in standard widths of 3, 6, 9, 12, 15 and 18 feet, by almost any length. This limitation of the widths of broadloom carpet is due to the standard sizes of the weaving looms. To arrive at a yardage figure where broadloom carpet

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is laid, multiply the length by the width in feet, and divide by 9. The answer will be in square yards. Remember the standard widths of broadloom, as the actual floor area of the room will not always give the exact yardage of carpet required. For example, if a room is 10 feet by 13 feet, the floor area would be 14.7 square yards but the actual broadloom yardage required would be 17.4 square yards. In this case a 12x13-foot broadloom carpet would have to be purchased and 2 feet on one side wasted in laying.

### ITEM 33: Carpet Lining

Always remember that a good, clean, dry lining of the proper thickness or weight will add years to the life of carpeting. A lining that is worn thin or is "lumpy," or is damp or has vermin or insects of any kind, should be removed and replaced with new lining. Reasonably new lining that has become damp or infested with vermin should be removed, dried and fumigated, then reinstalled or kept in dry storage for future use if new lining has since been purchased.

Lining is very important to the useful life of carpeting anywhere, but especially so at the entrance doors at the head of the aisles and on stairs where the traffic is the heaviest and the most strain is encountered. The lining should always be properly cemented to the floor with linoleum cement so that it does not shift or creep. Under the carpet on stairs, and especially on the treads, a double layer of lining should be laid to absorb the terrific impact of the patrons' feet as they scrape and slide over the edge of the treads.

#### CALCULATING LINING YARDAGE

To find the total yardage of lining required in the theatre, when the total net carpet yardage—without allowance for matching or waste—is known, multiply the total carpet yardage by 3 and divide by 4; the answer will be in square yards. Or it can be found by multiplying the length by the width in feet of the area covered, and dividing by 9.

### ITEM 34: Vacuum Cleaners

As with any mechanical equipment, a vacuum cleaner must have regular maintenance to give years of good service even though it is simply and sturdily constructed. Some of the common troubles of vacuum cleaners are:

*Hose is broken* or is deteriorating. The cause is that the cleaner is set away in the closet with the tube handle and the hose joined together, making a sharp bend in the end of the hose. The hose is necessarily bent while cleaning, but it should always be taken off the tube handle when the equipment is moved from one part of the theatre to another. The hose has been cleaned with gasoline or other harsh cleaning fluid instead of soap and water.

The bearings are running hot. This is due to the use of improper grease or oil, or lack of grease. Always use only the grease recommended by the manufacturer. New grease should be squeezed into the caps of the ball-bearings at least every three months. Or oil has been put into the bearings, weakening the consistency of the grease, or the washer at the bearing is defective, allowing the grease to run out.

*The motor runs hot or has stopped.* Dirt or other foreign matter has lodged in the air gap between the armature and stator windings. The armature shaft bearings are defective due to the use of oil instead of grease or no grease is present. Dirt or carbon particles have lodged themselves in the mica insulation segments. The carbon brushes are loose, defective or of improper type. The commutator bars are worn, are rough in spots due to collection of dirt, or the bars are too high. The armature shaft is out-of-true due to defective or worn bearings. There is a short in the electric cord or at the plug on the motor.

#### ROUTINE CLEANER CARE

In the care of the cleaner, blow out occasionally the inside of the motor, but first remove the doors from the motor hood and blow the air through the end of the motor hood and through the door openings. Put light oil, a drop or two, occasionally in the housing of the rear wheels. Also oil the front casters by dropping oil in the space between the wheel and caster.

Insert only grease in the armature bearings, never any oil. Handle the electric cord very gently at all times—and never pull it out of the wall plug with a jerk, especially with the current on as the contacts will burn or fuse.

Empty the bag often, especially to take out marbles, candy, pebbles, etc. Never let the dirt picked up accumulate until it reaches to the neck of the bag.

### ITEM 35: Rubber Mats

These mats may not appear to require any attention, but as with everything else in the theatre, common sense in the care and handling will add years to their useful life, helping to protect carpeting and aiding in the safety of the public.

The mats should never be handled roughly in picking them off the floor or setting them in place. A common reason for the rubber breaking open or the links being bent or snapped off is that the rolled matting is dropped on the end and then allowed to fall with the full force of its weight to the floor. Sometimes a mat is *dragged* out of the recessed floor, or is bent sharply apart of the way when the floor is being cleaned. *The mat should always be rolled gently;* and if it is too heavy for one man to handle, two men should be used.

When the rubber shows rapid deterioration, or the holding links move stiffly in their respective slots, trouble is due to one or more of the following:

The mat has been left lying on the floor for some time with dirt and dampness underneath.

The mat has been cleaned with some strong acidy cleaning solution instead of soap and water.

The mat has not been properly cleaned or dried, with the result that gritty dirt has worked itself into the rubber and inside the link slots, causing a rough surface on the links and even minute rust spots, which gradually chew off the rubber every time the mat is moved.

Where a piece or section of matting is broken through, has sharp protruding ends and will not stay flat with the floor, even with the best of repairs, that portion should be cut off cleanly straight across; if the mat is left in this bad condition patrons will trip on it.

Always make sure that the mat nosing is in good condition. One common reason for hosing trouble is that the portion of the rubber mat is grasped roughly in the hands and the entire strain put on it as the matting is moved about the floor.

These same measures should be taken not only in the case of perforated or corrugated rubber mats, but also with respect to leather, hemp and fibre mats.

•

## New "E" Pennant Awards

AT A CEREMONY in Gardner, Mass., the Heywood-Wakefield Company received the Army-Navy "E" award for high achievement in the production of war materials. More than 4,500 people attended the outdoor program, held in Monument Park, adjacent to the factory. The ceremonial platflorm was ingeniously construced from army cargo bodies, a war product of Heywood-Wakefield.

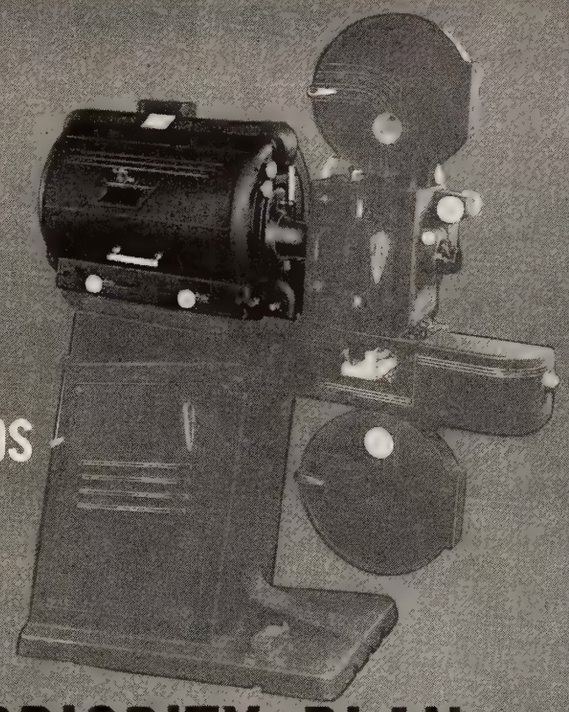
The official guest party on the platform included representative of the Governor of Massachusetts, the U. S. Army and Navy, civic organizations, United Furniture Workers of America, six representative workers from the factory and office to receive the "token" pins; President Richard N. Greenwood; General Superintendent W. B. Stearns; and representatives from the WPB as well as other Government agencies.

Preceding the ceremony, a parade of 2,000 Heywood-Wakefield workers headed by the 52 piece company band marched to park. After greetings from the Governor of Massachusetts, Brigadier General Burton O. Lewis of the Boston Ordnance District presented the "E" pennant, which was accepted on behalf of the workers and management by President Greenwood.

The war products of Heywood-Wakefield, for many decades one of the principal sources of theatre chairs, include airplane carrier chairs, bomb nose fuzes, tank seats, practice shells, ack-ack projectiles, battleship fenders, anti-tank mines and dive bomber parts.

Librascope, Inc., a subsidiary of the General Precision Equipment Corporation and thus associated with the International Projector Corporation and National Theatre Supply, also received an "E" award in July. Herbert Griffin, whose headquarters normally are at International Projector, of which he is a vice-president, is in immediate charge of Librascope operations, as president of the company.

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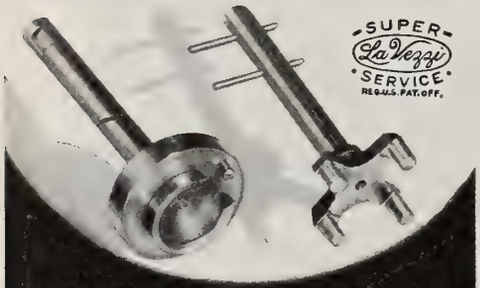
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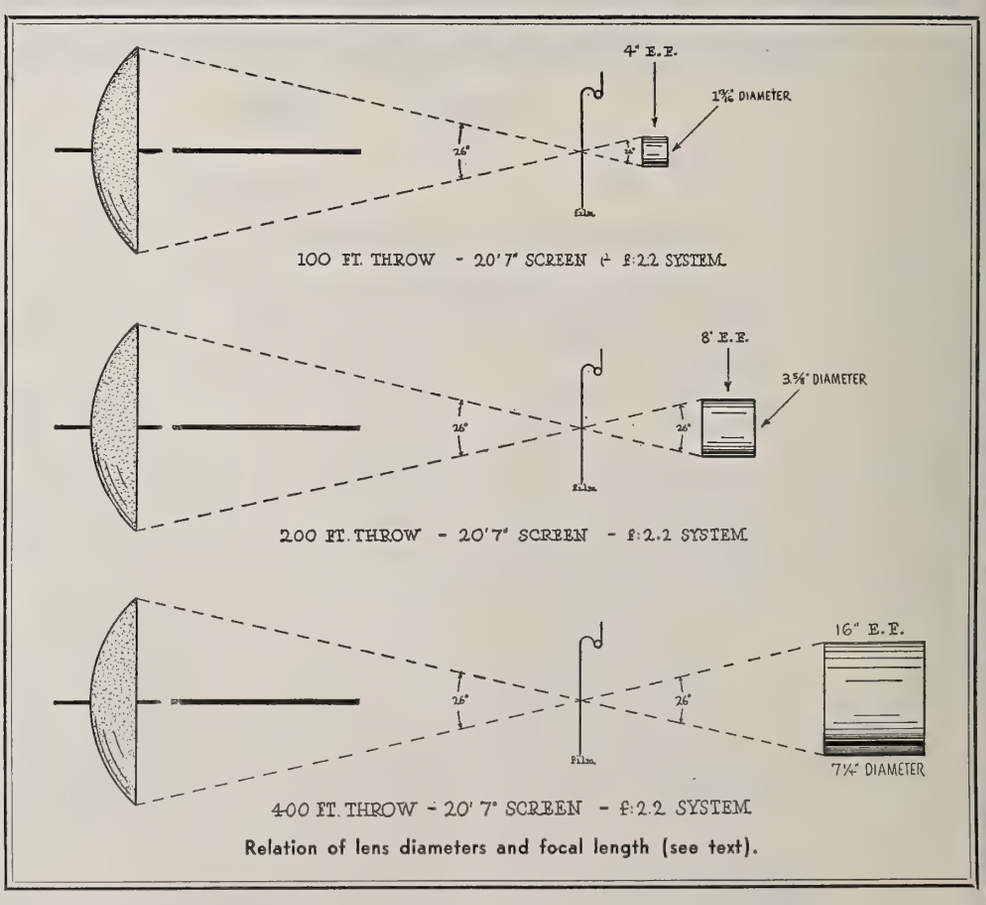
## Does Length of Throw Affect Screen Brightness?

WILLIAM E. GOEWEY of Elmhurst, Ill., writes, "Congratulations on your column. There is one question that arouses my curiosity every time anyone brings up the subject. I have been involved in more arguments on it than anything else. The subject is the length of throw versus screen brightness.

"I am not one of these fellows that think that the screen brightness decreases with the length of throw if the screen is the same size in both cases and the light source the same. I think where most people get the misconception is trying to think of this as unfocused light. If you tell a novice that the length of throw of a projector has no effect upon the screen brightness he probably will not believe you. He probably will say that if that is true, then a candle will be just as bright at 5 feet as it is at one foot. I can readily see that the statement will hold true only with focused light.

"Now here is my question. If a projection throw of 100 feet on a screen size of 15x30 feet, gives 10 foot-candles, and a projection throw of 200 feet on the same screen size gives 10 foot-candles, what is the limit on how far this will work? If you can get a lens of long enough focal length, will it work for 500 feet, or 2,000 feet, or five miles? Why cannot we invent a focal length of a lens of such a length that we can project a light (theoretically) to infinity?

"In the above case we doubled the distance of the projection throw and merely by changing the lens to a longer focal length to get the same size screen image, we had the same screen intensity. If this will work at 200 feet with no loss of in-




Relation of lens diameters and focal length (see text).

tensity, then what will hinder it working at a distance of miles using only a small light source and inventing a very, very long focal length lens? There must be technical reasons why this will not work but I don't know and can't see what would prevent it from working. If it will not work, then what is the limit we can make on the statement, "the length of throw has no effect upon screen intensity, if light source and screen size are the same'?

"This may seem to you like a very silly question as you probably can see right off the answer to the theory, but I have been bothered with this idea for quite some time, so if you can settle the above problem for me I will be very grateful to you."

This is a very interesting question and I'm sure its answer will be as interesting to many projectionists. If you recall, I mentioned that no decrease in screen light is caused by lengthening the projection throw if the same size screen is used, *provided the lenses have equal power of transmission*. By that I mean that not only would the lenses have to be composed of the same type of optical glass, but they would have to have the same relative aperture.

The relative aperture is the relationship between the focus of the lens and its smallest free diameter.

***Effect of Focal Length Increase***

In order to demonstrate the results of increasing the focal length of the lens I have made the accompanying drawing to help you visualize the conditions that exist in actual projection. Each of the three drawings show a 14-inch reflector set 32 inches from the aperture, which corresponds to a relative aperture of f:2.2 for the reflector. The angle formed by the light beam from the reflector is 26°.

Now let's examine the figures you have given in your letter and note the results of applying them to this set-up. In the top drawing we can assume we are using a projection lens of 4 inches equivalent focus, which produces a picture 20 feet 7 inches wide at 100 feet from the screen. The diameter of the smallest opening in this 4-inch E.F. lens must be $1\frac{3}{16}$ inches to handle all of the light from the f:2.2 reflector. That is, the 4-inch E.F. lens has a relative aperture of f:2.2.

Now let's look at the second drawing. Here we have a lens of 8-inch E.F. which produces a picture 20 feet, 7 inches wide at 200 feet from the screen. The diameter of the smallest opening in this 8-inch E.F. lens must be $3\frac{5}{8}$ inches, however, to maintain a relative aperture of f:2.2, which is necessary if the lens is to transmit the same amount of light.

The third drawing shows a lens of 16-inch E.F. which produces a picture 20 feet, 7 inches wide at 400 feet from the screen. The diameter of the smallest opening in this 16-inch E.F. lens would have to be $7\frac{1}{4}$ inches to maintain a relative aperture of f:2.2.

As you can see, the diameter of the lens increases tremendously as the focal length is increased and becomes the limiting fac-


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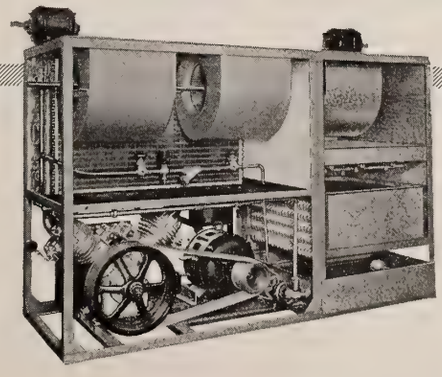
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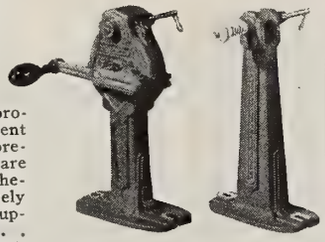
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|---|---|---|---|---|---|
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tor in how far you can go in increasing the length of throw for the same size screen and same screen illumination.

To show how great the diameter of the lens would become at extended distances, let's take your figure of 2,000 feet and five miles. At 2,000 feet the lens would have to have a focus of 80 inches (almost 7 feet), and a diameter of 36⅜ inches (over 3 feet). At five miles the lens would have to have a focus of 1,057 inches (88 feet) and be 480 inches in diameter (40 feet) to pass the same amount of light as the 4-inch E.F. lens $1\frac{3}{16}$ inches in diameter at 100 feet!

Thanks very much for your question, as I am sure it will help many projectionists to understand the importance of *relative aperture* upon the efficiency of a lens.

•

## Determining the Speed of Projection Lenses

A. M. ALLEN, projectionist of the State theatre, Lake Wales, Fla., writes, "I have a problem I wish you would help me with. I have Bausch & Lomb Cinephor lenses, speed F:2.0; E.F. 4 inches. In one of your articles you said to divide the *smallest* free diameter of the lens into the E.F. of the lens and this would give the speed. My lens' smallest (rear) free diameter is 1½ inches, and the E.F. 4 inches. This does not hold true. How do the makers of this lens derive the speed of F:2.0? By spacing the front and rear elements further apart?

"I would also like to know if I have my optical system adjusted correctly. I have Simplex High arcs with 11⅜-inch reflectors; light reflecting diameter 11⅛ inches, depth $2\frac{9}{16}$ inches, working distance 30⅜ inches."

Thanks for your letter—and incidentally I was pleased to note that you wrote your questions on the back of your projection room report, for it is this type of congenial informality which makes possible a real unity of mutual interest in our common problems and gives me the feeling that I have been standing at your port watching for cue marks with you. And the best time to ask a question is when it pops into one's head.

In answer to your first question about the relative aperture or speed of your lens, let's first decide what is the speed of a lens of *any* type having an equivalent focus of 4 inches and smallest opening of 1½ inches. As you stated in your letter, the speed is found by dividing the equivalent focus by the diameter of the smallest opening in the lens; four divided by 1½ equals 2.66; the relative aperture is therefore f:2.6+.

The spacing of the elements has no bearing on the speed of the lens. In fact, the lens may have any number of elements of any kind of optical glass, and be coated or uncoated, without changing the *speed* or *relative aperture,* as this is only the relationship of focus to free diameter. It must also be remembered that lenses of the *same* speed do *not* necessarily transmit the same amount of light, as this designation is only *one* of the factors governing the transmission capacity of a lens.

I think in your case you may be mistaken in believing that the manufacturer claims your lens to have a speed of f:2.0. Here's how to find out:

The Bausch & Lomb Cinephor f:2.0 lens of 4 inches E.F. is catalog number 41-73-40-25 and bears the code word DYISW. The barrel diameter of this lens is $2\frac{25}{32}$ inches and requires special holders on Simplex and Motiograph projectors. The Bausch & Lomb Cinephor Series I lens of 4-inch E.F. is catalog number 41-81-40-25 and bears the code word DYOVZ. The barrel diameter of this lens is $2\frac{1}{32}$ inches and requires no special holder either for Simplex or for Motiograph projectors.

First measure the barrel diameter of your lens to see which one you have and note whether your projector is equipped with special holders. If you still aren't certain, check your bill from the lens manufacturer to determine the catalog number and code word. I think if you do this you will find you are using the Bausch & Lomb Cinephor Series I lens rather than the Bausch & Lomb Cinephor f:2.0 lens.

### *Figuring Lamp Setting*

Now to the question about your lamp setting: Your working distance of 30⅜ inches represents a relative aperture or f/ speed of approximately f:25 with your type reflector and is a good setting.

The maximum working distance should not exceed 32 inches, and the minimum should not be less than 30 inches. As the speed of your lens is f:2.6+ and the speed of your reflector is f:2.5, you have a very good match. The speed of your entire system is, of course, equal to the *slower* component, or f:2.6.

There would be no advantage in your using an f:2.0 lens because your system could not be faster than your reflector, which is f:2.5.

If you wish to improve the transmission of your lenses you might have them coated. This would result in a light increase of about 20% and give your picture a higher contrast value.

•

## A Puzzler Suggested By Photographic Lenses

STANFORD TIDABACK of the Newton theatre, Newton, N. J., gets a little away from projection problems with a question that has been bothering him, but it has a relationship.

"I have long been interested in amateur photography as a hobby," he writes, "and lenses and their action naturally interest me very much. I have a question concerning a lens condition that you may be able to clear up for me.

"In photography I find that lenses of long focus have less depth of field than lenses of short focus—that is, less of the foreground and background are in focus at the same time as the main object. In

photography this is known as depth of field. My experience with projection lenses, however, seems to indicate that this condition is reversed. Long focal length projection lenses seem to require less focusing from subject to subject than short focal length lenses. If my assumption is correct, why does this condition reverse itself?"

You are correct in your assumption that the depth of field in photography is *decreased* by the use of long focus lenses, while the depth of focus in projection lenses is *increased;* however, any comparison of depth of field in *photography* with depth of focus in *projection* depends largely on the relative aperture of lenses under comparison.

Lenses of any given focal length have greater depth of field, or depth of focus, at low relative aperture than at high relative aperture; therefore, in making any comparison we must be sure that the lenses being studied are of the same relative aperture.

***Reason for Apparent Reversal***

Now getting to the reason for the apparent reversal in principle between the action of projection lenses and photographic lenses:

Photographic lenses *reduce* any object upon which they focus to the size of the photographic plate.

Projection lenses *enlarge* the image of the film to the size of the screen upon which they are focused.

Let's study the effect of this on the focal length of the lens. If we set up a camera to photograph a man at a distance of 15 feet and use a wide-angle lens of short focus, we will be able to get a picture in which all of him will appear on the film, from the bottom of his feet to the top of his head.

Now let's remove the wide angle lens and insert a long-focus telephoto lens in the camera. When we focus the man upon the plate we find that it is only possible to get part of him on the plate—let's say, just his head—at 15 feet from the camera.

What does this mean in terms of magnification?

The long focus lens has magnified his image on the plate so greatly that only an area the size of his head will now fit on the same size plate that covered his whole body with the short-focus lens. This proves that long-focus lenses *increase* the *magnification* in photography.

***How Long-Focus Lens Magnifies in Projection***

Let's repeat this experiment with projection lenses now and see what happens. If we put a projection lens of 3-inch E.F. in a projector 80 feet from a screen, we will have a picture 22 feet wide. If we take out the 3-inch E.F. lens and replace it with a long-focus lens of 6-inch E.F., our picture will be only half as wide, or 11 feet. This proves the long-focus lens *reduces* the magnification in projection.

As depth of field in photography and depth of focus in projection are determined largely by the *magnification,* you can readily see why the conditions are reversed.


## Tips on Wartime Operation of Projection Lamps

Emergency interconnecting leads, made up of storage battery connector clips and pieces of heavy flexible wire, should be made up and kept in the projection room, so that if one rectifier should fail, both arcs can be jumpered together at the knife blades at the lamphouse table switch.

The cords should be made up just long enough to reach from one lamphouse table switch to the other, allowing slack enough so that the loop will reach the floor to permit the projectionist access to both projectors.

By means of these jumpers, both arcs can be run off the one rectifier until the breakdown can be repaired. Of course, it will be necessary to "steal" the arc, which prevents a perfect changeover, but it allows the show to go on without much annoyance to the patrons.

Before the emergency arises the emergency hook up should be tried out to see that the projectionist understands how to make the connection and how to "steal" the arc.

When two lamps are operated continuously from one rectifier the net result is 100% overload on that rectifier, and accordingly this overloaded rectifier should be watched carefully to see that it does not burn itself up from the overload. If the rectifier appears to be overheating, as indicated by smoke or the smell of burning insulation, it should be immediately and continuously cooled by turning a blast of an ordinary house fan up through the rectifier and past the transformer.

**Don't forget to save all copper drippings and strippings from carbons.**

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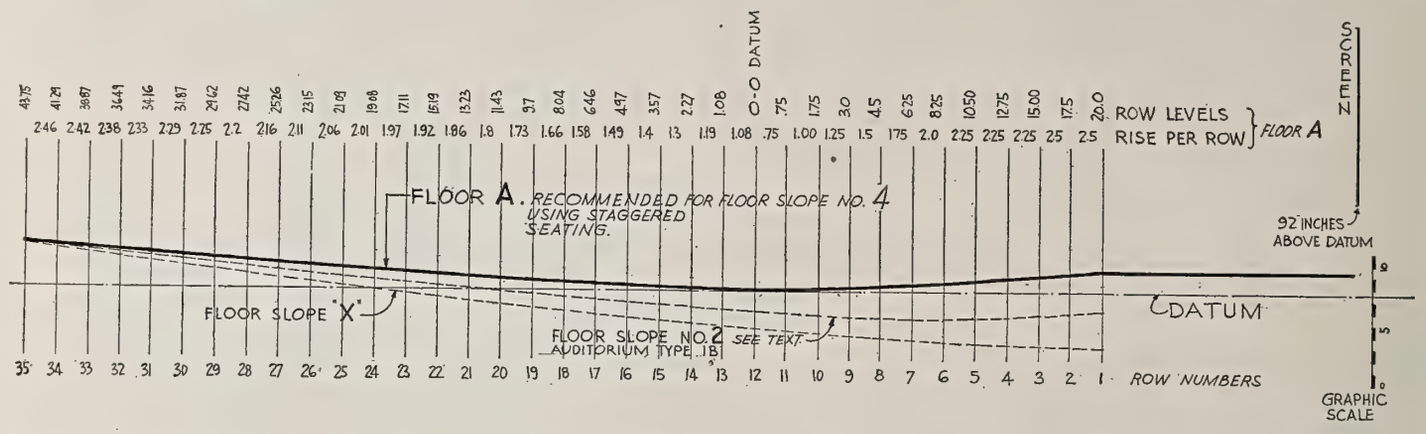
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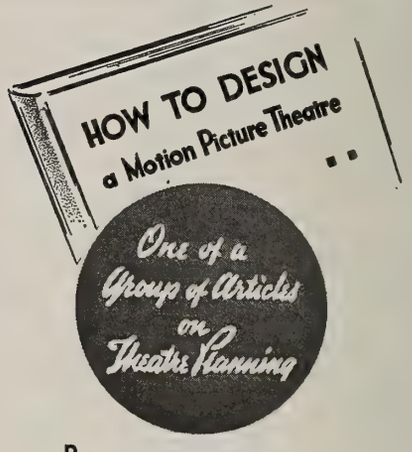
# Auditorium Floor Slope for More Than 22 Rows and Level Site




**AUDITORIUM FLOOR SLOPE NO. 4: For Auditorium Type 1D (see text)**

The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate.

In forming floors an accurate template taking in three rows at a time should be used to run the finished cement work. (Note the saving in excavation work when Floor Slope No. 4 is used in comparison with the excavation that would be necessary if we applied a slope suited to a comparatively level plot of ground.)




By
BEN SCHLANGER

IN PRESENTING recommended floor slopes adapted to basic types of auditoriums, we now come to the one designated Type 1D, in the March 6th issue. (Types 1A, 1B, and 1C auditoriums have been dealt with in previous articles.)

Type 1D auditorium would be constructed on ground which is level or has a natural slope of less than 3 feet in any direction; and would have a seating depth of more than 22 rows.

Floor Slope No. 4 herewith illustrated and recommended for auditorium Type 1D is laid out for 35 rows, which is a depth closely approximating the recommended maximum depth for viewing motion pictures. (Auditorium Type 1D is the same as Auditorium Type 1B with the exception the latter has the greater natural slope downward toward the screen position.)

Floor Slope No. 4 shown in the accompanying drawing employs a larger and greater-pitched "reverse" floor slope at the screen end than was recommended for either of Floor Slopes No. 2 and No. 3. This further development of the reverse floor is necessitated by the conditions of great seating depth and natural ground, which is comparatively high at the screen end.

The total downward pitch for Floor Slope No. 4 is about 4½ feet, and the upward slope of the "reverse" portion is 20 inches. These slopes result in the floor level at the first row of seats being 2 feet lower than the floor at the 35th row of seats. (If Floor Slope No. 2 were to be used, instead of the recommended slope, the level at the first row would be 5½ feet lower than the level at the 35th row. For a ground condition which is practically level, Floor Slope No. 2 would create difficulties in obtaining exits at the screen end.)

Floor Slope "X" is illustrated just to show the complications caused by completely eliminating a "reverse" portion near the screen. The level of the floor at the first row in this instance would be 8½ feet below the level of the floor at the 35th row.

Slope "X" furthermore is based on the use of staggered seating.

In the case of Floor Slope No. 4, small ramps inside and outside of the building can be used to negotiate the small difference in level between the floor at the first row of seats and the outside natural

Note that the bottom of the screen image is 92 inches above datum (fixed line used for reference), whereas it was 79 inches for Slope No. 2, and 84 inches for Slope No. 3. *But in all instances the bottom of the screen image is never more than 72 inches above the level of the floor at the first row of seats.* This constant dimension is adhered to, to avoid excessive upward viewing angles from the front portion of the seating.

Note also that the datum level given for all floor slopes is at the row of seats *at the lowest level;* and with "reverse" floors, and at the point where the slopes meet. This datum point moves further away from the screen as the pitch of the reverse portion is increased.

The method for calculating the floor slope, and the extent of the use of staggered seating, is the same for Floor Slope No. 4 as it was for the other slopes. If Floor Slope No. 4 (as was the case with all the other recommended slopes) is used without the prescribed staggered seating, only second-row vision would be afforded (requiring leaning to one side in order to look from between the heads in the preceding row).

The first row of seats is placed 21 feet, 4 inches from the picture, and the picture width is approximately 21 feet for Floor Slope No. 4.

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|---|---|---|
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| "1 Kw" High Intensity, D.C. | 40-42 | 7 mm x 12 inch or 14 inch "Suprex" Positive<br>6 mm x 9 inch "Orotip" C Negative |
| Simplified High Intensity, D.C. with *adjustable* feed ratio | 42-45 | 7 mm x 12 inch or 14 inch "Suprex" Positive<br>6 mm x 9 inch "Orotip" C Negative |
| Simplified High Intensity, D.C. with *fixed* feed ratio | 42-45 | 7 mm x 12 inch or 14 inch "Suprex" Positive<br>7 mm x 9 inch "Orotip" C Negative |
| Simplified High Intensity, D.C. | 56-65 | 8 mm x 12 inch or 14 inch "Suprex" Positive<br>7 mm x 9 inch "Orotip" C Negative |

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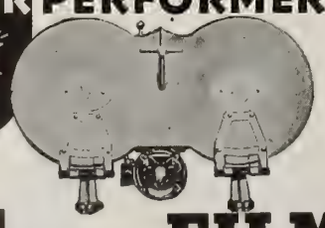
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## F. H. RICHARDSON'S

# COMMENT on PROJECTION

## Wartime Substitutes for Real Projection Training

THE WAR, with its strain on civilian manpower, seems to have brought about the belief—I might say, a reversion to the old belief—that projection is such a dub job that you can take a youngster, male or female, give him or her a few explanations of how the equipment works and you have a person to whom you can entrust the presentation of motion picture entertainment in a theatre. There have been a number of instances during the past year which have reflected this idea; one a bit different from the others was the one reported on page 69 of the June 26th issue.



F. H. R.

An exhibitor, with the aid of his projectionist, had conducted a course of instruction in the local High school on projection, using the theatre projection room as a sort of laboratory. While the purpose was stated to be the training of projectionists for the armed services, only two boys took the course, whereas six girls were enrolled. Perhaps quite a few projectionists read about it; Irl Gordon of Akron, Ohio, did and in the following letter he may express the reaction of many of you. He writes:

"Like most other projectionists, I have been darned busy these past few years, but during that time I have not forgotten your many articles, lectures and fights to elevate the projectionist to his rightful place in the theatre world, and after 25 years of projection work I still believe in your principles. There is one thing that bothers me and, I am sure, many other projectionists. I have noticed for some time the tendency to try and muster young women and boys into the art of projection through short courses of instruction, using the war as an excuse for the training.

"This practice should be stopped before serious results take place, for it is very obvious that many of the sponsors know or care but little about the art of projection. Their conception of our profession is so low that they believe that anyone who can thread a projector, trim a lamp, turn a few switches, make a splice and remember Ohm's law can be made into a reliable projectionist in six weeks or less.

"To this 'umble person, in this latest case, it seems they are actually trying to create a surplus of cheap help, for surely the Army and Navy have already within their ranks sufficient experienced projectionists for all their needs. Because many of these men who have gone to war are not placed in the work they know is no reason to believe they are not available if needed. I am very sure a little inquiry would turn up enough projectionists for all the Army jobs, instead of depending on a circuit training women and boys for them.

"The field of projection is one of highly specialized nature (as anyone at all familiar with the work knows) and it will grow more difficult as time passes. It should be approached by only those willing to make it their life career. It is very doubtful whether these young boys and girls would stick to a job very long after they became acquainted with the very many items of knowledge and experience required of them. The theoretical background necessary to understand all phases of projection and sound is not learned in a short time and the ability to adjust precision machinery for high-class results is not picked up in one or two lectures nor performed with simple tools.

"Recent theatre advertising stresses—conserve, inspect, adjust, maintain and repair your equipment for it is essential that it last for the duration. And believe you me, that string of words takes plenty of past experience to be carried out.

"High powered light sources are plenty hot, the scarcity of prints make film conditions worse, and for safety sake alone this is no time to open the projection rooms to quickly trained help.

"Human life, equipment and eyes are not repleaceable and the loss of any or all is entirely possible by the use of anything less than thoroughly experienced projection room personnel.

"Women can take many other jobs around theatres and be of great help, but in my opinion not one in a thousand would make a good projectionist, even if she stuck to it, which she probably would not after she found it not to be the glamorous work she expected. If projection room conditions happen to be similar to those of the neighboring state of Iowa, and these young people [in the High school course referred to] are allowed to work, then we may expect a goodly increase in the number of fires.

"I feel very certain that if a complete list of all the various processes which must be learned by a man before he can claim to be an efficient projectionist, were presented to these children, it would so dampen their ardor they would throw up their hands at the beginning. Just the mental stability necessary to protect audiences in time of emergency, the confining work and the health hazards will rule out many.

"For years I have watched theatre help just starting in, seeing the projection room for the first time. I have seen their eyes open in amazement and have listened to their enthusiasm as they assured me that from then on their life work would be projection alone and that they would study

and work hard to attain their ambition. But as time passed on the glamor wore off, the study and work became burdensome, partly because there was no one to watch and applaud, and out of a possible hundred only one had the guts to stick it out. Today this one man still lives, breathes and sleeps projection. His work is top-notch. The rest lasted on the average of three months. Nearly all sooner or later admitted they thought it would be a glamorous, well paid position with little work to do. When they found out the truth they chose other work.

*"Projection does not need wage earners.* It needs men who constantly work and strive for better results. No short courses can give short cuts. Don't fool the children! *Projection is an art and it takes years to learn it."*

For the information of those who might not know, Irl Gordon is a Grade-A projectionist of long standing. He has given his life to the work he loves, even risking his health, and he if anyone should know whereof he speaks.

## A 16-mm Problem That Might Occur in a Theatre

A FEW MONTHS ago we had the pleasure of entertaining Sgt. Weldon Limmroth, former projectionist of Sweetwater, Tex., in our home. Since that time I have been corresponding with Brother Limmroth frequently and now he has come forth with the following interesting problem—and its solution. He writes:

"Being in the radio maintenance section of the Signal Corps and having a service record marked *Projectionist in civilian life,* results in my receiving quite a number of ailing 16-mm. sound projectors to service. The fact that they are portable and use pint-sized film usually means that their troubles are for the most part confined only to this type of equipment and have very little in common with their big brothers, the standard 35-mm. professional projector.

"However, one of these 'youngsters' was brought in recently with a trouble that can and probably has occurred in theatre equipment. The officer bringing in the projector complained of 'scratchy' sound reproduction. The description sounded as if the trouble was one that is quite common, namely a break-down of the filter condenser intermittently, or a poor ground. With this in mind I turned on the amplifier, allowed it to warm up for approximately 45 seconds, then turned the volume up. The resultant hiss coming from the speaker was perfectly normal.

"Next I turned on the exciter lamp, and interrupting the light beam striking the photoelectric cell, I heard loud, clear, crisp clicks from the speaker. Turning on the motor failed to affect the output.

"Because trouble of this sort could be due to a faulty tube, I checked the set and found all to be O.K. My next step was to secure a reel of test film and thread up. In threading the projector it was noted that rotating the film scanning drum caused a loud scratchy noise to peal forth from the speaker. Investigation of the rotary stabilizer unit brought to light the seat of our trouble. The ball bearing on the operating side of the projector was as dry as the air in our famous Mojave desert. The individual balls were frozen in the inner race, thereby creating a static electric field that was entering either the photoelectric cell or the input tube of the amplifier.

"I connected an .0001 condenser in series with a set of high-impedence headphones and connected the phones to the anode (output) of the photocell. Rotating the scanning drum resulted in the phones reproducing the noises in question. (If interference of this type must be traced during the show, the use of crystal headphones or a set of high-impedence phones with an .0001 condenser will not appreciably disturb the output while tracing the trouble to its source.)

"To determine if the static field was also entering the grid of the input tube of the pre-amplifier, I removed the photocell and again rotated the scanning drum. Only the normal hiss of the amplifier was heard. Careful search revealed that the photoelectric cell cathode ground had a high resistance connection to the frame of the projector. Before clearing up this connection I 'freed' the frozen bearing by thoroughly washing it out with carbon tetrachloride and immersing it in very light oil and spinning it. I replaced the bearing



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and packed the case with a light grease and (with amplifier volume on full) gave the rotary stabilizer unit a good spin. Result—no extraneous noise.

"I remade the faulty ground connection to the photocell to insure that no other foreign noise would be picked up by the cell, and gave the unit a test run. The resultant sound reproduction was normal. I told the unit handling the projector to make a lubrication chart for it (type of lubricant and frequency of application obtained from manufacturers instruction book) and to see that it was carefully adhered to, to insure against recurrence of the trouble, worse, a costly mechanical failure.

"By the way, the other ex-projectionists in my outfit and I (there are three of us) greatly enjoy your columns; it is our connecting link with the profession we love and hope to return to soon.

"May I congratulate you on the 7th Edition of the Bluebook? When the 6th Edition was published I felt that it was your criterion, but you have even surpassed this truly great work in the new edition. The trouble-shooting charts are quite complete and when properly used will greatly expedite the clearing up of all types of sound troubles."

Brother Limmroth has given us an interesting discussion and I thank him for it. In closing he said that it has been as warm as "all get out" where he is and that he will take the dry climate of Texas any time. Well, Friend Limmroth, we all hope you get to return to your native state in the very near future.


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★


## Saying "Aye, Aye" to the Complaints of Bad Prints

THE PROTESTS against bad prints continue; those published in recent issues find ready response among projectionists and exhibitors alike—and this is especially significant in these days of conservation. Here's one from Earl Rupple, Excelsior Springs, Mo.:

"I have never written to you before. I do have several of your books on projection and I always read your articles in BETTER THEATRES. The recent articles concerning trouble with prints interested me very much. I certainly can sympathize since I have had the same trouble—only more so from some of the films sent out by exchanges.

"Recently I had a Paramount band short with 42 splices in the 10 minute run! It was certainly swell for sound, I *don't* think. My worst trouble is from Warner Brothers and Universal. Their inspection departments must be very poor. I once had a W.B. feature that was so badly cut you could scarcely understand the picture, so much had been cut out. Prints are scratched and covered with oil, and of course both the scratched and the oil pick up dirt, making both the sound and picture very poor indeed.

"The exchanges naturally blame the projectionists; naturally I do not. Most projectionists try to do good work, but that is difficult with the exchanges falling down on their end. I have had cans that could only be opened by using my foot on one side and pulling with all I had. Also film comes wound unevenly and this of course bends and tears it.

"There are some exchanges, in my opinion, who are still giving good service, but the majority of them seem to feel that it is the projectionist's job to do their repairing for them these days—and the projectionist *will* do it to avoid having trouble.

"Most of the exchange reels I receive are in bad condition. If they could only take as good care of their merchandise as the projectionist does for them I feel sure we would all be better off in the long run. But enough of this and just a few words about my workshop.

"This town is a health resort, its population about 5,500. This theatre, the Fox Beyer, is the only house in town. We boast of 1,000 seats, the entire theatre including the projection room is air-conditioned. We have Peerless Magnarc lamps, Super-Simplex heads, Western Electric sound, large Transverter generator. Screen is 25′, 4″ wide, throw 85 feet; we pull around 42 amps or better.

"I am having trouble with the new Victory carbons. Feeding unsteady. Can you tell me anything to do along that line? Checked 45 volts across the arc. Use size 7x14 post, 6x9 negative.

"We run single features, one matinee and two shows at night, continuous on

Sunday, seven days a week. I work out of local 170, Kansas City, Mo."

Your reference to trouble with Victory carbons is pretty broad and general. I suggest that you go through your past issues of BETTER THEATRES since the introduction of Victory carbons; there have been a number of excellent articles on projection lighting that dealt with the use of these new carbons. If these do not give you a cue to your difficulty, tell us specifically what your trouble it.

[The department *The Light on Your Screen,* conducted by Charles E. Shultz, is especially concerned with individual problems in projection lighting.—Ed.]

## An Illustrated Note On Projection in England

OUR OLD FRIEND, William E. Goewey, wrote us the other day to pass on a bit of information that had come to him from England, including a snapshot of a projection room over there.

"I thought you might be interested in hearing about a brother's workshop in England," he says. "The picture was taken by my good projectionist friend Peter Groves, formerly of the Ritz theatre in Leyton, England, and now in the Merchant Navy. The Ritz is a 2,500-seat house with standing room for 500. Looking at the equipment at the other end of the room we have first a bi-Unial, which is a double slide projector; then come the two projectors, which are made by Ross (an English firm). The arc house and the spot are also by Ross. Sound is RCA.



"My friend, Groves is, believe it or not, only 17 years of age and started in projection at 14!

"Notice that the British heads are all open, similar to the Powers. It seems that our makes do not find their way to England, with the exception of the Simplex. I say this because I was told by Groves that he has asked numerous projectionists and that they had only heard of Simplex from the U.S.A., as being the only enclosed type of head.

"Taking the chance that all lady operators in the United States will take up arms against me, let me quote from my friend's letter—and he has had plenty of experience in training women for a projectionist's duties." He writes, "Don't have any women in your box [projection room]. They're poison! I know I am young, but up to now I have had to train six wo-

*Photograph from "ACTION IN THE NORTH ATLANTIC" as Produced by Warner Brothers*




**TOO BIG TO WRITE— TOO "HOT" TO HANDLE**

Shortly a Nation that has gasped at the published accounts of their sinkings, will see a thrilling episode from the heroic battle of the convoys—Warner Brothers' "ACTION IN THE NORTH ATLANTIC." Bogart, Massey, Hale show us what our Merchant Marine is doing to get the ships across—re-enact for us a heroism words are inadequate to describe—situations difficult to comprehend. What a subject! What a plot! What a supurb motion picture!

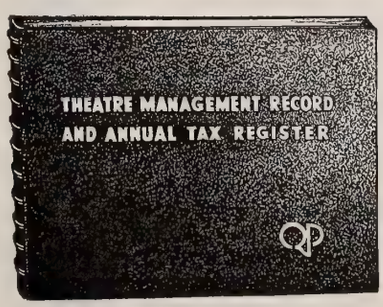
ORCHIDS TO . . .
Director: *Lloyd Bacon*
Cameraman: *Ted McCord*
Soundman: *C. A. Riggs*

In many theaters "ACTION IN THE NORTH ATLANTIC" will be projected by day-in, day-out dependable DEVRY Precision Projectors. Voice, roar of battle, shriek of sirens and sound of sea, subs, ships and planes will be the more natural because of the range of DEVRY High Fidelity Sound Systems. As peace nears, the foresighted and forthright plan to buy DEVRY's. DEVRY CORPORATION, 1111 Armitage Avenue, Chicago, U. S. A.

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men, and take my advice, don't have *any* women in a box!"

"The Army is reaching out for me. I will drop you a line when I get in."

## A 15-Year-Old Wants To Start in Projection

PROJECTION ever attracts the young as a life's work, as well it may. It is not an easy trade to get into, in normal times, but increasing wartime shortage of manpower may have a tendency to open it up a bit. It is all right for skilled trade to protect its workers, but I do think the lack of provision for apprenticeships will prove to be a mistake. Projection is too young to suffer from this policy now, but I think that in time it will.

Letters from boys who want to become projectionists are frequent, and once in awhile I like to publish one, with a reply, partly against the possibility that other youngsters interested in projection may see these columns. Here is one from a 15-year-old boy, William Bush, of Binghamton, N. Y.:

"I have been interested in motion picture projection for about four years. I have read all the books on the subject in our public library. I have had experience with practically every type of 16-mm. sound projectors including the Victor, Bell & Howell, Ampro and Kodascope. I also know how to thread the Motiograph 35-mm. projector. I know the principles of sound recording, sound reproduction, arc lamps, and shutter and optical system, and I know some of the less important things such as film being inflammable and film going through at 24 frames per second.

"I am only fifteen years old now and I won't be sixteen until September. I have talked with a projectionist at the Capitol theatre here and he said that before the war they did not take apprentices or hire a boy until he was eighteen, but he said maybe because of the war they might start taking them younger.

"What I want to know, if you can tell me, is this. Is there any way in which I can get started as a apprentice or assistant or in any capacity at all in a projection room?"

Well, son, fifteen is a pretty young age, but it is a fine age to start thinking about what you want to make of yourself as you grow older. If you *understand* all the items you mentioned in your letter I must say that you understand more than a great many older men in projection know.

Eighteen is the ordinary age at which apprentices and assistants are started; however, the war has changed many things and it is quite possible that there are some places where you would be considered. Local employment conditions would be the big factor. I suggest that you go to the nearest local union, find the business agent and have a talk with him. He can advise you as to what is being done in your own particular neighborhood.

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# PRODUCT DIGEST

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## Heaven Can Wait

***(Twentieth Century-Fox)***

**Family Study, 1887–1942**

Four generations of the Van Cleves, portrayed by a roster of players to crowd the most critical marquee, are herewith placed under producer-director Ernst Lubitsch's Technicolor microscope and examined with keen but kindly eye in a manner to amuse without amazing and entertain without lecturing the customers. The famed Lubitsch touches are present but the impish twisting of them has been foregone in the interest of narrative integrity and the family trade. The picture is, on this and all points, the best to come from the Lubitsch talent.

The Van Cleves happen to be wealthy and New Yorkers, but they could be poor and live anywhere so far as the essence of the story is concerned, for the story is no more nor less than a recital of the domestic events in the life of the family, the romances, weddings, births, deaths, the vital statistics, so to speak, with emphasis on the characters of the members of the succeeding generations and with the making of the point that the passage of time—in this case taking a baby in arms through the stages that eventuate in death at 70—changes only the individuals, never the family unit. Samson Raphaelson's screenplay is to be praised for the ease with which it makes this point without descending at any time to the banal, the dull or the obvious.

There is no war in the picture, although the period of it spans three of them. Neither is there a treatment of or reference to anything going on in the world outside the family circle of the Van Cleves. They are shown as what they are, neither all bad nor all good, and as doing what they do for reasons they consider sufficient, and the conclusions drawn—effectively registered by an opening and closing in which the central character, who believes he belongs in hell, is turned away from the gates of that place—is that the Van Cleves, and all families like them, are all right for paradise.

The film is full of fine performances. Don Ameche is better than his past best as the principal Van Cleve, who progresses from irresponsible young manhood through responsible middle age to irresponsible venerability in the course of the picture. Gene Tierney establishes herself as an actress of ability and versatility in the role of his wife. Charles Coburn turns in a classic portrayal of the eldest Van Cleve and Allyn Joslyn is a standout as the Babbittish cousin. Marjorie Main and Eugene Pallette deliver serio-comic performances as Ameche's parents. Signe Hasso and Helene Reynolds contribute sparkling bits.

The picture is escapist without being frivolous, important without being significant, bright but not shiny, a solid piece of entertainment that is nothing else but.

*Previewed at studio. Reviewer's rating: Excellent.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 113 min. PCA No. 9073. General audience classification.

Martha .....Gene Tierney
Henry Van Cleve.....Don Ameche
Hugo Van Cleve.....Charles Coburn
Marjorie Main, Laird Cregar, Spring Byington, Allyn Joslyn, Eugene Pallette, Signe Hasso, Louis Calhern, Helene Reynolds, Aubrey Mather, Michael Ames, Leonard Carey, Clarence Muse, Dickie Moore, Dickie Jones, Trudy Marshall, Florence Bates, Clara Blandick, Anita Bolster, Mino Pipitone, Jr., Claire Du Brey, Maureen Rodin-Ryan.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Appointment in Berlin

***(Columbia)***

**Spy Thriller**

This is a well composed and dressed, plausible and astonishingly objective spy thriller. Its casting, direction and photography are as responsible as the story for making this a strong supporting feature. Exploitation possibility of a sort is provided by the story's main character, a renegade Englishman who goes to Germany to broadcast for the Nazis, but who is really a secret agent and loyal servant of England. This could be Germany's Lord Haw-Haw, but probably isn't, inasmuch as Lord Haw-Haw (William Joyce) is indisputably a National Socialist.

George Sanders gives a convincing and dashing performance as the cashiered English officer, ostensibly thirsting for revenge against his country, and Marguerite Chapman is alluring and sweet as the sister of the German director of communications, Onslow Stevens. Sanders ingratiates himself with Stevens, and becomes a famous German broadcasting character, telling "the truth" to Britons about their "shameful" leaders.

But the truth about German atrocities percolates to Chapman, who aids her brother in radio; and she secretly abhors Nazism, and also Sanders, for his treachery. It is when the Gestapo becomes aware of Sanders' undercover accomplices that she sympathizes with him. For then he discloses his identity, knocks out Stevens, flees with Chapman to the Dutch border. He has with him information about a German invasion of England. But they are intercepted; Chapman is shot dead by her brother; Sanders jumps into an airplane, sends the message by plane radio, then is shot and crashes to death.

Samuel Bischoff produced, with Alfred Green directing, from a story by B. F. Fineman, transcribed for the screen by Horace McCoy and Michael Hogan.

*Seen at the Rialto theatre, New York, on a weekday evening, with a predominantly masculine audience which evinced no reaction in view of the picture's lack of comedy. Reviewer's Rating: Good.*—FLOYD STONE.

Release date, July 15, 1943. Running time, 77 mins. PCA No. 9053. General audience classification.

Keith Wilson.....George Sanders
Ilse Preissing.....Marguerite Chapman
Rudolph Preissing.....Onslow Stevens
Gretta Van Leyden.....Gale Sondergaard
Alan Napier, H. P. Sanders, Don Douglas, Jack Lee, Alec Craig, Leonard Mudie, Frederic Worlock, Steve Geray, Wolfgang A. Zilzer.

## For Whom the Bell Tolls

***(Paramount)***

**Love and War in Spain**

*[Rewritten from last week's Herald]*

Breathing the spirit and mirroring the fidelity and content of the widely-circulated novel from which it has been drawn, "For Whom the Bell Tolls" emerges among the giants of the screen. It will assume such stature as an attraction.

This long-anticipated $3,000,000 effort reveals sweep, scale, performance, superb production and direction at the hands of Sam Wood and magnificent camera work under the guidance of Ray Rennahan. Where Ernest Hemingway painted detailed word pictures of his principal characters so, too, did Dudley Nichols remain faithful to these delineations in script and Wood in bringing the script to life. Out of that comes full-bodied portraitures, all of them memorable in their etched clarity and one memorable above all others. She is Katina Paxinou, who plays Pilar, woman of the mountains. In this, her first role in an American-made picture, Miss Paxinou propels herself to the very forefront of dramatic actresses through an extraordinary ability to convey indomitableness of will, strength of conviction, granite-like courage and unflinching loyalty to a cause for which she is prepared to die. Her performance overwhelms all others in a fine cast, and that is saying a great deal.

For, in this attraction as well is Gary Cooper as Robert Jordan, the Montanan who dynamites trains and bridges for the Republican Army of Spain because he is following a destiny which his conscience and his beliefs dictate he must. There is Ingrid Bergman, daughter of a Republican mayor and eyewitness to her parents' assassination by the Nationalist forces and who herself had been raped by soldiers of that army. Both of them are in the heroic pattern and in romantic characterizations which reflect perfect casting.

There are also Akim Tamiroff as Pablo,

whose courage, diluted by wine, returns at the end; Vladimir Sokoloff as Anselmo, the gentle old one who assists Cooper in the dynamiting and dies for it; Mikhail Rasumny as Rafael, the amusing gypsy; Joseph Calleia as El Sordo and many others.

Stripped to essentials, this is the story:

Cooper's assignment is to destroy a bridge over which the enemy must move his troops, tanks and guns. Tamiroff opposes, believing retreat would be cut off, and finally salvages his bravery of another day to help in the task and lead the band to safety. In the crashing and dramatic climax, Jordan's leg is shattered. Miss Bergman, in love with him, refuses to leave. Eventually, she does, but rides off in violent protest as Jordan shoots down advancing Nationalists in a last, short-lived stand. Thus, he dies a hero to his principles.

Political overtones are underplayed, rather than overemphasized. The fundamental of the fight is touched upon in one scene where Cooper explains the civil war is merely forerunner to another war yet to come; that Spain is being exploited as a military experimental ground by Germany, Italy and Russia in a test of their new weapons of war. Audiences familiar with the novel, of course, know it was a championing of the Loyalists, who are always called Republicans, in their struggle against General Franco, whose name, likewise, is never mentioned. Those unfamiliar with the book face lack of clarity on the causes of the battle although their sympathies are channeled toward the Republicans.

In two parts, the first clocks 90 minutes. Painstaking implanting of backgrounds, characterizations and motivations consume a great deal of footage. Dialogue far overshadows movement and slows down the drama. The second in 75 minutes, however, mounts in a steadily rising curve of suspense climaxed by destruction of the bridge. The contrast is immediate and sends the attraction to its finish in hammer strokes.

For several years now, "For Whom the Bell Tolls" has been percolating through the nation's press. The book, of course, had a heavy sale. Undoubtedly a large audience is waiting, perhaps already nationwide. This audience and the millions of others who will see the film early or late have a distinguished motion picture coming their way. Showmen have a distinguished one for the money.

*Previewed at the Paramount studio projection room before an audience of critics. Reviewer's rating: Excellent.*—RED KANN.

Release date not set. Running time, 165 minutes. PCA No. 7982. General audience classification.

Robert Jordan ..... Gary Cooper
Maria ..... Ingrid Bergman
Pablo ..... Akim Tamiroff
Agustin ..... Arturo de Cordova
Anselmo ..... Vladimir Sokoloff
Rafael ..... Mikhail Rasumny
Pilar ..... Katina Paxinou
El Sordo ..... Joseph Calleia

Eric Feldary, Victor Varconi, Lilo Yarson, Alexander Granach, Leo Bulgakov, Duncan Renaldo, Pedro de Cordoba, Feodor Chaliapin, George Coulouris, Frank Puglia.

## Bar 20

***(UA-Sherman)***

### Dip for Hoppy

There's no warrant in art or nature for assumption that every page in a book or picture in a series shall be better than the one before it, so the news of consequence about this item in Harry Sherman's succession of Hopalong Cassidy Westerns is that it dips only slightly below the recent average. At that, it's got in it the things that the customers come to see there, and the fact that they're in it for less than the usual number of good reasons is nothing that the regulars may be expected to kick about in round numbers.

The picture has a special point to mention in that it presents for the first time Dustine Farnum, daughter of the late Dustin, whose contribution to the filmic literature of the West is to be remembered by today's adults, if not the kiddies. On the other hand, it has George Reeves in the third spot, alongside William Boyd and Andy Clyde, a change of personnel which changes in no degree the effectiveness of the trio.

This time the script, which required the talents of three writers—Morton Grant, Norman Houston and Michael Wilson, presents the trio with nothing more difficult to cope with than the operation of some plain and fancy holdup artists under command of the outwardly reputable scoundrel played by Victor Jory. They attend to this matter, as will be noted below, in fewer minutes than usual.

Lesley Selander's direction is up to his customary point of proficiency, and Lewis J. Rachmil again is down as associate producer.

*Previewed at studio. Reviewer's Rating: Fair.*

Release date, not set. Running time, 55 mins. PCA No. 9029. General audience classification.

Hopalong Cassidy ..... William Boyd
California ..... Andy Clyde

George Reeves, Dustine Farnum, Victor Jory, Douglas Fowley, Betty Blythe, Bob Mitchum, Francis McDonald, Earle Hodgins.

## Spotlight Scandals

***(Monogram)***

### Monogram Marches On

The House of Monogram presents now for your consideration, Ladies and Gentlemen of show business, a pair of comedians equipped with all the prerequisites of popularity and commanding attention of everybody in range of their introductory endeavor, inside or outside the trade. They are Frank Fay and Billy Gilbert, each a known equation, both experts in and veterans of the art of comedy, and they are, in the paired aggregate, a total quantity which is several times greater than the sum of its component parts. The pair is, in this first offering, a force for merriment that can be compared with any other pair you are likely to think of off-hand, on the basis of first offerings, and if that pair happens to be the present holders of the Number One Box Office Attraction title for 1942 the foregoing statement stands.

The House of Monogram put this introductory Fay-Gilbert film to a severe test on the occasion of its press preview by screening it at the Hollywood Paramount between performances of "Five Graves to Cairo" for a top-scale audience that hadn't been told what was coming. In that fast company it proved itself to the satisfaction of the capacity crowd without straining a stitch.

Fay and Gilbert play themselves, the former as a stranded actor who hooks up with the latter, as a barber, to do a vaudeville act which turns out a hit. They remain together through a career that includes musical comedy stardom on Broadway, then separate and find themselves, at picture's end, broke again and together again in small time vaudeville.

On this framework is hung various other items of entertainment. Bonnie Baker sings several songs, from her repertoire, and the Radio Rogues do their impersonations. Henry King and his orchestra supply their brand of music. So do Butch and Buddy. Eddie Parks entertains virtually *en solo* for a memorable sequence, and Harry Langdon amuses in a semi-straight performance. Iris Adrian portrays with glitter a jealous showgirl. Lots of others figure in the total.

Production by Sam Katzman and Jack Dietz, with Barney Sarecky in association, is well above their par, and direction by William Beaudine reflects the proficiency of long experience.

*Previewed at the Paramount theatre, Hollywood, to a capacity audience attracted by "Five Graves to Cairo" which manifested by lusty laughter its enjoyment of the Fay-Gilbert brand of comedy. Reviewer's Rating: Good.*— WILLIAM R. WEAVER.

Release date, October 1. Running time, 79 min. PCA No. 9354. General audience classification.

Billy Gilbert ..... Himself
Frank Fay ..... Himself

Bonny Baker, Butch and Buddy, Harry Langdon, Iris Adrian, the Radio Rogues, James Bush, Claudia Dell, Betty Blythe, Henry King and orchestra, Herb Millwe, Lottie Harrison, Jim Hope, Jack Boyle.

## Silver Spurs

***(Republic)***

### Roy Rogers Works Out

They give Roy Rogers a workout in this number, sending him through all the tricks of the trade of Western production from Bill Hart's time to his own, and the result is a film which displays his versatility at some expense to the coherence of the story. He gets in the usual amount of singing, much more than the usual amount of riding and shooting, plus many passages of fisticuffs and a superabundance of shooting. He proves he can do it.

The film opens and gets under way in a modern setting, complete with fast automobiles and nickel-plated cocktail bars, then slides without notice into the age of stagecoaches, buckboards, six-horse teams, mountain hideouts, all the trappings of 1870. This incongruous switch enables the crooks on one side and the virtuous cowhands on the other to fight it out with the old reliable weapons, doubtless much to the delight of the junior fans, much to the disappointment of the grown-ups.

The story is about a right-of-way, a matter lost sight of early in the proceedings but brought back into the foreground for the finale.

Seven songs are put by, Rogers and the Sons of the Pioneers attending to this matter in the usual manner.

Production is by Harry Grey, direction by Joseph Kane.

*Previewed in projection room. Reviewer's Rating: Fair.*

Release date, July 29. Running time, 68 min. PCA No. 9124. General audience classification.

Roy ..... Roy Rogers
Frog ..... Smiley Burnette

John Carradine, Phyllis Brooks, Jerome Cowan, Joyce Compton, Dick Wessel, Hal Taliafero, Forrest Taylor, Charles Wilson, Byron Foulger, Bob Nolan, Sons of the Pioneers.

# SHORT SUBJECTS

### HAPPY TIMES AND JOLLY MOMENTS (WB)

*Broadway Brevities* (8112)

In this two-reel subject, the film audience is taken on a tour of the Hollywood of old. Former stars are shown on studio lots when the industry was in its infancy. There are shots of Mack Sennett, Harry Langdon, Ben Turpin, Ford Sterling, "Fatty" Arbuckle and others. In the hair-raising finale, the Keystone Cops are featured in one of the notorious chases which early screen patrons will recall.

*Release date, July* 10, 1943 — 20 *minutes*

### THE UNITED STATES SERVICE BANDS (WB)

*Melody Master Bands* (8510)

All the service bands are combined to lend a patriotic theme to this one-reel subject. Army, Navy, Marine and Air Force bands render a group of 11 songs among which are included the Navy's "Anchors Aweigh" and "Don't Give Up the Ship"; Army's "Over There" and "The Caissons Go Rolling Along" and renditions honoring the Air Force and Marine Corps, also. A military back-drop is used as an appropriate setting.

*Release date, not set* — 10 *minutes*

### THE UNINVITED PEST (MGM)

*Cartoon* (W450)

It is bear versus squirrel in this animal subject. The bear, perturbed at the annoyance Mr. Squirrel gives him while hunting for nuts, endeavors to erase him from the scene. Each time the bear attempts his hibernation, the squirrel returns to pester him. There are wild chases through the wooded forest before peace is restored to the animal kingdom. The persecuted squirrel, of course, emerges victorious.

*Release date, July* 17, 1943 — 8 *minutes*

# RELEASE CHART

## *By Companies*

*For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1445.*

*Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.*

## COLUMBIA

| Prod. No. | Title | Release Date |
|---|---|---|
| 4027 | Counter Espionage | Sep. 3,'43 |
| 4022 | The Spirit of Stanford | Sep. 10,'42 |
| 4044 | A Man's World | Sep. 17,'42 |
| 4032 | Lucky Legs | Oct. 1,'42 |
| 4201 | Riding Through Nevada | Oct. 1,'42 |
| 4021 | The Daring Young Man | Oct. 8,'42 |
| 4209 | The Lone Prairie | Oct. 15,'42 |
| 4035 | Smith of Minnesota | Oct. 15,'42 |
| 4026 | The Boogie Man Will Get You | Oct. 22,'42 |
| 4042 | Stand By All Networks | Oct. 29,'42 |
| 4030 | Boston Blackie Goes Hollywood | Nov. 5,'42 |
| 4033 | Laugh Your Blues Away | Nov. 12,'42 |
| 4002 | You Were Never Lovelier | Nov. 19,'42 |
| 4038 | Junior Army | Nov. 26,'42 |
| 4202 | Pardon My Gun | Dec. 1,'42 |
| 4039 | Underground Agent | Dec. 3,'42 |
| 4009 | A Night to Remember | Dec. 10,'42 |
| 4210 | A Tornado in the Saddle | Dec. 15,'42 |
| 4004 | Commandos Strike at Dawn | Jan. 7,'43 |
| 4013 | City Without Men | Jan. 14,'43 |
| 4029 | One Dangerous Night | Jan. 21,'43 |
| 4037 | Power of the Press | Jan. 28,'43 |
| 4203 | The Fighting Buckaroo | Feb. 1,'43 |
| 4014 | Reveille with Beverly | Feb. 4,'43 |
| 4036 | No Place for a Lady | Feb. 11,'43 |
| 4211 | Riders of the Northwest Mounted | Feb. 15,'43 |
| 4006 | Something to Shout About | Feb. 25,'43 |
| 4040 | Let's Have Fun | Mar. 4,'43 |
| 4031 | After Midnight with Boston Blackie | Mar. 18,'43 |
| 4005 | The Desperadoes | Mar. 25,'43 |
| 4034 | Murder in Times Square | Apr. 1,'43 |
| 4029 | She Has What It Takes | Apr. 15,'43 |
| 4212 | Saddles and Sagebrush | Apr. 27,'43 |
| 4024 | Redhead from Manhattan | May 6,'43 |
| 4001 | The More the Merrier | May 13,'43 |
| 4025 | Boy from Stalingrad | May 20,'43 |
| 4204 | Law of the Northwest | May 27,'43 |
| 4018 | It's a Great Life | May 27,'43 |
| 4019 | Two Senoritas from Chicago | June 10,'43 |
| 4017 | Crime Doctor | June 22,'43 |
| 4014 | Good Luck, Mr. Yates | June 29,'43 |
| 4205 | Frontier Fury | June 24,'43 |
| 4015 | What's Buzzin' Cousin? | July 8,'43 |
| 4011 | Appointment in Berlin | July 15,'43 |
| .... | First Comes Courage | July 29,'43 |
| .... | Robin Hood of the Range | July 29,'43 |
| .... | A Night of Adventure | Aug. 19,'43 |
| .... | My Kingdom for a Cook | Aug. 31,'43 |
| .... | Destroyer | Not Set |
| | 1943-44 | |
| .... | Cover Girl | Not Set |
| .... | Silver City Raiders | Not Set |
| .... | Hail to the Rangers | Not Set |
| .... | Wyoming Hurricane | Not Set |
| .... | The Vigilantes Ride | Not Set |
| .... | The Last Horseman | Not Set |
| .... | Riding West | Not Set |
| .... | Law of the Badlands | Not Set |
| .... | Restless Lady | Not Set |
| .... | Cowboy from Lonesome River | Not Set |
| .... | Sahara | Not Set |
| .... | Footlight Glamour | Not Set |
| .... | There's Something About a Soldier | Not Set |
| .... | Cyclone Prairie Ranger | Not Set |
| .... | Tropicana | Not Set |
| .... | Doughboys in Ireland | Not Set |
| .... | Destroyer | Not Set |
| .... | Sahara | Not Set |
| .... | Jam Session | Not Set |
| .... | 10 Percent Woman | Not Set |
| .... | Road to Yesterday | Not Set |
| .... | My Client Curley | Not Set |
| .... | Heart of a City | Not Set |

## MGM

| Prod. No. | Title | Release Date |
|---|---|---|
| 302 | Tish | Sep.-Nov. '42 |
| 305 | A Yank at Eton | Sep.-Nov. '42 |
| 306 | The War Against Mrs. Hadley | Sep.-Nov. '42 |
| 307 | Cairo | Sep.-Nov. '42 |
| 308 | Seven Sweethearts | Sep.-Nov. '42 |
| 301 | Somewhere I'll Find You | Sep.-Nov. '42 |
| 304 | Apache Trail | Sep.-Nov. '42 |
| 303 | Panama Hattie | Sep.-Nov. '42 |
| 312 | For Me and My Gal | Sep.-Nov. '42 |
| 309 | Eyes in the Night | Sep.-Nov. '42 |
| 310 | White Cargo | Sep.-Nov. '42 |
| 311 | Omaha Trail | Sep.-Nov. '42 |
| 313 | Whistling in Dixie | Dec.-Feb. '43 |
| 314 | Journey for Margaret | Dec.-Feb. '43 |
| 315 | Reunion in France | Dec.-Feb. '43 |
| 316 | Stand by far Action | Dec.-Feb. '43 |
| 317 | Dr. Gillespie's New Assistant | Dec.-Feb. '43 |
| 318 | Andy Hardy's Double Life | Dec.-Feb. '43 |
| 319 | Northwest Rangers | Dec.-Feb. '43 |
| 320 | Keeper of the Flame | Dec.-Feb. '43 |
| 321 | Three Hearts for Julia | Dec.-Feb. '43 |
| 322 | Tennessee Johnson | Dec.-Feb. '43 |
| 327 | Assignment in Brittany | Apr.-May '43 |
| 323 | Cabin in the Sky | Apr.-May '43 |
| 324 | A Stranger in Town | Apr.-May '43 |
| 326 | Air Raid Wardens | Apr.-May '43 |
| 325 | Slightly Dangerous | Apr.-May '43 |
| 328 | Bataan | June-Aug. '43 |
| 333 | DuBarry Was a Lady | June-Aug. '43 |
| 329 | Harrigan's Kid | June-Aug. '43 |
| 334 | Hitler's Madman | June-Aug. '43 |
| 380 | Human Comedy | June-Aug. '43 |
| 332 | Pilot #5 | June-Aug. '43 |
| 330 | Presenting Lily Mars | June-Aug. '43 |
| 370 | Random Harvest | June-Aug. '43 |
| 331 | The Youngest Profession | June-Aug. '43 |
| | 1943-44 | |
| .... | Lassie Comes Home | Not Set |
| .... | Salute to the Marines | Not Set |
| .... | As Thousands Cheer | Not Set |
| .... | Above Suspicion | Not Set |
| .... | I Dood It | Not Set |
| .... | Swing Shift Maisie | Not Set |
| .... | Young Ideas | Not Set |
| .... | Dr. Gillespie's Criminal Case | Not Set |
| .... | Girl Crazy | Not Set |
| .... | Right About Face | Not Set |
| .... | Best Foot Forward | Not Set |
| .... | A Guy Named Joe | Not Set |
| .... | The Man from Down Under | Not Set |
| .... | Madame Curie | Not Set |
| .... | Song of Russia | Not Set |
| .... | Little Miss Magic | Not Set |
| .... | America | Not Set |
| .... | Whistling in Brooklyn | Not Set |
| .... | The Cross of Lorraine | Not Set |
| .... | The Heavenly Body | Not Set |
| .... | Cry Havoc | Not Set |
| .... | White Cliffs of Dover | Not Set |
| .... | Meet the People | Not Set |
| .... | Broadway Rhythm | Not Set |
| .... | Tartu | Not Set |
| .... | See Here, Private Hargrove | Not Set |
| .... | Andy Hardy's Blonde Trouble | Not Set |

## MONOGRAM

| Prod. No. | Title | Release Date |
|---|---|---|
| .... | One Thrilling Night | June 5,'42 |
| .... | Isle of Missing Men | Sep. 18,'42 |
| .... | Foreign Agent | Oct. 9,'42 |
| .... | Texas to Bataan | Oct. 16,'42 |
| .... | Criminal Investigaor | Oct. 23,'42 |
| .... | Bowery at Midnight | Oct. 30,'42 |
| .... | West of the Law | Nov. 2,'42 |
| .... | War Dogs | Nov. 13,'42 |
| .... | 'Neath Brooklyn Bridge | Nov. 20,'42 |
| .... | The Living Ghost | Nov. 27,'42 |
| .... | Trail Riders | Dec. 4,'42 |
| .... | Rhythm Parade | Dec. 11,'42 |
| .... | Dawn on the Great Divide | Dec. 18,'42 |
| .... | Two Fisted Justice | Jan. 8,'43 |
| .... | Silent Witness | Jan. 15,'43 |
| .... | Cosmo Jones in the Crime Smasher | Jan. 29,'43 |
| .... | Kid Dynamite | Feb. 5,'43 |
| .... | Prison Mutiny | Feb. 12,'43 |
| .... | Haunted Ranch | Feb. 19,'43 |
| .... | Silver Skates | Feb. 26,'43 |
| .... | The Ape Man | Mar. 19,'43 |
| .... | Land of Hunted Men | Mar. 26,'43 |
| .... | Ghost Rider | Apr. 2,'43 |
| .... | Wild Horse Stampede | Apr. 16,'43 |
| .... | Clancy Street Boys | Apr. 23,'43 |
| .... | I Escaped from the Gestapo | May 28,'43 |
| .... | Cowboy Commandos | June 4,'43 |
| .... | Sarong Girl | June 11,'43 |
| .... | Wings over the Pacific | June 25,'43 |
| .... | Spy Train | July 9,'43 |
| .... | Stranger from Pecos | July 16,'43 |
| .... | Ghosts on the Loose | July 23,'43 |
| .... | The Law Rides Again | July 30,'43 |
| .... | Black Market Rustlers | Aug. 13,'43 |
| .... | Here Comes Kelly | Aug. 20,'43 |
| .... | Six-Gun Gospel | Aug. 27,'43 |
| .... | Revenge of the Zombies | Sep. 3,'43 |
| .... | I Was a Criminal | Sep. 10,'43 |
| .... | Outlaws of Stampede Pass | Oct. 22,'43 |
| | 1943-44 | |
| .... | Melody Parade | Aug. 27,'43 |
| .... | Spotlight Revue | Oct. 1,'43 |
| .... | Bullets and Saddles | Not Set |
| .... | Blazing Guns | Not Set |
| .... | The 13th Guest | Not Set |
| .... | Nearly Eighteen | Not Set |

## PARAMOUNT

| Prod. No. | Title | Release Date |
|---|---|---|
| | Block 1 | |
| 4205 | Wake Island | |
| 4202 | The Major and the Minor | |
| 4203 | The Glass Key | |
| 4204 | Wildcat | |
| 4201 | Priorities on Parade | |
| | Block 2 | |
| 4209 | Henry Aldrich, Editor | |
| 4208 | Mrs Wiggs of the Cabbage Patch | |
| 4207 | Road to Morocco | |
| 4210 | The Forest Rangers | |
| | Block 3 | |
| 4213 | The Avengers | |
| 4212 | Wrecking Crew | |
| 4211 | The Palm Beach Story | |
| 4214 | My Heart Belongs to Daddy | |
| 4215 | Lucky Jordan | |
| | Block 4 | |
| 4216 | Lady Bodyguard | |
| 4217 | Happy Go Lucky | |
| 4218 | Henry Aldrich Gets Glamour | |
| 4219 | Night Plane from Chungking | |
| | SPECIAL | |
| 4231 | Star Spangled Rhythm | |
| 4137 | Reap the Wild Wind | |
| | Block 5 | |
| 4221 | High Explosive | |
| 4222 | China | |
| 4223 | Aerial Gunner | |
| 4224 | Five Graves to Cairo | |
| 4225 | Salute for Three | |
| | Block 6 | |
| 4228 | So Proudly We Hail | |
| 4230 | Dixie | |
| 4229 | Submarine Alert | |
| 4226 | Henry Aldrich Swings It | |
| 4227 | Alaska Highway | |
| | REISSUES | |
| 4250 | Union Pacific | |
| 4254 | Souls at Sea | |
| | 1943-44 | |
| .... | Triumph Over Pain | Not Set |
| .... | For Whom the Bell Tolls | Not Set |
| .... | No Time for Love | Not Set |
| .... | True to Life | Not Set |
| .... | Miracle of Morgan's Creek | Not Set |
| .... | Lady in the Dark | Not Set |
| .... | Henry Aldrich Plays Cupid | Not Set |
| .... | The Good Fellows | Not Set |
| .... | Riding High | Not Set |
| .... | Let's Face It | Not Set |
| .... | Hostages | Not Set |
| .... | Tornado | Not Set |
| .... | Henry Aldrich Haunts a House | Not Set |
| .... | The Uninvited | Not Set |
| .... | The Hour Before the Dawn | Not Set |
| .... | Minesweeper | Not Set |
| .... | And the Angels Sing | Not Set |
| .... | Henry Aldrich's Little Secret | Not Set |
| .... | Frenchmen's Creek | Not Set |
| .... | Ministry of Fear | Not Set |
| .... | Standing Room Only | Not Set |
| .... | The Story of Dr. Wassell | Not Set |
| .... | Timber Queen | Not Set |
| .... | Hail the Conquering Hero | Not Set |

## PRODUCERS REL. CORP.

| Prod. No. | Title | Release Date |
|---|---|---|
| 317 | Baby Face Margon | Sep. 15,'42 |
| 307 | Tomorrow We Live | Sep. 29,'42 |
| 308 | City of Silent Men | Oct. 12,'42 |
| 309 | Secrets of a Co-ed | Oct. 26,'42 |
| 301 | The Yanks Are Coming | Nov. 9,'42 |
| 357 | Billy the Kid in Mysterious Rider | Nov. 20,'42 |
| 318 | Miss V from Moscow | Nov. 23,'42 |
| 310 | Boss of Big Town | Dec. 7,'42 |
| 363 | Lone Ride in Overland Stagecoach | Dec. 11,'42 |
| 302 | Lady from Chunking | Dec. 21,'42 |
| 351 | Rangers Take Over | Dec. 25,'42 |
| 319 | Man of Courage | Jan. 4,'43 |
| 303 | The Payoff | Jan. 21,'43 |
| 358 | Billy the Kid in the Kid Rides Again | Jan. 27,'43 |
| 320 | Dead Men Walk | Feb. 10,'43 |
| 364 | Lone Rider in Wild Horse Rustlers | Feb. 12,'43 |
| 304 | A Night for Crime | Feb. 18,'43 |
| 352 | Bad Men of Thunder Gap | Mar. 5,'43 |
| 312 | Queen of Broadway | Mar. 8,'43 |
| 359 | Billy the Kid in Fugitive of the Plains | Mar. 12,'43 |
| 313 | Behind Prison Walls | Mar. 22,'43 |
| 31 | Corregidor | Mar. 29,'43 |
| 311 | My Son the Hero | Apr. 5,'43 |
| 314 | The Ghost and the Guest | Apr. 19,'43 |
| 322 | Terror House | Apr. 19,'43 |
| 365 | Lone Rider in Death Rides the Plains | May 7,'43 |
| 353 | West of Texas | May 10,'43 |
| 360 | Billy the Kid in Western Cyclone | May 14,'43 |
| 305 | Girls in Chains | May 17,'43 |
| 321 | The Black Raven | May 31,'43 |
| 354 | Border Buckaroos | June 15,'43 |
| 123 | Gangs, Inc. | June 15,'43 |
| 366 | Lone Rider in Wolves of the Range | June 21,'43 |
| 361 | Billy the Kid in the Renegade | July 1,'43 |
| 306 | Follies Girl | July 26,'43 |
| 355 | Fighting Valley | Aug. 1,'43 |
| 315 | Career Girls | Sep. 7,'43 |
| | 1943-44 | |
| 401 | Submarine Base | July 15,'43 |
| 402 | Isle of Forgotten Sins | Aug. 15,'43 |
| 403 | Danger! Women at Work | Aug. 23,'43 |
| .... | Strange Music | Not Set |

## RKO

*(No National Release Dates set after March 31, 1943)*

| Prod. No. | Title | Release Date |
|---|---|---|
| 371 | The Magnificent Ambersons | July 10,'42 |
| 391 | Bambi | Aug. 21,'42 |
| 301 | The Big Street | Sep. 4,'42 |
| 302 | Mexican Spitfire's Elephant | Sep. 11,'42 |
| 303 | Wings and the Women | Sep. 18,'42 |
| 304 | Highways by Night | Oct. 2,'42 |
| 305 | Here We Go Again | Oct. 9,'42 |
| 306 | Scattergood Survives a Murder | Oct. 16,'42 |
| 308 | The Navy Comes Through | Oct. 30,'42 |
| 309 | The Falcon's Brother | Nov. 6,'42 |

| Prod. No. | Title | Release Date |
|---|---|---|
| 310 | Seven Days' Leave | Nov. 13,'42 |
| 311 | Once Upon a Honeymoon | Nov. 27,'42 |
| 312 | Army Surgeon | Dec. 4,'42 |
| 313 | Cat People | Dec. 25,'42 |
| 314 | The Great Gildersleeve | Jan. 1,'43 |
| 315 | Seven Miles from Alcatraz | Jan. 8,'43 |
| 318 | Cinderella Swings It | Jan. 22,'43 |
| 352 | They Got Me Covered | Feb. 5,'43 |
| 307 | Journey Into Fear | Feb. 12,'43 |
| 392 | Saludos Amigos | Feb. 19,'43 |
| 319 | Tarzan Triumphs | Feb. 19,'43 |
| 317 | Two Weeks to Live | Feb. 26,'43 |
| 351 | Pride of the Yankees | Mar. 5,'43 |
| 316 | Hitler's Children | Mar 19,'43 |
| 320 | Forever and a Day | Mar. 26,'43 |
| | **Block 5** | |
| 321 | Flight for Freedom | |
| 322 | Ladies Day | |
| 323 | This Land Is Mine | |
| 324 | I Walked With a Zombie | |
| 325 | The Falcon Strikes Back | |
| | **Block 6** | |
| 326 | Squadron Leader X | |
| 329 | Bombardier | |
| 330 | Mr. Lucky | |
| 327 | Gildersleeve's Bad Day | |
| 328 | The Leopard Man | |
| | **Block 7** | |
| .... | The Sky's the Limit | |
| .... | Petticoat Larceny | |
| .... | The Falcon in Danger | |
| .... | Behind the Rising Sun | |
| .... | Mexican Spitfire's Blessed Event | |
| | **SPECIAL** | |
| .... | Spitfire | |
| | **Western Block** | |
| 381 | Bandit Ranger | Sep. 25,'42 |
| 382 | Pirates of the Prairie | Nov. 20,'42 |
| 383 | Fighting Frontier | Jan. 15,'43 |
| 384 | Sagebrush Law | |
| 385 | The Avenging Rider | |
| 386 | Red River Robin Hood | |
| | **1943-44** | |
| .... | A Lady Takes a Chance | Not Set |
| .... | The Fallen Sparrow | Not Set |
| .... | The North Star | Not Set |
| .... | The Iron Major | Not Set |
| .... | Around the World | Not Set |
| .... | Adventures of a Rookie | Not Set |
| .... | Government Girl | Not Set |
| .... | Tarzan's Desert Mystery | Not Set |
| .... | Coastal Command | Not Set |
| .... | Dollar-a-Year Man | Not Set |
| .... | An American Story | Not Set |
| .... | Up in Arms | Not Set |
| ... | Revenge | Not Set |

## REPUBLIC

| | | |
|---|---|---|
| 201 | Hi, Neighbor | July 27,'42 |
| 271 | Sombrero Kid | July 31,'42 |
| 202 | The Old Homestead | Aug. 17,'42 |
| 261 | Shadows on the Sage | Aug. 24,'42 |
| 203 | Youth on Parade | Oct. 24,'42 |
| 272 | Outlaws of Pine Ridge | Oct. 27,'42 |
| 204 | X Marks the Spot | Nov. 4,'42 |
| 262 | Valley of Hunted Men | Nov. 13,'42 |
| 251 | Heart of the Golden West | Dec. 11,'42 |
| 207 | The Traitor Within | Dec. 16,'42 |
| 208 | Secrets of the Underground | Dec. 18,'42 |
| 206 | Ice-Capades Revue | Dec. 24,'42 |
| 273 | Sundown Kid | Dec. 28,'42 |
| 253 | Ridin' Down the Canyon | Dec. 30,'42 |
| 205 | Johnny Doughboy | Dec. 31,'42 |
| 209 | Mountain Rhythm | Jan. 8,'43 |
| 210 | London Blackout Murders | Jan. 15,'43 |
| 2301 | Boots and Saddles | Jan. 15,'43 |
| 263 | Thundering Trails | Jan. 25,'43 |
| 211 | Fighting Devil Dogs | Jan. 29,'43 |
| 274 | Dead Man's Gulch | Feb. 12,'43 |
| 2302 | South of the Border | Mar. 1,'43 |
| 252 | Idaho | Mar. 10,'43 |
| 274 | The Blocked Trail | Mar. 12,'43 |
| 212 | The Purple V | Mar. 12,'43 |
| 278 | At Dawn We Die | Mar. 20,'43 |
| 275 | Carson City Cyclone | Mar. 23,'43 |
| 214 | Alibi | Mar. 24,'43 |
| 215 | Hit Parade of 1943 | Mar. 26,'43 |
| 216 | Tahiti Honey | Apr. 6,'43 |
| 254 | King of the Cowboys | Apr. 9,'43 |
| 217 | The Mantrap | Apr. 13,'43 |
| 2303 | Gaucho Serenade | Apr. 15,'43 |
| 265 | Santa Fe Scouts | Apr. 16,'43 |
| 218 | Shantytown | Apr. 20,'43 |
| 219 | Chatterbox | Apr. 27,'43 |
| 2311 | Calling Wild Bill Elliott | Apr. 30,'43 |
| 220 | A Gentle Gangster | May 10,'43 |
| 276 | Days of Old Cheyenne | May 15,'43 |
| 221 | Swing Your Partner | May 20,'43 |
| 266 | Riders of the Rio Grande | May 21,'43 |
| 222 | False Faces | May 26,'43 |
| 2304 | Ride Tenderfoot Ride | June 1,'43 |
| 2312 | Man From Thunder River | June 11,'43 |
| 255 | Song of Texas | June 14,'43 |
| 223 | Thumbs Up | July 5,'43 |
| 2313 | Bordertown Gunfighters | July 8,'43 |
| 2305 | Mexicali Rose | July 15,'43 |
| .... | Silver Spurs | Aug. 12,'43 |
| .... | Headin' for God's Country | Aug. 12,'43 |
| .... | Wagon Tracks West | Aug. 19,'43 |
| .... | Sleepy Lagoon | Aug. 26,'43 |
| .... | West Side Kid | Not Set |
| .... | Someone to Remember | Not Set |
| .... | Death Valley Manhunt | Not Set |
| .... | In Old Oklahoma | Not Set |
| .... | Man from Music Mountain | Not Set |
| | **1943-44** | |
| .... | Fugitive from Sonora | July 1,'43 |
| .... | Black Hills Express | Aug. 15,'43 |
| .... | Nobody's Darling | Aug. 19,'43 |
| .... | Hoosier Holiday | Not Set |
| .... | The Fighting Seabees | Not Set |
| .... | Gay Blades | Not Set |
| .... | Beyond the Last Frontier | Not Set |
| .... | A Scream in the Dark | Not Set |
| .... | The Deerslayer | Not Set |
| .... | Raiders of Sunset Pass | Not Set |
| .... | Here Comes Elmer | Not Set |

## 20TH-FOX

| | | |
|---|---|---|
| | **Block 1** | |
| 301 | Footlight Serenade | Aug. 1,'42 |
| 302 | A-Haunting We Will Go | Aug. 7,'42 |
| 303 | Little Tokio, U.S.A. | Aug. 14,'42 |
| 304 | The Pied Piper | Aug. 21,'42 |
| 305 | Loves of Edgar Allan Poe | Aug. 28,'42 |
| | **Block 2** | |
| 308 | Orchestra Wives | Sep. 4,'42 |
| 311 | Berlin Correspondent | Sep. 11,'42 |
| 312 | Careful, Soft Shoulders | Sep. 18,'42 |
| 310 | Just Off Broadway | Sep. 25,'42 |
| 306 | Iceland | Oct. 2,'42 |
| | **Block 3** | |
| 313 | Tales of Manhattan | Oct. 30,'42 |
| | **Block 4** | |
| 309 | Girl Trouble | Oct. 9,'42 |
| 314 | Manila Calling | Oct. 16,'42 |
| 315 | The Man in the Trunk | Oct. 23,'42 |
| 317 | Springtime in the Rockies | Nov. 6,'42 |
| | **Block 5** | |
| 318 | That Other Woman | Nov. 13,'42 |
| 307 | Thunder Birds | Nov. 20,'42 |
| 319 | The Undying Monster | Nov. 27,'42 |
| 320 | The Black Swan | Dec. 4,'42 |
| 321 | Dr. Renault's Secret | Dec. 11,'42 |
| | **Block 6** | |
| 322 | Life Begins at 8:30 | Dec. 25,'42 |
| 323 | China Girl | Jan. 1,'43 |
| 324 | We Are the Marines | Jan. 8,'43 |
| 325 | Over My Dead Body | Jan. 15,'43 |
| 326 | Time to Kill | Jan. 22,'43 |
| | **Block 7** | |
| 327 | Immortal Sergeant | Jan. 29,'43 |
| 328 | Chetniks, the Fighting Guerrillas | Feb. 5,'43 |
| 329 | Meanest Man in the World | Feb. 12,'43 |
| 330 | Margin for Error | Feb. 19,'43 |
| 316 | The Young Mr. Pitt | Feb. 26,'43 |
| | **Block 8** | |
| 332 | Dixie Dugan | Mar. 12,'43 |
| 331 | Quiet Please, Murder | Mar. 19,'43 |
| 333 | Hello, Frisco, Hello | Mar. 26,'43 |
| 334 | He Hired the Boss | Apr. 2,'43 |
| 335 | The Moon Is Down | Apr. 9,'43 |
| | **SPECIAL** | |
| 341 | Desert Victory | Apr. 16,'43 |
| | **Block 9** | |
| 338 | My Friend Flicka | Apr. 23,'43 |
| 337 | Tonight We Raid Calais | Apr. 30,'43 |
| 339 | They Came to Blow Up America | May 7,'43 |
| 340 | Crash Dive | May 14,'43 |
| | **Block 10** | |
| 336 | The Ox-Bow Incident | May 21,'43 |
| 342 | Jitterbugs | June 11,'43 |
| 343 | Coney Island | June 18,'43 |
| | **Block 11** | |
| .... | Stormy Weather | July 16,'43 |
| .... | Heaven Can Wait | July 23,'43 |
| .... | Bomber's Moon | July 30,'43 |
| | **1943-44** | |
| .... | Sweet Rosie O'Grady | Not Set |
| .... | Jane Eyre | Not Set |
| .... | Winter Time | Not Set |
| .... | Holy Matrimony | Not Set |
| .... | Roger Touhy, Last of the Gangsters | Not Set |
| .... | The Girls He Left Behind | Not Set |
| .... | The Song of Bernadette | Not Set |
| .... | Claudia | Not Set |
| .... | The Night is Ending | Not Set |
| .... | Guadalcanal Dairy | Not Set |
| .... | Dancing Masters | Not Set |
| .... | Happy Land | Not Set |
| .... | Buffalo Bill | Not Set |
| .... | Pin Up Girl | Not Set |

## UNITED ARTISTS

| | | |
|---|---|---|
| .... | Battle Cry of China | Aug. 7,'42 |
| .... | The Moon and Sixpence | Oct. 2,'42 |
| .... | One of Our Aircraft Is Missing | Oct. 16,'42 |
| .... | Undercover Man | Oct. 23,'42 |
| .... | I Married a Witch | Oct. 30,'42 |
| .... | Silver Queen | Nov. 13,'42 |
| .... | The Devil With Hitler | Nov. 20,'42 |
| .... | Jacare | Nov. 27,'42 |
| .... | American Empire | Dec. 11,'42 |
| .... | Lost Canyon | Dec. 18,'42 |
| .... | McGuerins from Brooklyn | Dec. 31,'42 |
| .... | The Powers Girl | Jan. 15,'43 |
| .... | The Crystal Ball | Jan. 22,'43 |
| .... | Calaboose | Jan. 29,'43 |
| .... | Young and Willing | Feb. 5,'43 |
| .... | In Which We Serve | Feb. 12,'43 |
| .... | Fall In | Mar. 5,'43 |
| .... | Hoppy Serves a Writ | Mar. 12,'43 |
| .... | Hangmen Also Die | Mar. 26,'43 |
| .... | Border Patrol | Apr. 2,'43 |
| .... | Taxi Mister | Apr. 16,'43 |
| .... | Lady of Burlesque | Apr. 30,'43 |
| .... | Buckskin Frontier | May 14,'43 |
| .... | Prairie Chickens | May 21,'43 |
| .... | Leather Burners | May 28,'43 |
| .... | Somewhere in France | June 11,'43 |
| .... | Colt Comrades | June 18,'43 |
| .... | That Nazty Nuisance | June 25,'43 |
| .... | Yanks Ahoy | Aug. 6,'43 |
| | ▽ | |
| .... | Stage Door Canteen | Not Set |
| .... | Victory Through Air Power | Not Set |
| .... | The Kansan | Not Set |
| .... | False Colors | Not Set |
| .... | Hi Diddle Diddle | Not Set |
| .... | Riders of the Deadline | Not Set |
| .... | Johnny Come Lately | Not Set |
| .... | The Gun Master | Not Set |
| .... | Bar 20 | Not Set |
| ... | Girl from Leningrad | Not Set |

## UNIVERSAL

| | | |
|---|---|---|
| 7010 | Between Us Girls | Sep. 4,'42 |
| 7021 | Give Out Sisters | Sep. 11,'42 |
| 7035 | Half Way to Shanghai | Sep. 18,'42 |
| 7020 | Sherlock Holmes and the Voice of Terror | Sep. 18,'42 |
| 7017 | Sin Town | Sep. 25,'42 |
| 7071 | Deep in the Heart of Texas | Sep. 25,'42 |
| 7022 | Get Hep to Love | Oct. 2,'42 |
| 7030 | Destination Unknown | Oct. 9,'42 |
| 7026 | Moonlight in Havana | Oct. 16,'42 |
| 7019 | The Mummy Tomb | Oct. 23,'42 |
| 7038 | Night Monster | Oct. 23,'42 |
| 7002 | Who Done It? | Nov. 6,'42 |
| 7015 | Nightmare | Nov. 13,'42 |
| 7072 | Little Joe the Wrangler | Nov. 13,'42 |
| 7028 | Strictly in the Groove | Nov. 20,'42 |
| 7029 | Behind the Eight Ball | Dec. 4,'42 |
| 7034 | Madame Spy | Dec. 11,'42 |
| 7008 | Pittsburgh | Dec. 11,'42 |
| 7073 | The Old Chisholm Trail | Dec. 11,'42 |
| 7032 | The Great Impersonation | Dec. 18,'42 |
| 7027 | Mug Town | Dec. 18,'42 |
| 7063 | Arabian Nights | Dec. 25,'42 |
| 7016 | When Johnny Comes Marching Home | Jan. 1,'43 |
| 7037 | Eyes of the Underworld | Jan. 8,'43 |
| 7065 | Shadow of a Doubt | Jan. 15,'43 |
| 7074 | Tenting Tonight on the Old Camp Ground | Feb. 5,'42 |
| 7025 | How's About It? | Feb. 5,'43 |
| 7024 | Sherlock Holmes and the Secret Weapon | Feb. 12,'43 |
| 7005 | The Amazing Mrs. Holliday | Feb. 19,'43 |
| 7031 | Hi Buddy | Feb. 26,'43 |
| 7039 | Hi'Ya Chum | Mar. 5,'43 |
| 7012 | Frankenstein Meets the Wolf Man | Mar. 12,'43 |
| 7001 | It Ain't Hay | Mar. 19,'43 |
| 7041 | He's My Guy | Mar. 26,'43 |
| 7040 | Keep 'Em Slugging | Apr. 2,'43 |
| 7023 | It Comes Up Love | Apr. 9,'43 |
| 7075 | Cheyenne Roundup | Apr. 9,'43 |
| 7042 | Rhythm of the Islands | Apr. 16,'43 |
| 7004 | White Savage | Apr. 23,'43 |
| 7018 | Sherlock Holmes in Washington | Apr. 30,'43 |
| 7052 | Next of Kin | May 7,'43 |
| 7044 | Good Morning Judge | May 7,'43 |
| 7033 | Follow the Band | May 14,'43 |
| 7036 | Cowboy in Manhattan | May 21,'43 |
| 7013 | Mister Big | May 28,'43 |
| 7076 | Raiders of San Joaquin | June 4,'43 |
| 7014 | Captive Wild Woman | June 4,'43 |
| 7043 | All by Myself | June 11,'43 |
| .... | Two Tickets to London | June 18,'43 |
| .... | Get Going | June 25,'43 |
| .... | Hit the Ice | July 2,'43 |
| .... | Gals, Incorporated | July 9,'43 |
| .... | Hers to Hold | July 16,'43 |
| .... | Honeymoon Lodge | July 23,'43 |
| .... | Frontier Bad Men | Aug. 6,'43 |
| 7077 | The Lone Star Trail | Aug. 6,'43 |
| .... | We've Never Been Licked | Not Set |
| .... | Phantom of the Opera | Not Set |
| .... | Corvette K-225 | Not Set |
| | **1943-44** | |
| .... | Son of Dracula | Not Set |
| .... | For All We Know | Not Set |
| .... | Always a Bridesmaid | Not Set |
| .... | Cross Your Fingers | Not Set |
| .... | Never a Dull Moment | Not Set |
| .... | Cobra Woman | Not Set |
| .... | Fired Wife | Not Set |
| .... | Sherlock Holmes Faces Death | Not Set |
| .... | Angela | Not Set |
| .... | Sherlock Holmes and the Spider Woman | Not Set |
| .... | The Mad Ghoul | Not Set |
| .... | Let Yourself Go | Not Set |
| .... | Crazy House | Not Set |
| .... | The Strange Death of Adolf Hitler | Not Set |
| .... | You're a Lucky Fellow, Mr. Smith | Not Set |
| .... | Man of the Family | Not Set |
| .... | Ali Baba and the Forty Thieves | Not Set |
| .... | His Butler's Sister | Not Set |
| .... | Hi Ya, Sailor | Not Set |

## WARNER BROS.

| | | |
|---|---|---|
| 202 | Across the Pacific | Sep. 5,'42 |
| 203 | Busses Roar | Sep. 19,'42 |
| 204 | Desperate Journey | Sep. 26,'42 |
| 207 | You Can't Escape Forever | Oct. 10,'42 |
| 205 | Secret Enemies | Oct. 17,'42 |
| 206 | Now, Voyager | Oct. 31,'42 |
| 208 | The Hidden Hand | Nov. 7,'42 |
| 212 | Gentlemen Jim | Nov. 14,'42 |
| 210 | George Washington Slept Here | Nov. 28,'42 |
| 211 | Flying Fortress | Dec. 5,'42 |
| 215 | Varsity Show | Dec. 19,'42 |
| 201 | Yankee Doodle Dandy | Jan. 2,'43 |
| 216 | The Gorilla Man | Jan. 16,'43 |
| 214 | Casablanca | Jan. 23,'43 |
| 213 | Truck Busters | Feb. 6,'43 |
| 209 | The Hard Way | Feb. 20,'43 |
| 218 | The Mysterious Doctor | Mar. 6,'43 |
| 217 | Air Force | Mar. 20,'43 |
| 219 | Edge of Darkness | Apr. 24,'43 |
| 220 | Mission to Moscow | May 22,'43 |
| 221 | Action in the North Atlantic | June 12,'43 |
| 222 | Background to Danger | July 3,'43 |
| 223 | The Constant Nymph | July 23,'43 |
| 224 | This Is the Army | Aug. 14,'43 |
| | **1943-44** | |
| .... | Watch on the Rhine | Not Set |
| .... | Princess O'Rourke | Not Set |
| .... | Adventures of Mark Twain | Not Set |
| .... | Arsenic and Old Lace | Not Set |
| .... | The Desert Song | Not Set |
| .... | Crime by Night | Not Set |
| .... | Thank Your Lucky Stars | Not Set |
| .... | Old Acquaintance | Not Set |
| .... | Devotion | Not Set |
| .... | Adventure in Iraq | Not Set |
| .... | The Last Ride | Not Set |
| .... | Saratoga Trunk | Not Set |
| .... | Northern Pursuit | Not Set |
| .... | In Our Time | Not Set |
| .... | Murder on the Waterfront | Not Set |
| .... | Conflict | Not Set |
| .... | Find the Blackmailer | Not Set |
| .... | Destination Tokyo | Not Set |
| .... | Shine On, Harvest Moon | Not Set |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1428-1430.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1443-1444.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABOVE Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | 1943-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1432 |
| Adventure in Blackmail (British) (formerly Breach of Promise) | English | .... | Clive Brook-Judy Campbell | Not Set | 70m | July 17,'43 | 1426 | .... | .... |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | 4011 | George Sanders-Marguerite Chapman | July 15,'43 | 77m | July 24,'43 | 1441 | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| As Thousands Cheer (color) (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| BABY Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | .... |
| Bar 20 | UA | .... | William Boyd-Andy Clyde | Not Set | 55m | July 24,'43 | 1442 | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'42 | 1337 | 1127 | 1432 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | .... | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | 1943-44 | 94m | July 3,'43 | 1401 | 1191 | 1432 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Hills Express | Rep. | .... | Don Barry-Wally Vernon | Aug. 15,'43 | 55m | ..... | .... | .... | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 13,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1432 |
| Bombers Moon | 20th-Fox | .... | George Montgomery-Annabella | July 30,'43 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 60m | ..... | .... | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | Reviewed: M. P. Herald Issue | Reviewed: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Bordertown Gunfighters | Rep. | 2313 | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .... | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .... | .... |
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 65m | July 10,'43 | 1414 | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | ..... | .... | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 276 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Coastal Command (British) | RKO | .... | War Documentary | 1943-44 | 73m | Nov. 14,'42 | 1005 | .... | .... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1432 |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 25,'43 | 1273 | 962 | 1432 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross Your Fingers | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | 403 | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Not Set | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | May 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | Not Set | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | .... | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | .... |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1432 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | 1943-44 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | .. |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1432 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |
| Falcon in Danger, The | RKO | .... | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | 1943-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Colors | UA | .... | William Boyd | Not Set | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | .... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | .... | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | 355 | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | .... |
| Find, Fix and Strike (British) | ABFD | .... | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .... |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | .... | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | .... | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | .... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | .... | ..... | .... | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | .... | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | .... | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | .... | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 23,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | 1943-44 | .... | ..... | .... | 1191 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | .... | Cecil Kellaway-Helen Walker | 1943-44 | .... | ..... | .... | 1191 | .... |
| Good Luck, Mr. Yates | Col. | 4014 | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | .... | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | .... | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | .... | William Lundigan-Virginia Dale | Aug. 12,'43 | .... | ..... | .... | 1339 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) | 20th-Fox | .... | Don Ameche-Gene Tierney | July 23,'43 | 113m | July 24,'43 | 1441 | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Aug. 20,'43 | .... | ..... | .... | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | .... | 1082 |
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | Not Set | .... | ..... | .... | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hi! Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |

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|---|---|---|---|---|---|---|---|---|---|
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice (formerly Oh, Doctor) | Univ. | .... | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony | 20th-Fox | .... | Monty Woolley-Gracie Fields | 1943-44 | .... | ..... | .... | 1431 | .... |
| Honeymoon Lodge (formerly Second Honeymoon) | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | .... | ..... | .... | 1375 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | .... | Luise Rainer-Paul Lukas | 1943-44 | .... | ..... | .... | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .... |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | .... | ..... | .... | 1192 | .... |
| I Escaped from the Gestapo (also called No Escape) | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 402 | John Carradine-Gale Sondergaard | July 26,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 18,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Sept. 10,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | 1943-44 | .... | ..... | .... | 1240 | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Lassie Comes Home | MGM | .... | Roddy McDowall-Edmund Gwenn | 1943-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | July 30,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | .... | Bob Hope-Betty Hutton | 1943-44 | .... | ..... | .... | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .... |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | .... | .... |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .. | .... |

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| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Not Set | .. . | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | .... | ..... | .... | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | .... | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | .... |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1432 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4041 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Moscow Strikes Back (Russian) | Rep. | .... | Documentary | Aug. 15,'42 | 55m | Aug. 15,'42 | 840 | .... | 1130 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1432 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Aug. 31,'43 | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .... | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Night of Adventure, A | Col. | .... | Warren William-Ann Savage | Aug. 19,'43 | .... | ..... | .... | .... | .... |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .... | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling (1943-44) | Rep. | .... | Mary Lee-Gladys George | Aug. 19,'43 | .... | ..... | .... | 1431 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | .... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OLD Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | .... |
| Old Mother Riley, Detective (British) | Br. Nat'l-Anglo | .... | Arthur Lucan | Not Set | 80m | Feb. 13,'43 | 1159 | .... | .... |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing (British) | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | June 5,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 22,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | .... |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1432 |

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|---|---|---|---|---|---|---|---|---|---|
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | .... | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | 1943-44 | .... | ..... | .... | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | .... |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army (also called War Dogs) | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth | Crystal | .... | Documentary on China | Not Set | 68m | Dec 5,'42 | 1043 | .... | 1392 |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | .... | Charles Starrett-Kay Harris | July 29,'43 | 57m | ..... | .... | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | .... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | 1943-44 | .... | ..... | .... | 1057 | .... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912.... | |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) | Hellman-Gen'l | .... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .... | 1174 |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .... | .. |

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| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Fleet (British) | Archers-Gen'l | .... | Ralph Richardson-Googie Withers | Not Set | 88m | Mar. 20,'43 | 1214 | .... | .... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | .... | Roy Rogers | Aug. 12,'43 | 68m | July 24,'43 | 1442 | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | .... | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Aug. 26,'43 | .... | ..... | .... | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Soliga Solberg (Swedish) | Scandia | .... | Edvard Persson | Sept. 12,'42 | 89m | Sept. 19,'42 | 910 | .... | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember (formerly Prodigal's Mother) | Rep. | .... | Mabel Paige-John Craven | Not Set | .... | ..... | .... | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | .... | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song to the Wind (It.) | Hoffberg | .... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | .... | Leslie Howard-Rosamund John | Special | 90m | Apr.17,'43 | 1275 | .... | 1432 |
| Spotlight Scandals (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Oct. 1,'43 | 79m | July 24,'43 | 1442 | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1432 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | .... | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1432 |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .... | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 401 | John Litel-Alan Baxter | July 15,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | 1943-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | .... | .... |
| Thank Your Lucky Stars | WB | .... | All Warner Contract Players | 1943-44 | .... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | .... | ..... | .... | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | 223 | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life (color) | Para. | .... | Mary Martin-Franchot Tone | 1943-44 | .... | ..... | .... | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | .... | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .... | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .... | .... |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | 1432 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | .... | Bill Elliott-Gabby Hayes | Aug. 19,'43 | .... | ..... | .... | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine | WB | .... | Bette Davis-Paul Lucas | 1943-44 | .... | ..... | .... | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| We'll Smile Again (Brit.) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 93m | Oct. 31,'42 | 982 | .... | .... |
| Went the Day Well? (British) | Ealing-UA | .... | Leslie Banks-Basil Sydney | Not Set | 92m | Nov. 14,'42 | 1006 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Not Set | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | 1943-44 | .... | ..... | .... | 1115 | .... |
| What's Buzzin', Cousin? | Col. | 4015 | Ann Miller-John Hubbard | 1943-44 | .... | ..... | .... | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | 1943-44 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) (formerly They Flew Alone) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | June 25,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | .... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas (formerly Faculty Row) | MGM | .... | Mary Astor-Herbert Marshall | 1943-44 | .... | ..... | .... | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1443.***

THIS IS NUMBER 9 OF A SERIES OF ADVERTISEMENTS SPONSORED BY THE INTERNATIONAL PROJECTOR CORPORATION
MANUFACTURERS OF Simplex EQUIPMENT IN COOPERATION WITH THE NATIONAL CONSERVATION PROGRAM

# "Nothing is More Important at this Time than Conservation of Equipment"

## —says ED KUYKENDALL



ED KUYKENDALL
*PRESIDENT*
*MOTION PICTURE THEATRE OWNERS OF AMERICA*

"I WOULD LIKE to drive home to every exhibitor the necessity of keeping the theatres open during the stress of War, regardless of the hardships and regulations. This is our first duty to the public—we can accept no other attitude. Motion Picture entertainment is essential to the levelness of our war-conscious minds. It is up to us to see that it is delivered in the finest possible form!

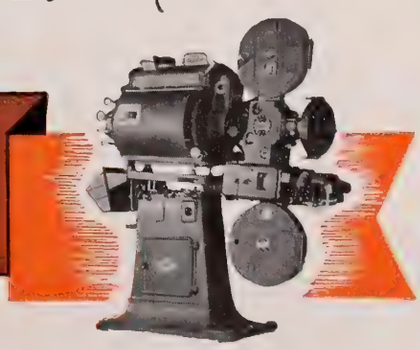
It is of vital importance that we, as theatre owners, spare no effort to adapt our theatres to wartime restrictions. In this day of priorities over most everything, we cannot continue on the old basis, but must accept the all-out war theme, and learn to do without certain materials. We must use all our ingenuity to continue operation of our theatres and to save that vital bi-product of projection—*Copper* drippings and strippings.

Nothing is more important at this time than conservation of equipment, if we are to keep the show on the screen until the war is won and manufacturers can again supply new equipment and parts."

Ed Kuykendall

NATIONAL THEATRE SUPPLY DIVISION

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT
Simplex
REG. U.S. PAT. OFF.
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.





# Yeah! She's got IT-But Plenty!

Glamour ingeniously distributed through an advertising device... makes people look twice as long...think twice as hard...dig twice as deep • An empty seat in the mid-day dark of a padlocked theatre...is a steady drain on some man's purse...but hooked up with an eye-tripping lobby ad...or the terrific tug of a top hole trailer...that seat is filled again and again all day...all evening ...at so much per fill • Filling that seat...has become the fourth most important chore of this big nation • That's where we come in...mob-jam-packing seats in any old theatre...any old where ...any old time...with Advertising that "glamours" them in.



PRIZE BABY OF THE INDUS

# MOTION PICTURE HERALD

*REVIEWS*

*(In Product Digest)*


This Is the Army
I Dood It
Watch on the Rhine
Young Ideas
Honeymoon Lodge
Murder on the Waterfront
Salute to the Marines
Black Sea Fighters
Here Comes Kelly
Wagon Tracks West
Hi Diddle Diddle
What's Buzzin', Cousin
Headin' for God's Country
Report from the Aleutians


***Studio schedules for 1943-1944 indicate no danger of feature shortage . . . . 26 industry-made 'war bulletins' will replace OWI screen program . . . . New WPB division to control theatres . . . . Clark, in Hollywood, says U. S. has open mind on divorcement and decree . . . . British showmen plan for post-war operation through policy committee . . . . Product Digest reviews the top new season features***


VOL. 152, NO. 5 JULY 31, 1943

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**VOTED MISS BOX-OFFICE OF 1943—**

***Every first engagement a landslide!***

# METRO-GOLDWYN-MAYER'S

# "DU BARRY WAS A LADY"

## Red SKELTON · Lucille BALL · Gene KELLY

VIRGINIA O'BRIEN · "RAGS" RAGLAND · ZERO MOSTEL

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PHOTOGRAPHED IN TECHNICOLOR

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Based on the Play by Herbert Fields and B. G. DeSylva · With Music and Lyrics by Cole Porter
Directed by ROY DEL RUTH · Produced by ARTHUR FREED

*Sell War Stamps to Launch Plane Carrier "Shangri-la"!*

She's so nice to hold-over!




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This is the Army
IT'S YOUR OWN ARMY IN THE ARMY'S OWN GREAT SHOW ON THE SCREEN
Presented by Warner Bros.
PROCEEDS FOR ARMY EMERGENCY RELIEF
$5.50
LOGE
Produced by JACK L. WARNER AND HAL B. WALLIS
Screen Play by Casey Robinson and Capt Claude Binyon · Based on the Stage
Show Irving Berlin's "This is the Army" · Music and Lyrics by Irving Berlin
Directed by MICHAEL CURTIZ
AND GEORGE



RING MEN OF THE ARMED FORCES
OAN LESLIE * Lt. RONALD REAGAN
- CHARLES BUTTERWORTH - KATE SMITH

# that's the ticket!

ADMISSION FIFTY-FIVE DOLLARS FOR WARNERS' OPENING OF THE PRODUCTION THAT MARKS A NEW STEP FORWARD AND UPWARD FOR THE MOTION PICTURE AND ITS PEOPLE.

THIS FIRST ENGAGEMENT, LIKE ALL THOSE TO COME, IS FOR THE BENEFIT OF ARMY EMERGENCY RELIEF. WHEN THE FINAL ENGAGEMENT IS CONCLUDED, THE AMERICAN MOTION PICTURE EXHIBITOR ONCE AGAIN WILL HAVE PROUDLY DEMONSTRATED THE FULL EXTENT OF HIS SPIRIT AND PATRIOTISM.

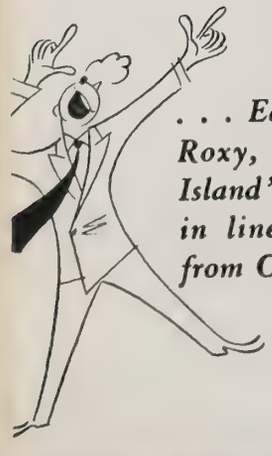
# 'THE HOTTEST THING IN TOWN!'

WANDA HALE,
DAILY NEWS




'20th Century-Fox has hit the musical and boxoffice jackpot again!'
New York Times

## ...AND IT'S THE HOTTEST THING IN KANSAS CITY, ST. LOUIS, DES MOINES, DENVER, MIAMI, CANTON



*. . . Equals the record at the Roxy, N. Y. held by "Coney Island" and still standing 'em in line. It's the same story from Coast to Coast!*

20th CENTURY-FOX

SELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE!

# MOTION PICTURE HERALD

MARTIN QUIGLEY
*President and Editor-in-Chief*

*COLVIN BROWN, Publisher* — *TERRY RAMSAYE, Editor*

Vol. 152, No. 5 — July 31, 1943

## AMERICA'S STORY

AGAIN there is a percolating report that the Office of War Information is not entirely satisfied with the impression that the American motion picture has made abroad, specifically in Britain. Once there was a documentary film project under OWI auspices aimed at making message pictures to tell the folk overseas that they had been misled about the true nature of this people. Congressional action has curtailed all such production plans, so now, the intimations are, the job may be done by hand, which is to say by emmisaries. Just how that might be contrived, beyond soapbox speaking in Hyde Park, is not clear.

Meanwhile let it be set down that the American motion picture gives so convincing and pleasing a cross-section of American life and living that the British picture makers are ever diligently engaged in an understandable effort to do as good a job for their homeland. Also the United States could have no more thoroughly American, or more thoroughly competent representatives than the London managers for the American producers and distributors.

The OWI can not improve on the job, but it could muddle it. The Government does not have to attend to everything, and some things it can not. The citizenry and its institutions have a long term competency of their own.

WHEN the Office of War Information was set up, we were to gather that it was to be just that. More and more it has become evident, what with its film activities and projects, its criticism of the press, and many another manifestation, that the word "information" in the title is colored, or at least tinted. There was, somewhat erroneously, an impression that the job was to be as objectively information on the war as possible, and of just such an objective order of reporting as made the name of Mr. Elmer Davis when he was in the service of the New York *Times*. Now it seems that Mr. Davis considers that the Government have a story to tell, a side and a position. That makes for an office of war propaganda, which would be all right, too, under that label. We can still use war information, without slant.

△ △ △

## THE AGILE TAXERS

OUR industry will properly resent and vigorously resist that Los Angeles project to levy a special admission tax for sewer financing. That is not only discriminatory but also inelegant.

For several thousand years taxes have been unpopular, but they have been growing apace all the while. When the tax assessors reach down into the voting majorities, there may rise a demand for a fifth freedom, "Freedom from Taxes".

Localized special taxations of the motion picture could become a wide menace. It would be quite as reasonable for Los Angeles to seek to levy a sewer tax on newspaper circulations, what with the sheer entertainment aspect of the comic sections—but that would get a bad press.

With the new withholding tax in operation and the arrival of a batch of shirts labelled by the makers "new government regulation" to explain two inches off the tail, your editor considers that Uncle Sam is getting extremely personal.

Meanwhile, the skies of this peaceful valley in Connecticut are streaming with bombers bound for Over There. So it can all be charged to war overhead.

△ △ △

## ADJUSTING

THAT special endeavour announced by Metro-Goldwyn-Mayer to give commercial justice to the small town exhibitor affected by wartime conditions and population shifts is a constructive contribution to the enduring welfare of the motion picture. It is to be noted, too, that other distributors are giving these situations consideration.

The fevered prosperity of exhibition in the big war-spending communities tends to distort the view. That will pass in time and the motion picture will again be dollar-dependent on the whole nation and the grand average of patronage.

Meanwhile it is in those very communities where sons have gone to war and fathers to war factories, where the old folks, and the youngest, do their tasks of home and soil, that the motion picture can today be of a larger service than ever before. They who sit and wait, and get those messages to "next of kin," also serve. To them the great American industry of the motion picture has obligation, and with obligation also opportunity.

△ △ △

## THE PROJECTIONIST

THE composition of peace and the conclusion of intra-craft differences between Local 306 of the IATSE and the Empire State Motion Picture Operators Union is a happy eventuation after a long period of unconstructive stresses. The situation will be the better for both the projectionists and the theatres where they stand at that "Needle's Eye" of the film gate through which passes the whole of the motion picture. There stands high skill in command of intricately able machinery, entrusted with that last step of art and technology which delivers the product to the ultimate consumer. It is essential that this function be discharged by men of competence in a state of occupational composure.

△ △ △

BY modern wireless out of the ancient and fabled Vale of Kashmir, deep in India and celebrated by song and story for centuries, comes a dispatch to the New York *Times* from Mr. Herbert Matthews, laden with the color of that far land. Mr. Matthews reports from Sringar that he went home from a party on a shikara, a sort of gondola, on the bow of which appeared the boat's name thus: "The Mae West—with full spring seats". Alongside in the romantic moonlight he saw "The Love-Comes-to-You—with full spring seats". It's the long, loving arm of Hollywood, even unto fair Kashmir.

*—Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Smear Assignment

LAST Saturday the *Chicago Tribune* began publication of a series of sensational articles which resulted from a special assignment given one of its reporters, Marcia Winn, six weeks ago. It was no ordinary assignment. It came from what the boys in the city room call "the front office," in this case, Col. Robert R. McCormick, publisher. And any city room denizen could tell you how the assignment book would read: "Hollywood smear series—Winn."

Roughly speaking, the results come up to the assignment specifications. Miss Winn brings forth all the cliches which were worn out while yellow journalism was still a term of newspaper opprobrium and while the *Tribune* was achieving a reputation as the yellowest of them all. Included in the array are "white slavery, vice and blackmail." The headlines, in 36-point type, are revealing: "Hollywood Vice Swallows 300 Girls a Month," "Blackmail King in Hollywood —Anthing Goes," "City of Magic, Fantasy, Filth: It's Hollywood."

The charges are documented, too, in the tradition of yellow journalism. They are based mostly on the confidences made to Miss Winn by an anonymous California law enforcement officer.

Miss Winn is quite peeved, and says so, because studio officials would not give her any facts. The kind of facts she asked for are not specified but neither are the charges she makes.

It's a familiar pattern and not particularly difficult for any newspaper to do about any town anywhere.

## Yates Lifts Limit

REPUBLIC, for years growing, has reached the stature of competition with the fullest resources of the eight majors. Herbert J. Yates, executive, last week told production chief M. J. Siegel:

"Throw away the rubber band on Republic's bankroll, toss Republic's hat into the personality and directorial buying ring, meet any price competition, and corral the biggest names possible from screen, stage and radio, and secure outstanding story material —regardless of cost."

The go-ahead order was given at the company's western regional sales meeting at the studio.

## Thaw Down Under

AUSTRALIA has agreed to release all funds owed to American film producers and to permit the withdrawal of profits from Australian subsidiaries. The agreement runs until June 30, 1944, at which time a new currency pact will be negotiated. News of the end of restrictions on monetary withdrawals was received Tuesday by the Motion Picture Producers and Distributors of America, Inc., in a cable from Sidney.

Approximately $4,000,000 in earnings by American film companies will be released immediately under the new arrangement. The sum represents the 50 per cent of film company profits which were frozen during 1942 and the first six months of 1943. During the balance of this year there will be no restrictions on withdrawals.

The action of the Australian Government removes the last of the monetary curbs imposed throughout the British Empire in an effort to stabilize wartime credits and prevent the drain of cash reserves.

## Film Therapy

BEDSIDE motion picture shows in the wards, and regular screen programs in auditoriums of Red Cross and Army hospitals are proving one of the most important factors in the program of convalescent therapy aimed at rehabilitating service men. Both the Red Cross and the services went on record this week with words of gratitude to the motion picture industry and praise for the therapeutic value of screen entertainment.

"It hardly can be questioned that the mental relaxation and diversion afforded by the simple entertainment of motion pictures have a very desirable effect on the mental and physical welfare of the sick and injured," the Surgeon General of the Army said, in reference to the hospital motion picture program.

Emphasis is upon musicals and comedies in the selection of product for the hospitals. War subjects are avoided, although an occasional, not too heavy, drama is shown to the patients.

## Dessert

GROWING in favor among industrialists eager to increase worker efficiency are the so-called "Midshift Movies," 16mm films shown mostly during lunch periods. Morale in plants offering such films has been boosted enormously, according to the National Recreation Association, which this week issued a booklet, "Recreation for War Workers." Most plants are using two-reel subjects. Those using features have found it best to run two reels at a time. The films are shown in cafeterias, while the workers eat.

Music hath charms . . . also to increase the appetite. Such is the conclusion by nutritionist Pauline Yeaton, at Stromberg Carlson's Rochester radio manufacturing plant. Mrs. Yeaton checked cafeteria attendance recently, found it definitely increased when the 17-piece war worker orchestra, "The Modulators," played.

## Cupid's Curfew

HISTORIC Boston Common, the Boston Public Garden nearby and the famed Esplanade no longer will be camping grounds for service men and women after 10 P.M. because military authorities have introduced a curfew system for the duration, placing these notable sections out of bounds. No longer allowed to park there after dark when Cupid is notoriously at his best, motion picture houses in the vicinity look for an influx of service men and women patrons after the curfew rings.


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## $8,000,000 for Blue

SALE of the Blue Network, Inc., by Radio Corporation of America was reported near the signature stage this week as Wall Street heard that bidding for the radio chain had risen to a high of $8,000,000. The offer came, according to financial circles, from Edward J. Noble, millionaire manufacturer of Lifesaver candy, and James H. McGraw, Jr., president of the McGraw-Hill publishing company. Mr. Noble now owns WMCA in New York.

Mr. Noble would say only, "I wish it were true," of the reported acceptance by David Sarnoff, RCA president, of the offer. But while direct confirmation was lacking none of the parties would deny the deal.

Wednesday there were reports that James Lawrence Fly, chairman of the Federal Communications Commission, had been asked informally to approve the sale. RCA, ordered to sell the Blue Network by the FCC a year ago, set it up as a separate corporation and has since operated it independently of the National Broadcasting Company.

There were internal indications that the Blue was looking towards new management this week in the construction of a newsroom and larger offices for the news division. Currently the Blue is leasing its news coverage from NBC.

According to Wall Street sources the price jumped sharply in the last week after Dillon, Read and Company topped the $7,000,000 offer from Mr. Noble and Mr. McGraw by $500,000. The latter than raised their bid to $8,000,000. Originally RCA was reported to have sought $9,000,000. Bids have been reported at various times from Paramount Pictures, James A. Farley and Coca-Cola, William Cox, Philadelphia baseball promoter, and others.

## Links to Garden

AS a result of a decision of the golfing members of the Motion Picture Theatre Owners of Connecticut, the annual MPTO film golf tournament has been voted out for the duration and the golfers slice beets, carrots and onions instead of golf balls, swinging hoes and cultivators in their Victory Gardens in place of golf clubs on the links.

## Manna for Boston

ACCORDING to some statistics out of Boston, theatre operators in the Hub are in for increases in grosses during August and September.

The Hotel Statler has announced it has lined up the Massachusetts Federation of Labor convention for August, promising to bring to the city some 16,000 delegates and members. Other conventions booked by the Statler for August include the United Spanish American War Veterans, which the hotel figures will result in 25,000 visitors, and the American Legion of Masschusetts with approximately 3,200 delegates and attendants. Early in September the Polish National Alliance convention should bring to Boston no less than 40,000 visitors, the Building Trades convention more than 6,000, and the Metal Trades Conference close to 10,000.

The Statler's statement adds that the figures are conservative in view of the fact that unlike previous years, due to war transportation problems few delegates will journey to conventions "just for the ride."

## Long Hair Sinatra

HIGHER brow music lovers who patronize New York City's outdoor symphonic concerts at Lewishon Stadium will be treated to a program of tunes by two musicians who won their fame in the motion picture theatres. On August 3rd Frank Sinatra, recently from a record smashing appearance at Broadway's Paramount, will croon while Max R. Steiner, Hollywood musical director, will conduct the symphony orchestra. He has composed and conducted 186 motion picture scores in his career at Warners, RKO and other major studios. The crooner will sing "Old Man River," "Night and Day" and other popular favorites from stage and screen. The management looks for a sellout.

## 'Mission' in Moscow

THE Associated Press in a despatch from Moscow dated July 27th said "Mission to Moscow," the Warner Brothers screen version of Ambassador Joseph E. Davies' story of his assignment to the Russian capital, had opened in Moscow that day with minor cuts. The report said: "In general, the Russian audience liked the picture, but was amused by some of Hollywood's ideas on Russian life."

## Girls, Girls, Girls

THE distaff side of life has taken over the Newport Casino theatre, and the members of the famous resort town visiting the house will have to rely upon screen characters for their cinematic males. Sara Stamm, known in Hollywood and New York as a producer, came to Newport, visited the gold and white ball room of the famed old Casino, had it remodelled into a theatre, discovered a manpower shortage and promptly filled all the posts with women. The Newport Casino is now staffed with girl ushers, girl ticket sellers and takers, girl janitors, girl cashiers, girl assistant managers and a girl press agent.

## 17 From Russia

RUSSIA will be in U. S. film distribution in a large way during the next year with at least 17 features tentatively set for release in this country. Nicola Napoli, head of Artkino, the official Soviet film outlet here, announced the program Tuesday.

"The City that Stopped Hitler—Heroic Stalingrad," distributed by Paramount, will be a leader of the season. English voices will be dubbed in by Artkino on "She Defends Her Country" and at least one musical, "The Girl and the Shepherd," is promised. Pictures already in the United States include "Black Sea Fighters," "We Will Come Back," "Actress," "Cabby of the Skies," "Road to the Stars," "The Iron Angel" and "The Lad from Our Town." Other imports from Russia will include "The Song of a Giant," "White Rose," "The Elusive Yan," "Submarine T-9," and two documentaries, "Arsenal of Russia" and "Ladoga."

Purchased outright recently from U. S. distributors were "Bambi" from Walt-Disney-RKO; "Edison, the Man," MGM film starring Spencer Tracy; and "Mission to Moscow" from Warners. Leonid Antonov, representative of Intorgkino, foreign branch of the Soviet Cinema Committee, closed the deals through Mr. Napoli.

## Candy

MORE people ate candy last year than ever before, the Department of Commerce reported this week from Washington. In 1942, $490,000,000 worth was sold. The end of this year will probably see a 35 per cent increase in theatre sales, it is predicted. Last year in theatres $14,000,000 worth was sold. The Department observed that last year, 2,519,000,000 pounds were manufactured. Of the amount, 223,662,000 was purchased by the Government for the Army and lend-lease shipments.

## Pleasure Permits

CAR owners in the 11 northeastern Atlantic states again may be permitted to use their cars to attend theatres, or on other pleasure missions, within a few weeks, it was reported from Washington at midweek. Prentiss Brown, new OPA chief, was reported to be urging an end to the prohibition. The ration equalization plan said to be in preparation by Harold Ickes, Petroleum Coordinator, also was expected to make more gasoline available in the east, although midwestern car owners may receive a slight reduction. Washington sources emphasized that there was scant chance that the basic "A" card allotments would be increased. The drive-in theatre market remains definitely bearish.

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# THIS WEEK the Camera reports:



EXPLANATION. High points of the 20th-Fox film, "Crash Dive", are explained in London by Francis L. Harley, the company's managing director in Great Britain, to Rear Admiral George Wilson, chief of staff to the Commander of U. S. European naval forces.

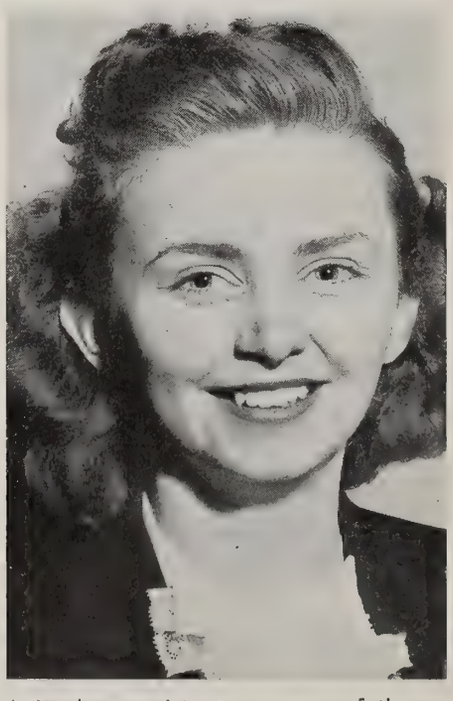


PICTURES of record opening crowds at the Oriental theatre, Chicago, are examined by Johnny Jones, center, exhibitor, while Republic branch manager William Baker and president James R. Grainger look on. The crowds came for the appearance of Roy Rogers, Republic star.



MORE WOMEN, in theatre management. Presenting:

Mrs. Josephine Lawler, assistant manager of the Playhouse, Portland, Oregon. She was for six years with the Evergreen circuit in Washington.



Anita Lee, assistant manager of the Oriental, Portland, Oregon. She has been associated for many years with the J. J. Parker theatres there.



Elizabeth Masi, assistant manager of the Everett theatre, Everett, Washington. She has been there since December, 1941, and has been with the Evergreen circuit, owner, since 1930.



By Staff Photographer

PEACE, between rival unions. Last Wednesday, in New York's City Hall, a merger between IATSE projectionists' Local 306 and the Empire State Motion Picture Operators Union ended a 13-year strenuous rivalry. Above, at the signing ceremonies are, seated, Abraham Kindler, Empire president; Herman Gelber, Local 306 president, and Mayor Fiorello LaGuardia. Standing behind them, with union members, are the Rev. John Boland, former New York State Labor Relations Board chairman, and License Commissioner Paul Moss.



THE "GEORGE EASTMAN", a Henry Kaiser Liberty Ship, is now aiding the inevitable victory. Above is a night glimpse, before the ship's recent launching at Richmond, California. The speed with which the ship, and other Kaiser ships, was built is due in great measure to photographic methods.



EXHIBITORS at the Warner regional sales meeting at San Francisco are Mike Naify, head of the T. & D., Jr., circuit, and George Nasser, of the Nasser Brothers circuit.



THE HOLLYWOOD meeting held by PRC at the Roosevelt Hotel last week emphasized optimism. Two of the emphasizers, above, were O. Henry Briggs, president, and Nat Lefton, recently appointed district manager, with headquarters in Cincinnati and Cleveland.



THE OPENING of RKO's new Mexico City offices, July 3rd, was marked by a small celebration. Right are Francisco Sumohano, exhibitor; Raymundo Millan, United Artists; Max Gomez, RKO manager, and Eduardo Chavez Garcia, of the Mexican Union of Exhibitors.

# New WPB Division to Control Theatres

## *Civilian Requirements Unit Has Amusement Section, but Powers Not Defined*

A new War Production Board division with far reaching but as yet not clearly defined control of the "consumer" requirements of motion picture theatres is included within the newly formed Office of Civilian Requirements.

An "amusements and recreation" section within the OCR will hold an over-all supervisory position in the allocation of equipment and priorities to theatres, according to preliminary drafts of the OCR organization. Determination of the degree to which theatres are essential and control of the amount of consumer materials which each may share are expected to be concentrated in the new branch.

**The OCR, with its amusements subdivision, was formed by Donald M. Nelson, WPB chairman, to centralize problems involved in keeping the civilian economy at the highest possible level consistent with military needs. Arthur D. Whiteside, WPB vice-chairman, is the OCR director. It draws a clearer line of demarcation between the industrial production and civilian consumption functions within the WPB, giving more power to the consumer representatives.**

George W. McMurphey, at one time an exhibitor, temporarily will head the OCR amusements section. He recently has been in charge of the service price control unit of the Office of Price Administration. Previously he had been in merchandising, advertising and radio. From 1929 to 1932 Mr. McMurphey managed theatres at Portland, Ore., for Fox West Coast and Paramount-Publix.

In Astoria, Ore., Mr. McMurphey managed the A. H. McDonald theatres. He was with a Detroit advertising agency at the time of his OPA appointment in March, 1942. The laundry industry credited him with aiding in the solution of many of its problems, including manpower.

### *Has No Authority to Rule on Manpower*

A spokesman for WPB said Wednesday that the job of the new amusements branch would be to represent the exhibitors in any request necessary to insure the supply an essential amount of recreational service for civilians, war workers, and others.

It will have no definite authority in the handling of manpower, wages, fuel oil, civilian defense, transportation or other problems under the control of other agencies. But OCR will seek to coordinate the functions of such other agencies where necessary and to serve informally as an intermediary between the exhibitor and the agency involved on problems affecting theatres.

It is strongly indicated that the new agency will go into the field of operating practices only where such action is necessary to secure an adequate supply of service for a particular community. There is no thought of a crackdown policy to regiment exhibition or any other branch of amusement or professional sport, the spokesman said.

No immediate change is foreseen in the routine by which theatres and circuit operators obtain permits for replacement parts or material essential to continued theatre operation. They are expected to continue to file applications through regional offices of the WPB. Approval of these applications will continue to be subject to the supplies available from the production branches headed by Mr. Smith and Mr. Hopper.

### *Policy Decisions Expected To Be Vested in Unit*

The new civilian requirements branch, sitting with the agencies already established, is expected to have considerable authority over which consumers are eligible to receive material. In the case of serious shortages, Mr. McMurphey presumably would be expected to decide which theatres should receive prior allocation.

Such factors as the degree to which a community depends on a particular theatre for information and entertainment, the desirability and urgency of replacing burned or destroyed theatres, and other policy decisions are expected to be vested in the new section. Mr. McMurphey also is expected to have control over many operating practices, including hours, duplication of facilities and competition in all amusements and sports.

The reorganization will not affect Mr. Hopper's control of raw stock supplies and studio material, and Mr. Smith will retain control over division of stockpiles and newly manufactured equipment, supplies and repair parts for theatres. Both are expected to serve as consultants to Mr. McMurphey.

Administration of the WPB limitations on new construction and repairs for theatres and other film industry properties is scheduled for transfer to an other consumer office having jurisdiction over all building and repairs.

### *Will Hold Aloof from All Intra-Industry Matters*

Official announcement of the new setup has not yet been issued, although various WPB activities were being taken over by the OCR last week. In view of the newness of the machinery, officials declined to say how far their efforts would go but there were indications that no drastic changes in theatre operations would be asked. It also was indicated that there would be no change in the general policy of holding aloof from purely intra-industry controversies, such as dual bills, rentals, admission charges and the like.

The new organization implements Mr. Whiteside's authority as spokesman for the consumers of the country. The OCR is a "claimant" agency the same as the War and Navy Departments and other agencies, demanding a share of the various materials and products which are so scarce as to require allocations or other control. It was formed by Mr. Nelson in answer to Congressional demands for a separate consumer supply agency.

It is OCR's job to get as much as it can for civilian consumption and then to see that proper distribution and use is made of what it gets. Recently it was successful in obtaining resumption of the manufacture of kitchenware and other household items in limited amount. This week it obtained a restricted production of zippers.

### MUST DESTROY ALL OUTWORN PARTS

**Defective, used or exhausted parts for electronic equipment either must be salvaged or destroyed, the WPB ordered this week. It directed that parts which had outlived their usefulness be destroyed in order to prevent fraudulent or unauthorized resale of defective parts. Sound and recording apparatus used in theatres and studios are within the scope of the order.**

**Responsibility for seeing that the replaced items are salvaged or destroyed rests with the manufacturer or theatre service agency supplying the new equipment. The order presumed that all reclaimable material will be salvaged through ordinary scrap and reconstruction methods. Defective parts must be destroyed within 60 days of replacement.**

# *Theatres to Get No Freon Gas*

Possibilities of increasing the output of Freon gas are receiving the consideration of War Production Board officials, but under the best circumstances there is absolutely no chance that supplies of the refrigerant will be available for exhibitors this year.

With output only half of the minimum requirements for naval and essential civilian food protection, WPB is forced to tighten rather than relax its restrictions and has added soda fountains to the list of uses for which no replacement gas will be made available.

Seeking determinedly to obtain gas for theatres whose cooling systems have been shut down, Allen G. Smith, chief of the theatre equipment section, last week presented real "hardship" cases to officials in charge of the Freon order, but was informed it was absolutely impossible to afford any relief at this time.

Among the cases coming to Mr. Smith were those of the Rialto theatre, Chicago, over the new subway, which lost its Freon by leakage caused by vibration incident to the subway's construction, and the Bethesda theatre, which is extensively patronized by convalescents at the Naval Medical Center in Bethesda, Md. The former represented a case which could not be avoided, and the latter a situation where a theatre was important from the morale standpoint. The argument was admitted to be valid, but it was pointed out there was no gas available

### Run Sunday Stage Shows

Starting August 1st, the Northcenter theatre, operated by the Essaness circuit in Chicago, is offering Sunday vaudeville.

# MINIMUM OF 438 FEATURES DISPELS SHORTAGE FEARS

## *Analysis of Studio Plans Shows Maximum Will Total 454 Pictures*

There will be no sharp curtailment in the number of features available to theatres next season, analysis of product announcements shows. A maximum of 454 pictures for 1943-44, compared to 459 delivered this season, is planned, with a minimum of 438 indicated. This year's deliveries were 63 less than the 522 released in 1941-42.

A survey of forthcoming product shows that a total of 148 top-budget productions are scheduled by studios for the new season, compared to 119 for 1942-43. A maximum of 221 smaller pictures, and a minimum of 205 features in this category are planned, compared with the 258 program pictures released this season. Westerns remain at approximately the same level with 85 for next season compared to 82 this year, although forthcoming allocation of Westerns in this year's bracket may bring the latter total up.

### *Trend Is Toward Fewer And Better Pictures*

The war itself, the theatre boom and decree selling all have been influences toward uncertainty in studio schedules and influences toward the production of fewer and better pictures. This trend was more decided in 1942-43 than in 1943-44. MOTION PICTURE HERALD of July 3rd analyzed this trend in relation to the selling and exploitation of pictures.

The breakdown of company announcements for the coming season,, according to the type of features offered, is as follows:

| | 1943-44 Product Announced | 1943-43 Product Delivered |
|---|---|---|
| Top budget films. | 148 | 119 |
| Smaller pictures... | 205-221 | 258 |
| Westerns ..... | 85 | 82 |
| | 438-454 | 459 |

That exhibitors will be offered more "A" product and fewer lower budget pictures again emphasizes the seriousness of the first run holdover jam on subsequent run theatres which developed during 1942-43. Distribution executives and exhibitors alike are giving close attention to this situation, but at present, neither can determine how far-reaching or permanent the product jam will be.

Since September of last year, super-budget and "A" productions have been getting longer playing time. MOTION PICTURE HERALD reported on June 19th that playdates for top pictures increased this season as much as 30 per cent compared to previous years. Generally, the increased business at the nation's box offices was reflected in playdate figures on "A" product. All 11 distributors recorded peak levels for the bigger pictures in theatre bookings, repeat engagements and holdovers. Smaller features played out bookings more quickly this season than in previous years.

Record-making holdovers in practically every metropolitan center, meanwhile, resulted in booking and playoff problems which piled up across the country for subsequent run theatres. As MOTION PICTURE HERALD reported on July 17th, a thorough shakeup in traditional methods of release and playoff developed in many key cities.

From all indications, the selling of motion pictures next season will be the same as this year. Little departure is expected from the sales formulas set up under the Consent Decree, the three-year trial period of which terminates on November 20th. After that date the distributors or the Government may move for a revision of its terms, to set it aside, or for a new trial of the New York bill of complaint. In the absence of such action, however, most provisions of the decree, sales terms included, remain binding indefinitely.

Paramount, RKO Radio and Twentieth Century-Fox will continue to sell blocks of five pictures or less, after trade showings. Warners will maintain its single picture selling plan, with a limited number of releases. United Artists also will follow its customary unit sales policy. MGM will offer "as many pictures as are available" in its blocks, seeking to release about four groups of 10 or less. The company already has designated the first block of 10 for the new season.

Columbia, Universal, Republic and Producers Releasing will continue full season sales as in the past, but Monogram, for the first time, will offer a block of eight pictures to open the new season.

Approximately the same number of "specials" will be released next season and will be sold individually by the majors as were offered this year, according to present indications, including Paramount's "For Whom the Bell Tolls." In 1942-43, MGM sold separately "Random Harvest" and "The Human Comedy"; Twentieth Century-Fox, "Tales of Manhattan" and "Desert Victory"; RKO, "Spitfire," and Paramount "Star Spangled Rhythm" and "Reap the Wild Wind."

On the basis of the star and production values of the 148 top-budget productions scheduled for 1943-44, it is indicated that distributors will ask for at least as many high percentage deals next season as were concluded this year.

## *4-Year Totals Compared*

| Company | 1943-44 Product Announced | 1942-43 Product Delivered | 1941-42 Product Delivered | 1940-41 Product Delivered |
|---|---|---|---|---|
| Columbia | 44 | 49 | 63 | 56 |
| Metro-Goldwyn-Mayer | 36c | 36 | 48 | 51 |
| Monogram | 40 | 44 | 54 | 42 |
| Paramount | 30 | 32a | 42 | 51 |
| Producers Releasing Corp. | 40 | 37 | 38 | 33 |
| Republic | 68 | 57b | 54 | 57 |
| RKO Radio | 40 | 47 | 39 | 47 |
| Twentieth Century-Fox | 36–40d | 44 | 54 | 48 |
| United Artists | 25–30d | 30 | 28 | 21 |
| Universal | 55 | 59 | 63 | 61 |
| Warner Bros. | 24–31d | 24 | 39 | 51 |
| TOTAL | 438–454 | 459 | 522 | 518 |

a This includes two reissues released by Paramount this season, "Union Pacific" and "Souls At Sea".

b The total of 57 does not represent Republic's total releases for the 1942-43 season. The company probably will announce other features and Westerns for this year.

c MGM did not officially announce 36 features for 1943-44, but it is indicated the company's schedule will not exceed this number and in all likelihood will show a slight decrease from the 1942-43 program.

d Twentieth Century-Fox, United Artists and Warner Bros. have indicated next season's schedules will fall somewhere between the figures shown. Warners has announced its program will be "flexible", depending on market conditions. Paramount, at its recent New York sales meeting, also announced a "flexible" schedule.

## Paramount's "Dr. Wassell" To Receive Big Campaign

Paramount's "The Story of Dr. Wassell" will receive publicity and exploitation nationally comparable to that given "For Whom the Bell Tolls," the company's general sales manager, Neil Agnew, announced Tuesday in New York. The picture is in Technicolor, and was produced by Cecil B. De Mille. It stars Gary Cooper and Laraine Day. A percentage of the gross receipts will go to the Navy Relief Society.

# L. C. Griffith to Head War Loan Campaign

## *Oklahoma Exhibitor Is Chairman; Oscar Doob Named to Treasury Post*

An exhibitor, L. C. Griffith of Oklahoma City, will head industry participation in the Third War Loan campaign scheduled from September 9th to 20th.

His appointment as general chairman of the industry drive under the auspices of the War Activities Committee was disclosed Tuesday by S. H. Fabian, theatres division chairman and chief of the WAC War Bond program.

With his brothers, "H. J." of Kansas City and "R. E." in Dallas, Mr. Griffith heads what is reportedly the largest circuit of independent theatres in the world. They control more than 300 houses.

### *Oscar Doob Is Appointed Ad Director of Drive*

Secretary of the Treasury Henry Morgenthau, Jr., has appointed Oscar A. Doob, advertising and publicity director of Loew's theatres, as assistant national director of the War Finance Committee in charge of advertising. The appointment of a motion picture man to this important post was the result of Mr. Doob's work as public relations chairman of the War Activities Committee and for the theatres' "March of Dimes" campaigns.

Mr. Doob has been given a leave of absence until mid-October by Nicholas M. Schenck, Loew's president, to serve in the Third War Loan drive. His headquarters will be at the Treasury in Washington. Ernest Emerling will handle circuit advertising and publicity in Mr. Doob's absence.

A successful film salesman, Mr. Griffith started his film career with Robertson-Cole and later the old Universal Company. Backed by Carl Laemmle he switched to exhibition in the then just growing Oklahoma oil and ranching area and established his circuit in partnership with Universal's theatre circuit. In a few years the Griffiths bought out the Universal interest and continued their expansion, successfully competing with the growing affiliated circuits.

Known as the "Skipper" by his staff and fellow showmen, L. C. Griffith has been a popular leader of industry causes. He was a founder of the Oklahoma Variety Club, is a member of the board of the Motion Picture Theatre Owners of America and active in industry and civic affairs in his territory. He is a past potentate of the Oklahoma City Shrine.

### *Drive Needs Showmanship Cooperation, Says Fabian*

"Mr. Griffith has been appointed with the confidence of the entire War Activities Committee," Mr. Fabian said. "The Third War Loan places him in the controlling seat of one of the greatest aids to the war efforts ever contemplated by the industry.

"The campaign scheduled for September 9th through 20th will demand 100 per cent showmanship cooperation from every branch of the industry. We are sure that Mr. Griffith is the man who can get that cooperation," Mr. Fabian added.



*L. C. GRIFFITH*

Appointment of the Oklahoma leader marks the first time that an all-industry campaign of the Bond drive's scope has been headed by an exhibitor.

The new general chairman will visit New York this week to confer with WAC officers. On August 10th he will return to the WAC offices on Broadway to remain at the helm of the Bond drive until the end of September. His goal will be the provision through the industry of at least four billion of the 15 billion dollars which the Treasury seeks in the Third War Loan.

## Merger of WAC and NEIC Is Under Consideration

Merging of the newly organized National Entertainment Industry Council with the War Activities Committee is being considered by an ex-officio committee including the chairmen of WAC's seven divisons. The committee is expected to study the NEIC program and setup for several weeks, with no immediate action indicated. George J. Schaefer is chairman of both the WAC and NEIC.

Six weeks' service on camp tours or other war efforts, equivalent to 36 performances, will be pledged by members of the various talent unions under a program of war service adapted at New York Tuesday by the coordinating committee of NEIC. The plan will be referred at once to the Guilds and unions for approval. A general meeting to announce the program is planned for a New York theatre on September 20th.

## "Coney" Held Five Weeks

Twentieth Century-Fox announced this week that "Coney Island," Technicolor musical starring Betty Grable, is the first picture in the history of the Fox theatre, Philadelphia, to be held for five weeks.

# *Expect Stamp Drive Will Set Record*

Theatres sponsoring the sale of War Stamps during July, for the construction of a $130,000,000 airplane carrier, the *Shangri-La,* reported this week to the War Activities Committee that their sale of the Treasury issues was four times greater than normal. Beginning Monday, results of the national Stamp drive will be tabulated. The sales thus far, from scattered reports, indicate the quoa of $130,000,000 will be exceeded.

The Loew circuit announced last week that its combined Bond and Stamp sale during June totaled $1,661,257. Since September, 1942, the circuit's theatre booths have sold $30,000,000 of the Treasury issues.

In Los Angeles, the theatre drive to enlist blood donors for the Red Cross has resulted in 500 registrations per week, the WAC heard Monday. More than 80 per cent of those registering keep their pledges. Los Angeles newspapers have praised theatres.

The Army's "Report from the Aleutians," a photographic description of the campaign there, in Technicolor, and running 47 minutes, is being distributed to theatres through the WAC. One hundred sixty prints will be available. There will be a trailer and pressbook. (A review of the film is in the Product Digest section of this issue, page 1456).

## Capt. Jeff Dickson Missing In Action

Capt. Jeff Dickson of Natchez, Miss., former well known sports promoter in Paris and at one time connected with the foreign distribution of motion pictures, was reported missing in action this week by the Army Air Force. Official notification was received by his wife, the former Louise Mastbaum, who resides in New York.

Capt. Dickson served as a non-commissioned officer with the AEF during the first World War and was commissioned last year in the Air Corps.

Before he became a sports promoter, he was active in motion picture circles in Europe. Immediately after World War I, Capt. Dickson worked in Paris for David P. Howells, Inc., foreign distributors for First National Pictures. He later became sports promoter and was connected with the Palais de Sport in Paris.

## RKO Radio Representatives Hold Chicago Meeting

RKO Radio's home office representatives gathered in Chicago's Blackstone Hotel Monday and Tuesday of this week for their annual meeting. A. A. Schubart, manager of exchange operations, and his assistant, William J. McShea, presided at the conferences.

Others from the home office who attended the meet were: Elmer Sedin, Jack Schmitzer, John Wangberg, William Burke, Jack de Waal, Don Nolan, Otto Braeunig, Frank Duffy, Ted Carey, and Ray O'Brien, office manager of the Chicago branch.

The home office representatives returned to New York Thursday.

## Given Leave for Film Work

According to an announcement by United Artists, Pfc. Victor A. Pahlen, a former native of Leningrad, and now a member of the U. S. Army Air Force, has been granted leave to assume the post of technical adviser on the picture, "Girl from Leningrad. Mr. Pahlen, born in the Russian city, was once distributor of French and Russian films on the European continent.

# INDUSTRY WILL FILL WAR FILM GAP LEFT BY OWI

## *Twenty - six Bulletins To Be Released Bi-Weekly Through Newsreels*

War Bulletins, averaging 250 feet in length, and produced by the industry, will be distributed every two weeks to theatres, without cost, by the War Activities Committee as part of its plan of weekly releases of Victory war information short subjects, Francis L. Harmon, executive vice-chairman of the WAC, announced Monday.

The films will replace the Government short subjects which were to have been provided by the domestic division of the Office of War Information.

Newsreel companies will distribute the 26 special War Bulletins to all pledged theatres showing news pictures. Separate shipments will be made to other theatres pledged to show WAC Victory shorts. The first reels are expected to be ready in time for the Third War Loan campaign from September 9th to 20th.

In Hollywood on Monday the executive committee of the coast division of the War Activities Committee endorsed the new program of war information films which was proposed and adopted at New York two weeks ago by the WAC's theatre division and the national coordinating committee.

Mr. Harmon was in California this week to explain the new program and to arrange for the assignment of production of some of the War Bulletins and 14 other industry-sponsored war shorts. All studios will cooperate in supplying the pictures and they will be distributed by the major companies under WAC auspices without cost to the Government or exhibitors.

### *Hoyt To Act as Channel Of Government Requests*

Palmer Hoyt, new chief of the domestic branch of the OWI, accompanied Mr. Harmon to Hollywood over the weekend to meet members of the production branch of the WAC and to explain the objectives of the new Victory film program. Mr. Hoyt, through the liaison office formed out of the remnants of the abolished bureau of motion pictures, will act as the channel of Government requests for screen war messages.

Mr. Hoyt and Mr. Harmon were guests Monday at a meeting of the Hollywood WAC presided over by E. J. Mannix, divisional vice-chairman, in the absence of Mary C. McCall, Jr., chairman. They outlined plans for the weekly release by the industry of important war messages to the WAC's more than 16,000 pledged theatre members.

"This is a lightning war and the importance of frequent and timely communications by government with the people of vital war messages cannot be over-stressed," Mr. Hoyt said. "I am particularly impressed with the plans of the WAC to speed up this necessary phase of our war effort."

"I want to thank the entire industry for its help and cooperation in the past and to express appreciation for the all-out pledges for the future," the OWI executive told the Hollywood committee.

The WAC's program for the release every two weeks of one or two reel subjects with a war message is nearing completion, Mr. Harmon explained. Six of these longer short subjects were completed by the domestic branch of OWI up to the time of its dissolution. Four of these have been approved by the program committee headed by R. B. Wilby of Atlanta. These are the nucleus of the new program.

The titles are: "Black Marketing," release date August 19th; "Glamour Girls of 1943," "Three Cities" and "Merchant Marine."

Four short subjects produced by the Coordinator of Inter-American Affairs, two more from the Red Cross and the National War Fund and 14 to be made by the Hollywood producers will complete the schedule of 26 pictures. The industry will supply 677 prints of each subject on the weekly program.

### *First Two Shorts Are on Third War Loan Drive*

Production of the 250-foot bulletins will be divided between the Hollywood studios and the newsreels at New York. The latter are expected to produce at least two each. The first two reels will be devoted to the Third War Loan drive. Mr. Harmon was completing arrangements this week for their production in California.

The WAC vice-chairman also conferred on Thursday with the Hollywood Victory Committee. Kenneth Thomson, chairman, was to submit Treasury Department requests for talent assistance. Star tours, rivalling in number and intensity the talent itineraries for the industry Bond drive in 1942 are anticipated.

Present at Monday's luncheon were: Y. Frank Freeman, Walter Wanger, Mark Sandrich, Trem Carr, Kenneth Thomson, George Brown, Fred W. Beetson, division coordinator; Loyd Wright and Adrian McCalman.

The vacancy left by the resignation of Lowell Mellett as head of the OWI motion picture bureau will not be filled immediately, Mr. Hoyt indicated. Calling the post "one of the most important in the Government," Mr. Hoyt said. "The head of this department will not be named until I have had the opportunity to study the problem further and to discuss it with all concerned, exhibitors, producers, distributors, newsreel editors and various Government departments. Announcement will be made in Washington in about two weeks. In the meantime, an adequate program goes forward through the cooperation of the WAC and OWI."

It is understood that Mr. Hoyt will retain close personal supervision of OWI liaison with the industry. Elmer Davis, director of the Office of War Information, who has final approval of Mr. Mellett's successor, is now out of the country.

## ADVERTISERS HOPE TO SPONSOR FILMS

**The plans of several national advertising agents and industrial film makers to offer sponsored war information films to the Office of War Information to replace its government short subjects have not been abandoned. As reported in Motion Picture Herald last week several important agencies, backed by large institutional advertisers, are going ahead with preparations to offer a group of "war information" pictures to Elmer Davis, director and Palmer Hoyt, domestic chief of OWI. Official approval of plans by which the industry's War Activities Committee will supply weekly information reels to all theatres has not dimmed hopes of reaching entertainment screens with sponsored product via the Government. There were signs in New York and the field however of the determination of both distributors and theatre men to resist such encroachments.**

## Montgomery Conducts Chicago Navy Show

Lt. Commander Robert Montgomery was to have been master of ceremonies at the "Meet Your Navy" show at the Chicago Stadium, on Friday.

Prior to Pearl Harbor, Mr. Montgomery served with the British Ambulance Corps and since that time has served in three major battles in the South Pacific. He wears service ribbons for service in battle areas on two oceans and was in command of his own combat group.

The navy show was staged by Frank Smith, manager of the RKO Palace theatre in Chicago, and Al Boyd, WLS program director. About 20,000 persons were expected to attend the performance, and all proceeds were to go to the Chicago Service Men's Centers.

## Cresson Smith Retires; Had Long Film Career

Cresson Smith, former MGM exchange manager, and then sales manager of the RKO western division, and more recently manager of the United Artists Los Angeles exchange, resigned that post last weekend. He will retire to his Redlands, Cal., ranch.

Mr. Smith entered the film industry as an exhibitor, in Pittsburgh. He followed this with ownership of an independent film exchange in Cincinnati, became a salesman, and then began his career as manager for MGM, working in Des Moines and Chicago.

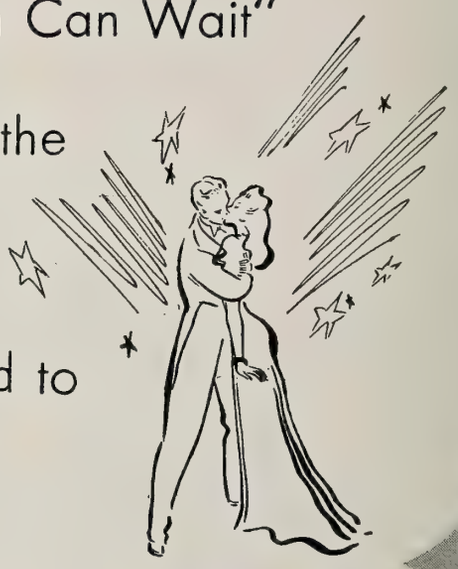
He then was a Chicago branch and district manager for United Artists, later joining RKO, for whom he was a division manager as noted, and for whom he served also in Australia.

## "Lucky" Held at Music Hall

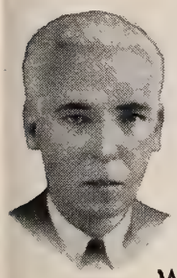
RKO Radio's comedy, "Mr. Lucky," starring Cary Grant and Laraine Day, which played to capacity audiences during its first week, began a second week at the Radio City Musical Hall, New York, on Thursday.

We predicted that "Heaven Can Wait" was an event for the boxoffice as well as the motion picture theatre-goers.

Here is what the leading trade papers had to say after witnessing the combination Trade Showing and sneak Preview.



Ernst Lubitsch's
PRODUCTION OF
"HEAVEN CAN WAIT"
in Technicolor!



"A solid piece of entertainment. Full of fine performances. Don Ameche better than his past best. Gene Tierney establishes herself as actress of ability and versatility. Picture is best to come from Lubitsch talent."

William R. Weaver, M. P. Herald



"No villain. No war. But a brilliant undertaking which comes off with sparkle and vast entertainment. This one is in the bag."

Red Kann, M. P. Daily



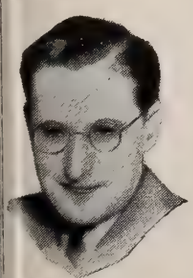
"Just what the exhibitors and the public have been waiting for. Here is a film for exhibitors who want heavy boxoffice lines."

Bill Formby, Boxoffice



"Here is as fine a piece of entertainment as the customers are likely to find anywhere. Twentieth Century-Fox has a gem of a picture here—one that exhibitors will find a pleasure to merchandise!"

"Chick" Lewis,
Showmen's Trade Review



"Geared for big grosses and holdovers. It's a cinch for profitable holdovers in the key situations and will click in the subsequents as well."

Mori Krushen, Variety



"First class entertainment. Points to grosses beyond the ordinary A film abounding with entertainment of the sort that stirs audiences to an enthusiastic pitch."

Lou Pelegrine, Film Daily



"Colorful comedy should lead up in the money. Heaven Can Wait, but the public should not be kept waiting for this light, delightful comedy with its out of this world theme."

Mel Konecoff, Exhibitor

20th CENTURY-FOX

SELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE!

# Loew Holders Vote on Four Pact Extensions

Loew stockholders were to meet in a special session on Thursday to act on extensions of the present contracts of Louis B. Mayer, managing director of production; David Bernstein, vice-president and treasurer; J. Robert Rubin, vice-president, and Lawrence A. Weingarten, production supervisor. Indications were that the extensions would be approved.

The contracts are for a term expiring August 31, 1946, with provisions for a further extension of three years upon notice by the company and acceptance by the other parties. Arrangement for the extensions were made by Nicholas M. Schenck, Loew president. Describing the pact, in a letter to stockholders, Mr. Shenck said, "They are in harmony with our policy to obtain and hold the best available men, for it is my belief that the success of our enterprise is due to the manpower that operates it."

Mr. Mayer's former contract expired December 31, 1942, and he has since left the matter of compensation to future adjustment. The proposed contract runs from January 1, 1943, to August 31, 1946, at his present salary of $3,000 per week plus 6.77 per cent of Loew's combined annual net profit after all stipulated deductions, except that the weekly salary is not to be paid for the period from January 1, 1943, to May 1, 1943. The statement lists Mr. Mayer's total remuneration for 1943 at $949,765.

Mr. Bernstein's present contract expires next December 31st. The extension proposed is for the period from January 1, 1944, to August 31, 1946, at the present salary and percentage compensation, which is given in the statement as $2,000 weekly plus 1½ per cent of annual combined net profit. His total remuneration last year was $281,719.

Mr. Rubin's contract also expires next December 31st, and the extension proposed is to August 31, 1946, at his present compensation, $2,000 week plus 1.4 per cent of combined annual net profit. His total remuneration last year was $269,836.

Mr. Weingarten's present contract calls for $3,250 weekly plus 35/100ths of one per cent of combined annual net profits. The proposed extension is from January 1, 1944, to August 31, 1946, at the same remuneration, which, last year, totaled $211,626.

### *Says Profit-Sharing Policy Is Valuable to Company*

Mr. Schenck's letter to the stockholders said: "The policy of profit-sharing participation was inaugurated by the company in 1926 upon the recommendation of the late Marcus Loew. That it was a wise step and profitable to our stockholders is evidenced by the high quality of M-G-M productions, and by the record of earnings of the company over a long period of years."

Loew's, Inc., and subsidiaries this week reported net profit of $9,453,828 for the 40 weeks ending June 10th, as compared with $7.245,811 for the corresponding 40 weeks of 1942, a rise of $2.208,027.

Earnings were equal to $5.67 per share on the common stock, after deducting dividends of preferred stock in 1942, which stock has been retired. Last year's figures for the same period were $4.08 per common share.

The company's share of operating profit, after subsidiaries' preferred dividends, totaled $28,-764,012 for the 40 weeks ending in June, compared to an operating net of $18,186,456 in 1942. Held in reserve for contingencies is $3,800,000 not including $2,622,477 for depreciation, as against the 1942 respective figures of $4,600,000 and $2,439,055.

# FROM READER

## ROY DISNEY REPLIES TO "VICTORY REFERENCE"

To the Editor of the Herald:

In your editorial page of July 17th, 1943, under the heading of "Cause Picture," you commented at length on our motion picture, "Victory Through Air Power."

In the interest of truth and fairness to *all parties,* I feel it necessary to call to your attention an erroneous statement therein. You stated, in part:

> "He (Mr. Lasker) is the special patron of Major de Seversky in advancement of this theory of aviation in warfare and is, too, the inspiration, financial or moral, or both, of the making of this picture."

I can speak with positiveness for all parties concerned. Mr. Lasker had absolutely nothing to do with the production of this picture, "Victory Through Air Power," either "financial or moral." The picture was made at 100 per cent expense of Walt Disney Productions. Mr. Lasker's interest in this picture came towards the close of the production, purely as an air enthusiast. Out of his own pocket, he has spent several thousand dollars, unsolicited, in an effort to further that cause.

Mr. Lasker gave a dinner at the Waldorf Astoria Hotel, Monday evening, July 12th, at which time we screened the picture for approximately one thousand guests. In his remarks, before that body of people, he stated:

"And certainly neither Miss Maxwell nor I have any proprietary interest in Mr. Disney's epic production of Seversky's 'Victory Through Air Power'—but with equal certainty all of us, those assembled here and our fellow citizens everywhere, have the most vital interest of our lives in the subject which the picture unfolds."

I am sure that you will want to know this, and I hope that you will make a fitting correction statement in the Motion Picture Herald, in fairness to Mr. Lasker.—*Roy O. Disney, Executive Vice-President, Walt Disney Productions, Inc.*

## Philadelphia Revenue Gains in Six Months

Income from amusement taxes in Philadelphia for the first six months of the year amounted to approximately 50 per cent of the budget estimate, and showed a satisfactory increase over the same period in 1942. Estimating that the year should bring in $1,400,000, as compared to $1.273,140.95 in city amusement taxes for 1942, the city treasurer reported that for the six months of this year ended June 30th, receipts were $689.045.56, as against $606,141.82, representing an increase of 13.68 per cent over the same six months period in 1942. The city exacts a one-cent tax for each 25 cent admission or fraction thereof and is in addition to the Federal amusement tax.

## Harry Haas Succeeds Bell as Paramount Denver Manager

Harry Haas, for the past 11 years salesman at Paramount's Los Angeles exchange, has been promoted to branch manager at Denver, effective next Tuesday. He succeeds Chester Bell, who has been named Los Angeles branch manager. Mr. Haas entered the industry in 1920, as assistant theatre manager in Wichita, Kan. He joined Paramount in 1924.

## "Stars" Trade Show August 16th

"Thank Your Lucky Stars," Warner Brothers' musical with a cast including all the company's stars, plus Eddie Cantor, Dinah Shore and others, will be nationally trade shown on Monday, August 16th, Ben Kalmenson, general sales manager, announced Monday.

# Admission Tax Total for Year $154,450,723

Federal admission tax collections in June touched the lowest point recorded since April, 1942, but the total for the fiscal year ended with that month was more han $39,000,000 above the revenue for the preceding year, it was reported Monday by the Internal Revenue Bureau.

Collections for the fiscal year amounted to $154,450,723, against $115,032,269 for the preceding year, the bureau announced. A comparison on the basis of the figures alone, however, does not represent the trend of business since the tax rates which prevailed during the fiscal year just closed were in effect only through eight months of the fiscal year 1942.

Collections in June dropped to $11,109,477 from $14,625,615 in May and were more than $400,000 below the $11,550,144 recorded for the corresponding month last year, the report disclosed.

The decline in business throughout the country generally was much heavier than indicated by the figures, since there was an increase in receipts in the Third New York (Broadway) District from $1,865,159 in May to $1,967,604 in June.

The gain in New York collections was split between taxes on box office sales, increasing from $1,622,991 to $1,787,404; tickets sold by brokers, from $14,919 to $17,405; and permanent use or lease of boxes and seats, from nothing to $50, with admissions to roof gardens and cabarets declining from $227,249 to $162,-745.

For purposes of comparison, monthly collections in the fiscal years 1942 and 1943 are shown in the following table:

| | 1942-43 | 1941-42 |
|---|---|---|
| July | $12,484,881 | $6,760,861 |
| August | 12,436,303 | 7,330,283 |
| September | 13,662,336 | 6,444,950 |
| October | 14,694,996 | 6,812,275 |
| November | 11,310,821 | 10,411,197 |
| December | 15,922,909 | 11,412,678 |
| January | 11,728,489 | 11,355,639 |
| February | 11,317,101 | 9,769,397 |
| March | 11,874,676 | 10,592,455 |
| April | 13,283,114 | 10,788,463 |
| May | 14,625,614 | 11,803,921 |
| June | 11,109,476 | 11,550,144 |
| | $154,450,723 | $115,032,269 |

## Spokane Tax Receipts for Two Months $24,024

Theatre and amusement operators in Spokane, Wash., paid $24,024 to the city in taxes on admissions during May and June. This is the first return under the new law.

Of the 53 amusement places, theatres paid the largest share. The system worked out required a report on ticket numbers used and provided a permanent file and account for each amusement operator.

The City Treasurer is authorized to charge one per cent interest on taxes in their first month of delinquency and 10 per cent after that. The empowering ordinance provides for a fine not to exceed $300 or not to exceed 90 days in jail, or both, for violations.

## GPE Net $669,726

General Precision Equipment Corporation and subsidiaries reported for the six months ended June 30th a consolidated net profit of $669,726. This is after provision for depreciation and estimated Federal taxes, and subject to renegotiation of war contracts and yearend adjustments.

IT'S A BLESSED EVENT FOR THE SCREEN PUBLIC!



A Brand New,
Grand New
Love-and-Laugh Team!

MONTY WOOLLEY and GRACIE FIELDS

IN THEIR FIRST HIT TOGETHER!

in HOLY MATRIMONY

from 20th CENTURY FOX

# BENEFITS LAUNCH "ARMY"; PREMIERE TERMS 70-30

## *Following Opening Shows Rentals To Be 50-50, with Profits to Army Relief*

"This Is the Army," Warner Bros. Technicolor film of Irving Berlin's all-soldier show, was launched Wednesday night in New York at the Hollywood theatre at a benefit premiere for Army Emergency Relief, serving as a pattern for similar openings across the country, with proceeds going to the relief agency.

Warners set a rental charge of 70-30 per cent to prevail only on the first night advanced scale openings and thereafter a 50-50 per cent charge applies. No advanced admission prices will be permitted, except for the benefit premieres, with regular popular prices prevailing thereafter.

**The company is turning over to Army Relief all its profits from the picture, with only actual studio labor costs and a 20 per cent distribution cost deducted from the gross rentals. The circumstances of the production and distribution of the picture are unique.**

Last year, the Berlin stage show played at the Broadway Theatre, New York, for a three-month run and then went on tour for five months, grossing in all engagements approximately $2,000,000.

The Hollywood theatre opening this week was scaled from a $55 top to $2.20. These prices already have been set for the Philadelphia premiere at the Mastbaum on August 17th. Other advance top prices for premiere nights will range from $25, $22, $11, to $5.50 and down to $3.30.

Jack L. Warner, executive producer, announced Monday at a home office press conference that the entire gross from the Hollywood theatre, less expenses, will be contributed to Army Relief. Whether or not this policy will be adopted for other Warner theatres has not yet been determined.

Mr. Warner and Charles Einfeld, director of advertising and publicity, estimated that the picture would gross between $5,000,000 and $10,000,000 for Army Relief in the United States, with approximately $1,500,000 more from foreign distribution. Mr. Einfeld said that if such items as salaries, various cash investments in properties and overhead which were written off, had been entered in the ordinary fashion on charges against production, they would have amounted to at least $750,000.

### *All Warner Executives Contributed Services*

Last Winter, when Harry M. Warner, president, outlined production plans for "This Is the Army" at a studio conference, he told the staff that "at the end of the distribution of the picture, if our cost of distribution is less than 20 per cent, Army Emergency Relief will get that difference, too."

The services of Jack L. Warner, as executive producer; Hal B. Wallis, associate producer; Michael Curtiz, director; Cassy Robinson and Capt. Claude Binyon, who wrote the screneplay; Kate Smith and others who appear in the film, were all contributed in the making of the Irving Berlin Army show.

When Warner Bros. acquired the film rights to the play last year, the company turned over to Army Emergency Relief a check for $250,000 in advance payment on a contract by which Warners would receive 50 per cent of the profits of the film. Three weeks later, Warners tore up this original agreement and arranged one in its stead by which all profits from the picture would go to the relief agency. To determine that all proceeds shall go to the fund, an audit of the company's books will be made by Price, Waterhouse at the conclusion of the exhibition of the film.

**"Showmen can wave the flag for this one, blow exploitation bugles to the echo and parade in full dress the news that a great picture, produced, distributed and exhibited for a great cause, has come to town. The picture . . . is a rich and potent entertainment, stimulating as a military band and twenty times as colorful. . . ."—** *From William R. Weaver's review of Warners' "This Is the Army," appearing in this week's Product Digest section, page* 1453.

### *No Duals Allowed for Exhibition of Picture*

Under contract terms, free previews and free passes during the run of "This Is the Army" are prohibited. No doubling of the picture with another feature is allowed and extended playing time is required. There will be no prohibitions against the showing of shorts or playing of vaudeville or other attractions on the same program with the film.

It is understood that to date, 5,000 theatre applications for "Army" playdates have been received. Warners anticipate bookings in every city and town with a population of 5,000 or more and the company plans to schedule as many advanced price premieres in these towns as possible within the next few weeks.

Thus far, in addition to the $55-$2.20 openings at the Hollywood and Mastbaum theatres in New York and Philadelphia, the following theatres will hold special premieres:

Warner theatre, Memphis, $25 top, August 6th; day-and-date, Earle and Ambassador theatres, Washington, $25 top August 13th; Warner and Merritt, day-and-date, Bridgeport, August 11th; Warner, Milwaukee, August 12th; Strand, Albany, August 12th; Roger Sherman, New Haven, August 11th; Grand, Evansville, Ind. August 12th; Palace Rochester, August 19th; Orpheum, Des Moines, August 11th; Iowa, Cedar Rapids August 12th.

In Atlantic City the picture tentatively is set to play three different houses one after another. It will open August 20th at the Warner and will remain for two weeks, then will go to the Stanley for a week, and after that to the Virginia for a week. In St. Louis, it will have a special midnight premiere at the Ambassador on August 12th and then will open the 13th at the Fox, at regular admission prices. Three houses in Los Angeles, the Downtown, Hollywood and Wiltern will have simultaneous openings on August 17th, on which date other openings are being set for theatres blanketing the entire west coast.

Approximately 200 openings during the week of August 11th are tentatively scheduled for the picture, with more to come next week. The company is aiming for 400 premieres, but this number will depend entirely on whether or not that many Technicolor prints can be obtained. Wherever possible, military and civic patriotic ceremonies are being planned in connection with the premieres.

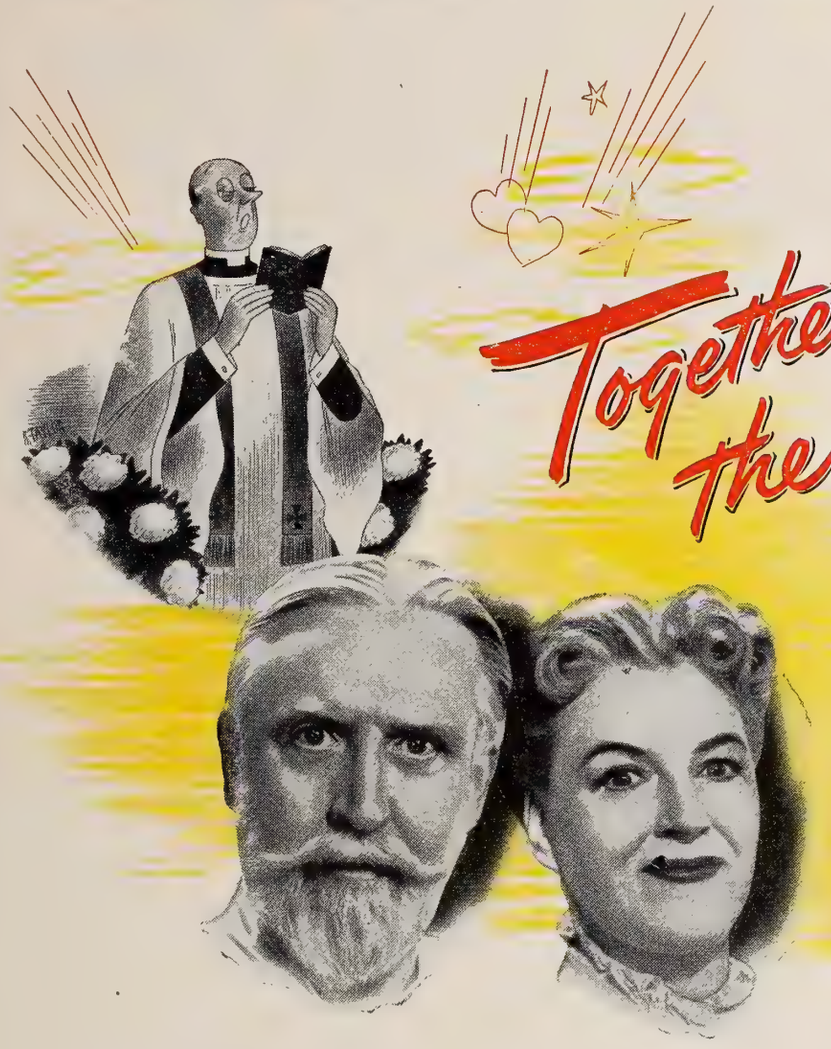
### *Special Exploitation Is Planned for Picture*

Wednesday night in New York the Army staged a show of the men and equipment of modern war. About 400 men were in the colorful display, with anti-aircraft guns, a band, a camouflage unit, jeeps and trucks. A detail of U. S. Army men, with two trucks, were assigned to distribute window display material on the picture to 8,000 stores in the five boroughs of Greater New York.

Special exploitation plans, including an extensive radio campaign, were developed by Warners for this film, under the direction of Mr. Einfeld, Mort Blumenstock, director of advertising and publicity in the east, and Whitney Bolton, working on the west coast, in cooperation with the Army Emergency Relief Fund and the "This Is the Army" public relations unit. That latter group has been working under Sgt. Ben Washer out of the Warner home office for several weeks.

Starring men of the armed forces who appeared in the stage show, the production also presents George Murphy, Joan Leslie, Lt. Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth, Irving Berlin, Kate Smith and Pvt. Joe Louis. Music and lyrics by Mr. Berlin, from the original show, are featured in the picture.

William Keyes, owner and operator of the Victory theatre, Dayton, Ohio, constituted himself a one-man committee and sold out his entire house for the special advanced-price opening on August 12th of the Warner Technicolor production. In addition, Mr. Keyes bought his own ticket to see the picture and also purchased tickets for the film critics of the city. The exhibitor accomplished this sellout in less than 48 hours. He told Warner officials via long distance Tuesday that the single performance scaled from $5.50 to 3.30, will bring in over $6,000, with proceeds going to Army Emergency Relief.



# *Together for the first time*

**AND FROM THE OPENING WEDDING BELL... YOU'LL PRONOUNCE IT BOXOFFICE!**

In this corner!
## MONTY WOOLLEY
In that corner!
## GRACIE FIELDS
in
# HOLY MATRIMONY

from 20th

# Arbitration Unit Hits Combined Complaints

## *Appeal Board Defines Form for Amending Complaints After Filing*

Dissimilar arbitration complaints against different defendants and intervenors must not be combined in one demand, the Appeal Board of the motion picture arbitration system ruled on Friday.

The Board, in affirming the dismissal at Chicago of the complaint of the Gary Theatre Corporation, operating the Palace, Gary, Ind., also defined for the first time the conditions under which a complaint may be amended after filing. The board upheld Benjamin Wham, arbitrator, who summarily dismissed without hearings the clearance and specific run demands of V. U. Young in Chicago's 18th case.

In June, 1942, the Palace asked reduction in the clearances granted to the Tivoli, Lido, and Lake theatres of Michigan City, the Premiere and Lake in Valparaiso and Palace in Chesterton.. After intervenors had entered the case and an arbitrator been chosen Mr. Young asked to amend the complaint.

### *Amended Complaints Entered by Young*

Amended complaints, attacking the clearances granted by RKO and Twentieth Century-Fox, and charging that MGM and Warners violated Section X by selling second run away to the State theatre were entered by Mr. Young. Parties consented to the amended complaint.

Holding that this change essentially altered the complaint, the board said that Mr. Wham should have disallowed the petition to amend.

"Although we agree that arbitration proceedings should be made as simple as possible, and that a complainant should have ample latitude to amend its original demand for arbitration, such amendments should be confined within reasonable limits and should have some relation to the cause of action alleged in the original demand and to the parties affected thereby," the board wrote.

### *Too Much Weight Attached To Suit, Board Holds*

Also the board said that late intervenors were placed in the embarrassing position of being asked to approve an arbitrator who had already been selected. In upholding the dismissal the board said that Gary could file new and separate complaints.

Too much weight was attached to an unsuccessful Federal court suit in 1938 in which the Gary argued the same issues, the board said. Mr. Wham should not have drawn on the federal court record inasmuch as conditions might have changed materially since 1938, the board held. The question of whether present clearances are unreasonable under Section VIII of the Consent Decree should not be decided on the basis of *res judicata,* the board said. They also declared that complainant should have had opportunity to present evidence.

Interpreting the time requirements of Section X the board said that its restrictions "are so burdensome" that they should not be complicated by Mr. Wham's dismissal on the grounds that Section XX limited it to pictures released after August 31, 1942. The board held that Section X applied to demands for run made at anytime after July 20, 1935.

### *Boston*

E. M. Loew, Boston circuit operator, in his fifth clearance complaint, and Boston's 23rd case, last week named Paramount, RKO, MGM, Warners and Twentieth Century-Fox defendants in a demand filed for the Paramount theatre, Newport, R. I., by the Newport Theatre Company. Asking a 14 day maximum Mr. Loew complained that the 60 days clearance granted the Strand by all companies, and the 90 days to the Opera House from Fox and 60 days from the other companies was unreasonable.

The Plaza theatre at Derry, N. H., in the 24th Boston case also named the five consenting companies in a clearance action. Joseph Mathieu asked a cut from 30 days to seven behind the State, Crown and Strand theatres in Manchester and the elimination or reduction to one day of 30 day margins held by the State and Tremont theatres in Nashua.

### *Oklahoma City*

The Ritz theatre in Duncan, Okla., has filed a clearance and specific run case against Paramount. It is the seventh Oklahoma City case. J. A. Guest, operator, filed the first case there, but settled. The new complaint charges Paramount sold second run away to the Griffith Amusement Company on 1940-41 and 1942-43 product in violation of Section X. It asks return of the run and reasonable clearance.

### *Chicago*

Adolph Szold's Avon theatre and George Kerasotes' Beverly and Varsiety theatres, of Peoria, Ill., were awarded a reduction in the clearance granted to the first run Madison and Palace theatres of that city in a consent award handed down by arbitrator Harold J. Clark Tuesday. It combined the 23rd and 24th Chicago cases.

The arbitrator ruled that hereafter maximum clearance from Paramount, RKO, Twentieth-Fox and MGM shall not exceed 70 days compared to from 74 to 90 days previously. The Beverly and Varsity were granted the same from Warner Bros., but the Avon, which plays Warner product in the fourth run, had its maximum clearance set at 95 days.

Clearance specified shall be applicable only if admissions are not substantially reduced from the prices charged during the last 30 days. The right was reserved for the distributors to grant greater or less clearance with respect to individual pictures which have a special distribution plan nationally or in the Chicago exchange area.

### *Los Angeles*

The Los Feliz theatre, Los Angeles, lost its clearance demand against MGM, RKO and Warners this week. James L. Patten, arbitrator, found the 14-day margins of the competing Apollo and Loma houses reasonable.

# *Set Committees For N.J. Allied*

Committees which will investigate and report on various exhibition problems during the coming year were selected last week by the Allied Theatre Owners of New Jersey. They are:

Executive, Harry Lowenstein, chairman; Louis Gold, Ralph Wilkins, David Snaper, Edward Lachman, David Mate and Maurice Spewack.

Finance: Mr. Snaper, chairman; Helen Hildinger, Mr. Lachman and Sidney Seligman.

Membership: South Jersey, Sam Frank, chairman; Herbert Hill, Jr.; Frances Fineman, D. Rascoe Faunce; North Jersey, Mr. Mate, chairman; Mr. Lachman, M. H. Fogelson and Dr. Henry Brown.

Public Relations: Lee Newbury, chairman; George Gold, Irving Dollinger and Simon Myers.

Business Relations: Jack Unger, chairman; Samuel Hochberg, Frank Henry and Lewis Martin.

Eastern Regional Directors: Finance, Mr. Snaper; Business Relations, Mr. Newbury and Mr. Wilkins; Public Relations, George Gold and Mr. Myers.

Mr. Lowenstein and Mr. Dollinger, who is also eastern regional vice-president of national Allied, have left for vacations and will return to attend the national Allied board of directors meeting in Baltimore August 11th and 12th.

## "One World" to Be Made In Nine Languages

Wendell Willkie's book "One World," will be produced on the screen in eight foreign languages, it was announced last week by 20th Century-Fox.

The film will be made not only in English but in German and Italian, as well as Russian, Chinese, French, Turkish, Arabic and Spanish, it was said. It is planned to show the picture in the Axis countries as well as those dominated by them, as soon as they are occupied by Allied forces.

"One World," which is to be produced by Darryl F. Zanuck and released under his name, was purchased by 20th Century-Fox recently. The picture will not go into production for some months. Mr. Zanuck is due in New York shortly to discuss production details with Mr. Willkie.

## Samson Is Welcomed At Dinner in Toronto

Approximately 200 Canadian exhibitors greeted Sydney Samson, recently appointed Canadian district manager of 20th Century-Fox, on Thursday at a dinner at the Royal York Hotel in Toronto, given by W. C. Gehring, western division manager of 20th-Fox.

Because he was convalescing from an illness, James P. O'Loghlin, designated as the company's Canadian general manager, was not present. His speech of welcome, however, was read by Mr. Gehring. J. J. Fitzgibbons, head of Famous Players Canadian, was among those welcoming Mr. Samson.

Mr. Samson was honor guest at a testimonial dinner at the Hotel Statler in Buffalo last week.

## Visit U. A. Exchanges

Jack Goetz and Arthur Gottlieb left for California this week to visit United Artists exchanges in the interest of a new series of two-reel subjects called "World in Action," which United Artists will distribute.

## Ray Johnston To Wed

W. Ray Johnston, president of Monogram Pictures, was to marry Doris Dupree of Fort Worth, Tex., in Hollywood on Saturday. The ceremony was to take place at the Pueblo Oratorio in the Chapman Park Hotel.

# CLARK GOES TO HOLLYWOOD TO STUDY DIVORCEMENT

## *Justice Department Official Says He Has Open Mind on Decree Question*

Department of Justice action in November to seek divorcement of exhibition and production and a renewed prosecution at New York of the Government's anti-trust complaint against the major distributors was still a distinct possibility, it was indicated this week.

Tom C. Clark, the new assistant attorney general in charge of the anti-trust division of the Department of Justice, arrived in Hollywood Saturday to study divorcement and other trade practices from the point of view of the studio capital.

"I am approaching this matter with an open mind," Mr. Clark told MOTION PICTURE HERALD. "The Department of Justice has come to no conclusion on the matter. We are now attempting to determine what would be in the best public interest."

### *To Determine Whether Divorce Necessary*

Remarking that defense steps must be taken very shortly, in view of the expiration of the Consent Decree on November 20th, he continued, "There are a number of people in the industry vitally concerned with this matter and I will confer with them while I am here. What I am trying to do now is to get the picture and thereby determine whether or not complete divorcement of exhibition from production is a necessary step."

A former Department of Justice field supervisor in charge of west coast anti-trust actions, Mr. Clark, who hails from Dallas, spent two days in southern California discussing film matters.

Mr. Clark's intimation of important trade practice decisions came at a moment when many potentially affected interests were preparing to make their voices heard on the question of the Consent Decree.

Company presidents and their general counsel were reported to be studying their probable positions in the light of possible Department of Justice courses. Important meetings were held last week among representatives of the five distributors who are party to the decree, it was reported by Sherwin Kane in *Motion Picture Daily*.

### *Allied To Discuss Decree At Meeting of Board*

National Allied, its brief on the decree on file with the Department of Justice since May, scheduled a meeting of directors in Baltimore for August 11th and 12th. New statements on the Allied position in respect to theatre divorcement, reopening of the trust suit and revision of the decree are expected then.

Meanwhile, in New York, independent exhibitors seek continuation of the Government's anti-trust suit against the majors. Under the "Unaffiliated Independent Exhibitors, Inc., they will carry their request to the Department of Justice in Washington. They claim membership of 65 in the New York area.

Crescent Amusement Company and affiliated defendants at Nashville last Friday demanded the dismissal by Judge Elmer D. Davies of the appeal by Assistant Attorney General Tom C. Clark and Special Assistant Robert L. Wright, for complete control of the District Court over all acquisition of theatres by any of the corporations that have been held guilty of violating the Sherman Anti-Trust Law.

George H. Armistead, Jr., and William H. Wallker, defense counsel, argued that the appeal to the Supreme Court in Washington was premature in that at the time of the filing there was pending a motion of Crescent Amusement to amend the finding of fact and conclusions filed May 27th.

### *Crescent Not Opposed to Federal Supervision*

Attached to this motion was a certification that motions by Rockwood Amusement Co., Cherokee Amusement Co., Kentucky Amusement Co., and Cumberland Amusement Co., filed on March 23rd and supplements to these motions filed three days later and still pending before Judge Davies.

"These motions and petitions were not addressed to mere matters of form," the defense claimed, "but raised questions of substance since their purpose was to seek a reconsideration of certain basic findings of fact and the alteration of the conclusions of the Court." The defendants asked that copies of all these pending motions and petitions and certain other documents be included in the records of the case brought before the Supreme Court.

Crescent and its affiliates are not opposed to Federal court supervision of their theatre transactions, as might be inferred from the recent appeal by the Government to the Supreme court in an effort to insure a District Court review of every proposed theatre acquisition by one of the defendant exhibitors, it is revealed in a proposed plan of reorganization offered by Mr. Armistead, Jr., chief defense counsel, several months ago.

This proposal said, in part: "The plan may contain provisions whereby theatres now owned and operated by the defendant exhibitor corporations may be transferred or leased to another defendant exhibitor corporation; but such provisions, as well as all other provisions of the plan, shall be subject to the approval of the Court after a hearing at which all interested parties shall have the opportunity to present objections and be heard."

### *U. S. Asks Dissolution Of Griffith Holdings*

In Oklahoma City, Judge Edgar S. Vaught in Federal District Court has ordered pre-trial conferences for September 13th in the Justice Department's anti-trust suit against the Griffith Amusement Company. The Government charges violations of the monopoly laws and asks dissolution of certain of the circuit's holdings.

## *Majors Promise Adjustments*

Five distributors have replied to the approaches of a Motion Picture Theatre Owners of America grievance committee, which asked procedure for receiving complaints, and willingness to do so. The companies, Loew's, Paramount, RKO, Twentieth Century-Fox and Universal, replying through their sales managers, gave assurance they would adjust complaints, but all noted they would rather do so individually with an exhibitor. The replies are in the current MPTOA bulletin.

Edward Kuykendall, MPTOA president, remarked in the bulletin, "any exhibitor who considers himself aggrieved may now in seeking relief proceed to follow the method authorized by the particular distribution in question."

He added that the exhibitor might consult his local exhibitor association for information and help in preparing the complaint; but that thereafter he was on his own. He was that way, Mr. Kuykendall explained, because the purpose in the MPTOA approach to the distributors was to arrange for direct exhibitor-distributor contact.

### *MPTOA Warns on New Federal Taxation*

Mr. Kuykendall commented:

"What is needed is a *method,* a workable procedure, by which an exhibitor in trouble because of unreasonable demands for increased film prices and who has a provable case, can proceed to get a prompt and fair hearing by someone in authority who can and will give genuine attention and consideration to his grievance. The Committee believes it can ultimately get every distributor to set up and prescribe such a method of obtaining relief in specific situations where personalities or prejudice or indifference or just plain lack of knowing how to go about it to get such consideration may prevent meritorious complaints and cases from reaching the attention of the proper authority."

In Mr. Kuykendall's MPTOA bulletin message, there is a warning that exhibitors may face new taxes from the Federal Government, on admissions, and "quite possibly other special taxes levied on our business out of resentment against our dollar publicity, boastful statements about record breaking box office receipts, huge increases in corporation profits, fabulous prices paid for screen rights to books and plays, and so on." He asked members to communicate with local Congressmen.

### O'Brien in Aleutians

The U. S. Navy last Monday revealed the whereabouts of Lt. Commander George O'Brien, former motion picture star. The officer is in charge of Navy recreational facilities on Adak Island in the Aleutians, heading a program which includes showing of films, boxing, stage shows, a solarium and fishing.



THEY'RE MADE FOR
...AND MEANT FOR E.

WHAT A
COMBINATION
FOR ANY
SITUATION!

MONTY WOOLLE

# Holy



with LAIRD CREGAR · UNA O'CONNOR · ALAN MOWBRAY

MELVILLE COO

AUGHTER

H OTHER!



nd GRACIE FIELDS *in*

# Matrimony

FRANKLIN PANGBORN • ETHEL GRIFFIES • ERIC BLORE • GEORGE ZUCCO • FRITZ FELD

Directed by John Stahl
Produced and Written
for the Screen by Nunnally Johnson
From the Novel by Arnold Bennett

FROM THE HIT MAKERS
and match makers
OF

20th CENTURY-FOX

# *LaGuardia Signs 'Boston Fire Law' For New York*

On Monday of this week Mayor Fiorello H. LaGuardia signed the New York law known as the "Boston Fire Law," recently enacted by the City Council and the Board of Estimate, establishing additional safeguards against fire and panic in places of public assembly. The new law goes into effect immediately.

The measure applies to all places of assembly occupied by 75 or more persons, except for such places as churches, school halls and the like, and was introduced a few weeks after the Boston night club fire last November which resulted in the loss of 492 lives, including several members of the motion picture industry.

In general, the new law covers all places used for recreation, amusement or public exhibition. It forbids the use of any wall or ceiling decorations with any acetate cellulose or nitrate cellulose content, or of any other material not capable of being thoroughly flame-proofed. The flame-proofing materials and the methods of applying them to combustible materials must be approved by the Board of Standards and Appeals, and all flame-proofed materials must be tested under supervision of city authorities.

The use of decorative greens containing pitch, such as hemlock, balsam and Spanish moss, is forbidden, and the use of all greens for decorative purposes when attached to any combustible material or base, is outlawed.

The law also requires clearly lettered and lighted exit signs, signs noting the maximum capacity of all places of public assembly, and for the elimination of certain types of revolving doors, except where exit doors swinging outward are adjacent to the revolving doors. Wall and ceiling drapes are barred unless thoroughly flame-proofed.

The law also states that any new places of public assembly as defined in the measure, must provide aisles three feet wide leading to exit doors, and in the case of cabarets to have no exit further than 75 feet from any part of the room. New places are not allowed to use kitchen or service pantries as means of exit. The law provides that the Department of Housing and Building shall determine the maximum number of persons occupying premises covered by its provisions, and calls for conspicuous posting of signs indicating such a maximum capacity.

## Boston Club Fire Results In Another Conviction

Samuel Rudnick, a contractor, found guilty of conspiracy in connection with the Cocoanut Grove night club fire in Boston last November, last week was sentenced to two years in jail. Mr. Rudnick appealed. At the time of conviction three other Boston men were acquitted of conspiracy to evade the building laws. They were James Welansky, brother of Barnett Welansky, now serving a 12-to-15 year state prison term for manslaughter; Theodore Eldracher, city building inspector, and Mr. Rudnick's helper, David Gilbert.

## Lee Speaks at Convention

Claude Lee, Paramount public relations director, addressed the Kansas-Missouri Theatre Association at its silver anniversary convention in Kansas City this week.

## Monogram in Pathe Lab Deal

Monogram has signed a two-year contract with Pathe Laboratories in which the latter will develop and print all daily rushes as well as master prints of all Monogram films.

## "CANTEEN" LEADER AT ARMY BOX OFFICE

**"Stage Door Canteen", Sol Lesser-United Artists release, was the most popular film shown during June at the Army post theatres operated by the War Department, according to the Army Motion Picture Service report based on box office receipts. The four films which followed in popularity were: "Coney Island", Twentieth Century-Fox; "Bataan", Metro-Goldwyn-Mayer; "Aerial Gunner", Paramount; "Action In The North Atlantic", Warner Brothers.**

# *Canada Sets Film Fair Share Plan*

Canada's Wartime Prices and Trade Board early this week announced the adoption of a fair share policy for distribution of product based on proportions to all outlets during the "calendar or fiscal year 1941."

Any variation from that basis will require approval from the board administration, but special provision is made for areas where large population changes have occurred.

Film distributors are required to have transaction records in 1941 and current year available for inspection by the administration. The step was taken to guard against short supply to anyone, and possible shortage of product will be shared by all.

Also from Canada last week came the announcement that L. E. Messinger had resigned as Coordinator of the Prices Board to return to his private business interests after serving since the war began. He was recently appointed to the board committee supervising arrangement for a new quota and priority schedules for raw film stock to the National Film Board and film laboratories in the Dominion.

No action has been taken as yet on raw stock allocations, although film exchanges have taken care to have prints on hand for next season.

Canadian distributors who have been examining the available product for the coming season, upon drawing up their lists, have found that no film shortage is apparent for at least a year. The lists are used as a basis for film rental control by the Wartime Prices and Trade Board.

The House of Commons at Ottawa has approved a fund of $658,000 for the Wartime Information Board, which includes the National Film Board, both headed by John Grierson. Parliamentary criticism by some members greeted the announcement.

## Thusgaard, News Cameraman, Reported Missing In Action

Carl Thusgaard, Acme news cameraman, last week was reported missing in action in the South Pacific. He was aboard a bomber shot down near New Guinea in a battle with nine Japanese Zero fighter planes. Mr. Thusgaard was 39, and lived in Jamaica, Long Island, where his wife and daughter reside. He had been with Acme News Photos 18 years.

## 114 on Fox Plaque

The Twentieth Century-Fox home office in New York has a bronze plaque, carrying the office's roll of honor and including the names of 114 employees who have gone into the armed services.

# *Towns Combat Delinquency By Curfews*

More municipalities this week added curfews to their many ordinances as "last ditch" measures to prevent growing juvenile delinquency. Theatre men, concerned with widespread vandalism, viewed curfews with mixed opinions, according to territory and effects upon business.

In Grand Rapids, Mich., they hailed the curfew, which will begin August 19th, and provides that by 10 P.M., all under 16 must be off streets unless accompanied by guardian or parent.

In Olive Hill, Ky., the local curfew is being actively opposed by adults. In Nashville, a curfew law is being prepared. It is even suggested by some City Council members that the curfew apply to all persons, regardless of age. Union City, Tenn., has an ordinance banning persons under 21 from places selling beer. Kingsport, Tenn., has passed a curfew barring minors from streets unless they have good reasons. Cancelled theatre stubs are among the reasons.

Chattanooga is featuring broadcasts by prominent citizens to combat delinquency. In Upper Arlington, near Columbus, Ohio, the council refused to adhere to a Columbus curfew. Mayor Whitney Joseph has instead written parents to watch children more closely. In Cleveland, George Erdmann, secretary of the Cleveland Exhibitors Association, is cooperating with police by segregating children under 16 in theatres. At Kent, Ohio, a curfew is being enforced. The hours are 10 P.M. to 5 A.M., and the age limit is 15.

Meanwhile, a National Screen Service trailer warning against vandalism as an aid to the enemy, is available to exhibitors.

## Milwaukee Theatres Assailed As Delinquency Promoters

Milwaukee theatres are "hotbeds" of juvenile delinquency, Mrs. Anna Burton Sine, president of the Spanish American War Veterans Auxiliary, warned at a meeting in that city last week of the mayor's special committee to study delinquency problems.

It was noted that in the first six months of this year, 2,962 boys and 492 girls had been arrested for crimes ranging from burglary to loitering.

Mr. Helen Lange, of the Juvenile Court women's probation department, asked that midnight theatre shows be "closed completely." She said they were intended for war workers, but that only children seemed to attend.

## Disney, Fly and Harmon In Radio Discussion

Walt Disney was to join with James Lawrence Fly, chairman of the FCC, and Francis S. Harmon, executive vice-president of the War Activities Committee, in the NBC Inter-American University of the Air's post-war planning series "For This We Fight," in a broadcast July 31st at 7 P.M. EWT. They were to discuss "The World of Sight and Sound."

## Paramount Announces Showings For First Block of Five

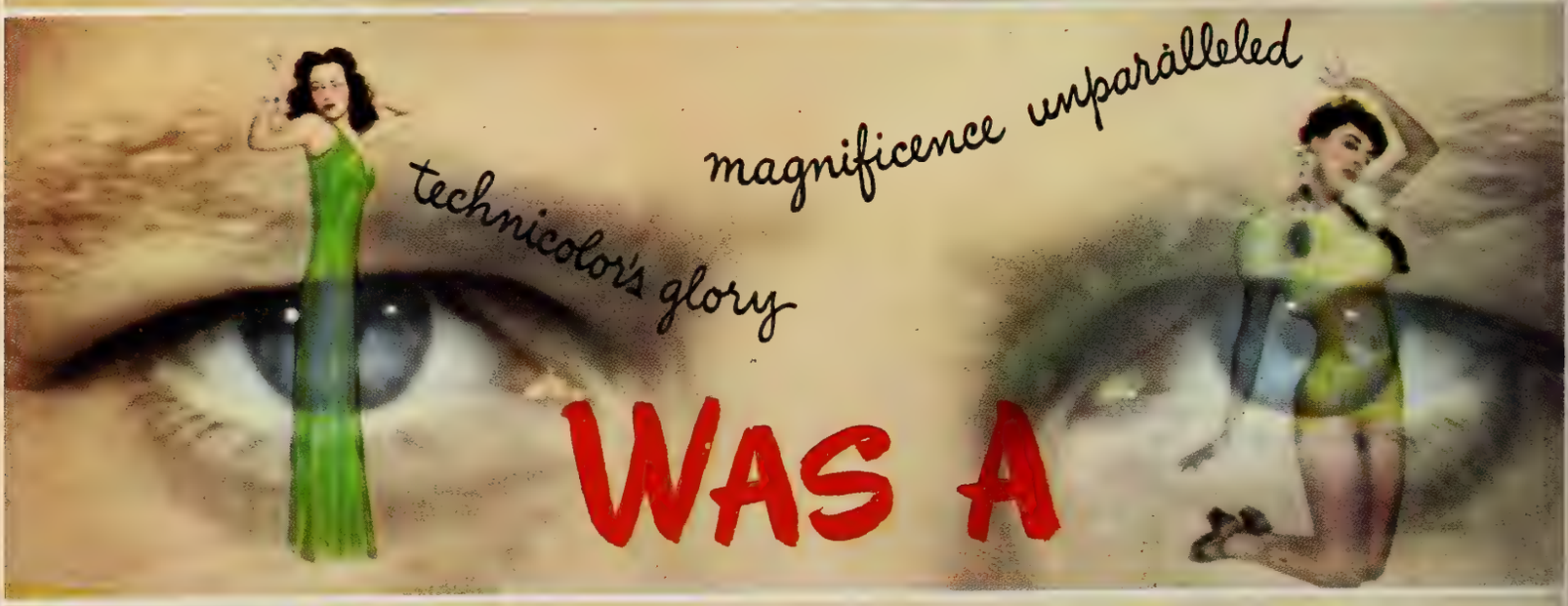
Paramount will hold trade showings of its first block of five pictures in the 1943-44 program in all exchange centers Monday, August 9th, and Tuesday, August 10th. The pictures are: "Let's Face It," "True to Life," "Hostages," "The Good Fellows" and "Tornado."



"DU BARRY WAS A LADY," the Technicolorful Metro-Goldwyn-Mayer Musical Comedy yields this impression of the Du Barry Girl from famed artist Shimin.



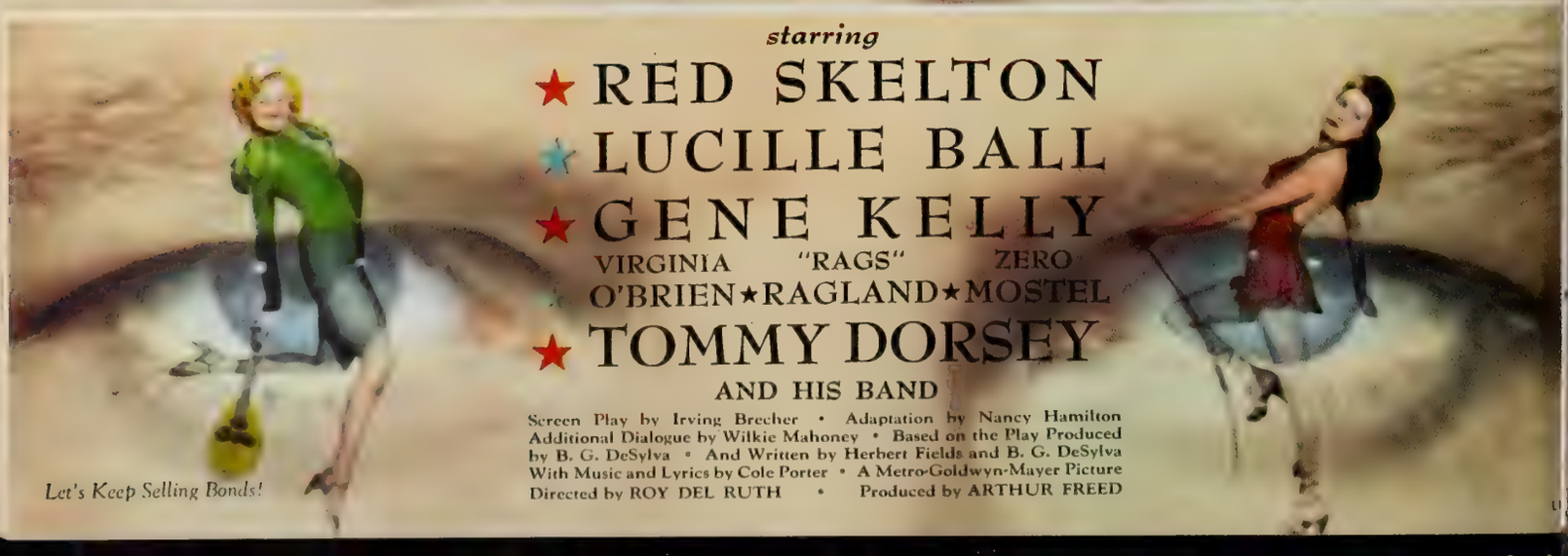

# DU BARRY




# WAS A




# LADY



*starring*

★ RED SKELTON
★ LUCILLE BALL
★ GENE KELLY

VIRGINIA O'BRIEN ★ "RAGS" RAGLAND ★ ZERO MOSTEL

★ TOMMY DORSEY AND HIS BAND

Screen Play by Irving Brecher • Adaptation by Nancy Hamilton
Additional Dialogue by Wilkie Mahoney • Based on the Play Produced by B. G. DeSylva • And Written by Herbert Fields and B. G. DeSylva
With Music and Lyrics by Cole Porter • A Metro-Goldwyn-Mayer Picture
Directed by ROY DEL RUTH • Produced by ARTHUR FREED

*Let's Keep Selling Bonds!*

# "Audiences Want Steak and Not Boloney", Says Jack Warner

PICTURE quality has improved immeasurably because of the concentration on fewer and better pictures brought about by the Consent Decree selling methods, Jack L. Warner told trade press editors in an interview Monday at his company's New York home office. Correspondingly, the level of audience intelligence and appreciation had risen at least 1,000 per cent, Mr. Warner added.

In New York for the opening Wednesday night of "This Is the Army," the Warner Brothers vice-president in charge of production was enthusiastic about that project and about his studio's plans for the new season. Between sips of belated luncheon milk, he enlarged upon the improvement of product, increased production costs, his own antipathy to double and triple features, the screen's function in a democracy and its evolution to the place it now holds in culture and civilization.

### *Fewer and Better Films Result of War Economy*

The trend in product begun by the Decree was furthered by wartime conditions which made it possible and advisable to conserve releases, the studio head said.

"Fewer pictures have been made and they have all been better pictures," Mr. Warner said. "Our studio will never go back to grinding out lesser pictures and hokum.

"The better pictures, in turn, have demonstrated to exhibitors the soundness of longer runs. Pictures are not pulled out of theatres today at the end of two, three, or seven days simply because it was the custom to change programs on those days whether a picture was doing good business or not," he explained.

Emphasizing this point, Mr. Warner criticized some exhibitors for what he called the economic waste of double and even triple featuring and of overlong programs of all types. "The theatre operator must advance with the business," he said, adding wryly that he thought it would be a good idea if all exhibitors were to spend two years in Hollywood to watch the effort, time, talent and money spent on one of today's big pictures.

### *Increased Audiences Now Make Buyers' Market*

Answering a question on exhibitor charges that product was being deliberately held back to create a sellers' maarket, Mr. Warner insisted, on the contrary, that today's enormously increased audiences tended to make a buyers' market. Also, he explained, the present uncertainties under wartime conditions put producers under the necessity of husbanding their product as much as the market allows because they can not be sure how much further production facilities will be limited.

Production costs and studio overhead have increased 100 per cent in a three-year period and are 25 per cent over what they were a year ago, Mr. Warner said. "One of the early Cagney pictures cost us $151,000," he said, elaborating on costs, "and Cagney alone got $150,000 in salary for one of his more recent pictures."

Discussing the advances made by the motion picture as a medium of entertainment and communication, Mr. Warner again emphasized his point that product today must have something solid to offer an audience.

"They want steak, not boloney," he said. "The public can't be kidded any more. It's way ahead of most of the pictures."

### *Tendency Also Extends To Short Subjects*

Running briefly over next year's product as it is now planned, the studio head mentioned particularly "Watch on the Rhine," "Thank Your Lucky Stars," "Destination Tokyo," "Old Acquaintance," "The Desert Song," "Adventures of Mark Twain," "Saratoga Trunk," "Shine On, Harvest Moon," and "Rhapsody in Blue." "Marked Children," a feature, will cover the juvenile delinquency problem.

The Warner studio tendency toward fewer and better extends to the short subjects department also. The shorts output is now down to 104 reels as compared to a one-time peak of 600 a year, Mr. Warner said.

Exhibitors are to be praised and thanked for their response to advance campaigns on "This Is the Army," Mr. Warner said. (See page 20.) He predicted that the picture would gross between $5,000,000 and $10,000,000 from which only studio labor costs and an approximate charge of 20 per cent for distribution costs will be deducted before the receipts are turned over to the Army Emergency Relief Fund.

### *Are Optimistic About Post-War Situation*

Irving Berlin and the studio talent heads who worked on the picture without compensation also were highly praised.

Mr. Warner and Charles Einfeld, the company's director of publicity and advertising, who was present at the interview, both were optimistic about the post-war picture. They foresaw no depression because of tremendous possibilities in such fields as radio and aviation. In addition they saw no reason why the additional millions who now attend theatres weekly would not continue to do so.

Research into the fields of television and of film production for educational purposes is being conducted by the company, it was said.

Warners' studio has produced 300 training reels for the Army's Signal Corps and 50 for the Navy. It has gained invaluable experience in the making of these documentary pictures, Mr. Warner said. He emphasized the entirely different technique required for their production.

Speaking of the company's desire to get wide distribution quickly on "This Is the Army," Mr. Warner emphasized the fact that advance admission scales would not be required except for the special openings.



*" . . . Audiences today are way ahead of most of the pictures. They can't be kidded any more."*



*" . . . Better pictures have demonstrated the soundness of longer runs. 'B's' are out at our studio. . . . "*



Staff Photos

*" . . . Exhibitors must advance as the industry advances. . . . Double features are an economic waste. . . . "*

# Ask WMC Exemption For Branch Staffs

## *Distributors Seek Relief on 48-Hour Week Order in Los Angeles Area*

The War Manpower Commission, through its Los Angeles office, was to be asked this week by the distributors to exempt exchange workers in that city from its recent order for a 48-hour work week.

Washington exchange workers, first included in a 48-hour week order were exempted late last week, after distributor intervention.

It was expected the petition for the Los Angeles case would be made by C. J. Scollard, Paramount chief of exchange operations, on behalf of all distributors. In Washington, last week, he presented the WMC executives with a letter signed by nine distributors. On Saturday, he was informed his plea had been granted. But it also was said that if distributors found it necessary in Washington to replace employees, they should henceforth do it through the United States Employment Service.

### *Compliance Deadline Set for August 22nd*

It was noted that the suggested procedure again might raise the 48-hour week question, inasmuch as when applying to the service for new workers, the reply might be received that remaining employees could shift to the 48-hour week and thereby eliminate the necessity for hiring additional employees.

The Los Angeles 48-hour work week order came last Thursday, June 22nd, from the local office, through H. R. Harnish, "Area War Manpower Director." Compliance was ordered, with a "deadline" August 22nd, from all business and industrial establishments with more than eight full-time workers.

### *Certain Employees Exempt From WMC Directive*

Automatically exempted from the order were:

1. Establishments with less than eight full-time employees, not counting workers under 16 years of age.
2. Employers principally engaged in agriculture.
3. Employees of the state or any political subdivision thereof.
4. Individuals under 16, and individuals not available for full-time employment because of household responsibilities, physical limitations, etc.

Mr. Harnish pointed out that each branch store, office, or plant of a firm is considered a separate "establishment" for purposes of the wartime work week order.

The counties affected are Los Angeles, Ventura, Orange, San Bernardino and Riverside.

Imperial and Santa Barbara Counties were exempted from the order, and San Diego already has the 48-hour week.

Mr. Harnish declared an employer might request a minimum wartime work week of less than 48 hours for specific establishments if the 48-hour week:

1. Would be impossible in view of the nature of the operations of the firm.
2. Would not reduce the present number of employees or reduce the future labor requirements.
3. Would conflict with any federal, state, or local law or limiting hours of work.

"The purpose of the minimum wartime work week is to help meet the manpower requirements of our armed forces, our expanding war production program, and our minimum civilian needs, by full use of all of our available manpower," Mr. Harnish said.

### *Past Industry Practice Will Carry No Weight*

No weight will be given to the past practices of the industry with regard to hours, Mr. Harnish added.

"We are concerned solely with whether the establishment may now change to the full war work week, not what is traditional in the past."

Penalties for non-compliance might include prohibiting the hiring of any workers whatsoever, cancellation of all service from the U. S. Employment Service and the War Manpower Commission, and other penalties provided under Executive Order 9301, Mr. Harnish concluded.

Meanwhile, in Washington, theatres remained subject to the 48-hour work week order. An exhibitor plea for exemption, made early last week, was rejected.

## WMC DRAFTS LIST OF CRITICAL OCCUPATIONS

**The War Manpower Commission was disclosed this week to be preparing a list of highly critical occupations for which extraordinary consideration is desired of local selective service boards in determining deferments from military service, but there were indications that it would not cover any jobs in the film or broadcasting industries.**

**Announcing that the list was in preparation, Paul V. McNutt, WMC chairman, refused to indicate what type of jobs it would cover, but said it would not affect present listings of key occupations for which deferments from induction could be granted. The present list of essential jobs cover a limited number of positions in the film and broadcasting industries.**

**While no information regarding the super-list was forthcoming, it was generally believed it would cover a number of highly-skilled occupations in key production industries which were beginning to feel the pinch resulting from the induction of skilled workers.**

# *'Television for All After War' Beal Predicts*

Television will be ready for every family's use "immediately after the war," Ralph R. Beal, research director for the Radio Corporation of America, said this week, adding no reservations or qualifications to his statement.

"The flesh and blood of sight and sound"—as television has been described by some scientists—will be made available in home receiving sets with "screens" running in size from six to 24 inches in width "within the shortest space of time required to re-convert the radio manufacturing industry from war to peace production."

Using telegraph and telephone as parallel examples, Mr. Beal pointed out that there was room for both sound broadcasting and television.

"Unquestionably," Mr. Beal said, "television receiving sets will be within the range of the average pocketbook. And we expect to do a good job of programming without too many awkward growing pains." However, he added that at this time it would be impractical to name the price range of receiving sets in view of the "imponderables" of labor and raw material costs in the post-war period.

Mr. Beal described for the future a network of automatic monitor stations employed to relay television's images and sound from a central transmitting tower to any desired distance. Thus a planned relay from New York to Washington could be extended to any part of the country. Action and sound can be relayed from a fixed stage, outdoors or indoors, and from easily handled portable equipment.

Mr. Beal's prophetic statements are the first to come from a cautious television-scientist that national television broadcasts are imminent.

## Warner Employees To Seek Wage Increase

Warner Brothers home office employees, through representatives of the Office Employes Union, Local 23169, AFL affiliate, expect to confer shortly with the management in an effort to adjust wages upward. A union spokesman stated that increases will be asked on the basis of merit and seniority, as permitted by War Labor Board provisions. On April 27th more than 100 union members of Warners were granted wage adjustments retroactive to August, 1942, with WLB approval. But the union considers August 10, 1942, as the contract signing date, and not April 27th of this year as the effective date, and is seeking a WLB ruling to this effect.

## SPG In Appeal to WMC to Restore Studio Jobs

The War Manpower Commission will receive the first test of its work stabilization order in Hollywood in the Screen Publicists Guild's appeal to that body seeking restorations to the payroll of discharged members of the Republic Pictures studio publicity staff. The SPG seeks restoration of the jobs pending outcome of a hearing before the commission, the date of which has not been set.

## Schnitzer Tours Exchanges

Edward Schnitzer, United Artists western division manager, is currently touring the exchanges in his territory to discuss selling and releasing plans for Walt Disney's "Victory Through Air Power," Andrew Stone's "Hi Diddle Diddle" and James Cagney's "Johnny Come Lately." Cities he is covering include Chicago, Kansas City, St. Louis, Omaha, Milwaukee, Indianapolis and Minneapolis.

# BRITISH SHOWMEN PLAN FOR POST-WAR OPERATION

## *Policy Committee Seen as Focal Point for Study of Theatre Problems*

by AUBREY FLANAGAN
*in London*

Although British picture house operators are no more unduly optimistic about the proximity of final military victory than any other section of the community, in the more enlightened reaches of the industry they have been giving some consideration to the post-war problem, seeking, in an admittedly rough way, to assess the shape of things to come and to formulate a program in regard to it.

The recently mooted Policy Committee which has as yet not functioned, which is, in fact, at the moment of reporting not so far materialized, would seem to bear the advance signs of a post-war planning body, and already some ammunition is being prepared by exhibitor students of the industry scene in various parts of the country. When it meets, as it probably will, there can be little doubt that to it will come the views, ambitions, and fears of the picture house owner, together with appropriate panacea for industry ills, actual and potential.

### *Rentals Among Pressing Problems of Industry*

Already, it would seem that the critical spotlight has focused on certain specific problems, and these are likely to be considered before the period of war gives place to that of post-war. Most dominant of these, it would seem, are the problems of rentals, particularly in regard to such irregularities as grading, the problem of overbuilding and cinema redundancy, the 16mm or non-commercial cinema, television, stereoscopy, and other technical developments, the insistent and aggravating tax on Sunday operations, and the whole problem of labor and its relationship with industry capital.

In exhibitor councils and elsewhere these matters are being raised increasingly. Henry Simpson, president of the Cinematograph Exhibitors Association, has made it a presidential policy to discuss such matters on his travels, invoking his rank and file to serious consideration, particularly through the planned Policy Committee.

### *Overbuilding Troubles Independent Theatres*

Redundancy has long been a bee in the independent bonnet, although naturally since the war, with restrictions on building, the condition has been deterred. In the immediate pre-war era it was increasingly provoking the protests of trade authorities and members.

Thus it is not out of keeping with the generally antipathetic attitude, that the collaboration of the Kinematograph Renters Society should be anticipated, and that such authorities as Mr. Simpson should see a solution only in joint action between exhibitor and renter, envisaging, presumably, some form of withholding of product from offenders. It is not unlikely, however, that there will be Governmental control of building and no less so that the Board of Trade would see, and act in accordance with, the exhibitor's views.

Rentals and the whole problem of film hire are, of course, a constant problem, and post-war problems in this connection will not be unprecedented. It is a widely held view, however, that exhibitors themselves, since the war, have become tolerant of irregularities and ills such as the grading of films, and have greatly themselves to blame for tacitly condoning the evils.

### *Forms of Grading Used By Some Distributors*

The recent boom in business would seem to have captured the attention of the exhibitors and many of them have failed to see the perils in which they have been involved. Forms of grading, it is obvious, have been introduced by various distributors and in fact sponsored in one form or another by the K.R.S., who have used the contacts and experience of their sales managers to overhaul the whole exhibitor field in terms of potential returns and eventual categories of theatres.

There is a growing realization that if such interventions are allowed now, the post-war situation will be doubly worse from the picture house viewpoint. Rentals thus will figure in the forefront of any post-war policy.

It is expected that with the flow of money likely to follow the cessation of hostilities there will be a flow of investment to the motion picture industry, and exhibitors are alive to this, not only in regard to investment in cinemas, but no less investment in picture production.

The grim lessons of the last financial boom, which did more to kill British films than anything else, including the war, are not lost on industry observers. Nor is there lost on them the increased capital which the U. S. companies have been taking out of the country since the war, capital provided by the British picture houses. This has risen, it was stated the other day by an exhibitor spokesman, from £11,500,000 to £17,000,000 in one year alone.

### *Sunday Opening Certain To Receive Attention*

Sunday opening, which by virtue of the charity tax is one of the exhibitor's most persistent problems is likely, too, to be featured high by the reconstructionists and post-war planners. It is high time, it is claimed, that the whole position is overhauled, and not only the inequities and illogic of the charity tax be removed, but the licensing of Sunday cinemas be placed on a national basis instead of the present variegated and entangled whimsies of county councils, corporations and others all over the country.

What will be the position and the development of the 16mm and non-commercial field after the war, what is going to happen with the innumerable sub-standard projectors currently being used for service training, propaganda, civic education and so forth, is another problem which exhibitors are thinking about today.

There were dangers in the non-commercial field in the pre-war era. How much greater may they be after the war, with the tremendous impetus given to the field, the immense multiplication of projectors and apparatus, the stimulus to production of publicity and propaganda films; in these terms is the trade student thinking. That there was a tremendous opportunity for educational films would seem to be certain. Whether the Government will avail itself of or assist that opportunity remains yet to be seen.

### *Higher Admissions Appear Likely Industry Policy*

But exhibitors will keep their eye on those projectors, those films, and that greatly eased machinery of circulation and approach.

Seat prices and admissions have been considered, too, and it would seem generally to be agreed, an agreement easier after the experience of the past 18 months, that the days of the too-cheap seat is over, that the industry has entered an adult stage in its existence, enhanced its commercial prestige, and is not likely to go back to underselling its entertainment to the public. Even labour interests who have profited greatly from the higher cost of entertainment, in the form of increased wages and war bonuses seems aware of this, and Tom O'Brien, president of the National Association of Theatrical and Kine Employees, has publicly pleaded the cause.

Labour, however, will be one of the post-war problems which the exhibitor will have to consider. Much has been achieved by collaboration and a spirit of give and take, but the spirit is far from general, and much is left to the whimsies or prejudices of local groups. A national settlement of problems, with a national agreement and arbitration board would be welcomed not only in labour circles.

### *New Group Seeks Wage Standard for Manager*

There looms, for instance, the problem of the recently formed Cinema Managers Association, which has been cold-shouldered by the CEA, but which has the backing of the NATKE itself.

At present the CMA aims at a standard wage for managers—ranging from £5 weekly for learners, to £9 a week with commission for others, a closed shop and a 50-hour week. Managers in British cinemas work very hard, over long hours and are not always well paid, it is agreed.

The CEA attitude has been not merely to fail to recognize it, but to give its members a leading suggestion that when they employ managers it would be politic not to employ men who have an allegiance with a body like the CMA. It can hardly be the last word—if the exhibitors want peace within their domestic camp.

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## Gaumont British Dissolved

In Albany, Secretary of State Thomas J. Curran this week announced that papers of dissolution were filed for Gaumont British Picture Corporation of America, originally incorporated through Adolph Schimel, New York City.

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## Matthew Fox Entering Army

Matthew J. Fox, former vice-president of Universal Pictures, and recently with the War Production Board, will enter the Army August 1st, at Camp Dix, New Jersey, as a private.

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## Robert Goldstein Resigns

Robert Goldstein, last week resigned from the eastern talent department of Twentieth Century-Fox.

# 20th-Fox to Hold Three Regional Sales Meetings

Twentieth Century-Fox will hold three regional sales meetings this year instead of an annual convention, Tom J. Connors, vice-president in charge of distribution, announced Tuesday. The three meetings are scheduled for New York at the Astor Hotel, August 2nd to 4th; Chicago at the Blackstone Hotel, August 5th to 7th, and Los Angeles at the Ambassador Hotel, August 11th to 13th. Mr. Connors will preside at all three sessions, which will be devoted to selling plans for new season product.

Spyros Skouras, president, will address the sales force at all the regionals. Other home office executives attending will be: W. J. Kupper, executive assistant to Mr. Connors; A. W. Smith, Jr., eastern sales manager; W. C. Gehring, western sales manager; Jack Schlaifer, and Hal Horne, director of advertising and publicity.

Personnel from the New York, Atlanta, Charlotte, Dallas, Memphis, New Orleans, Oklahoma City, Philadelphia, Pittsburgh and Washington branches will attend the first meeting. The midwest session will be attended by personnel from the Chicago, Detroit, Milwaukee, Albany, Boston, Buffalo, Cincinnati, Cleveland, New Haven, Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg branches. Exchanges in Los Angeles, San Francisco, Portland, Seattle, Indianapolis, Kansas City, Minneapolis, Omaha, Des Moines, St. Louis, Denver and Salt Lake City will be represented at the Los Angeles meeting.

Last week it was reported from Hollywood that 20th Century-Fox planned a minimum of 36 and a maximum of 40 features for 1943-44, increasing its budget to an all-time high of $41,000,000, or 30 per cent more than the top production appropriation of the past. Two of the highest budget pictures on the new schedule are Wendell Willkie's "One World" and "Wilson," screen biography of Woodrow Wilson, both of which will be produced by Darryl F. Zanuck.

### *$3,000,000 for Advertising Scheduled by Republic*

Plans for an "unlimited sum of money for advertising by radio, trade and newspaper" of Republic's 1943-44 program were announced last Friday in Hollywood by Herbert J. Yates at the company's studio convention. Not less than $3,000,000 would be expended, he said, and more would be appropriated as added territories were opened. Canada will get the same attention. The program was placed in the hands of Charles Reed Jones, heading all advertising; Steve Edwards, publicity, and Len Boyd, newly appointed studio liaison from the New York office.

James R. Grainger, Republic president, presided at the meeting, which was attended by M. J. Siegel, Francis Bateman, west coast division manager; H. T. Fuller, Salt Lake City; Sid Weisbaum, San Francisco; John Frey, Los Angeles; Gene Gerbase, Denver; J. H. Sheffield, Portland; Pete Higgins, Seattle.

Following Paramount's district managers' meeting in New York last week, George A. Smith, western division manager, left Monday for a tour of exchanges in his territory. He will meet with branch managers for talks on selling and releasing plans of "For Whom the Bell Tolls" and other 1943-44 product. Robert M. Gillham, Paramount advertising and publicity director, was in Hollywood this week to set the advance campaign for the Los Angeles premiere of "Bell" at the Carthay Circle, August 18th.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 93**—Sicilian invasion. . . . Chiang Kai-Shek reviews troops in Chungking. . . . General Stilwell returns to China. . . . U. S. reinforcements arrive in India. . . . Bomb Japs in New Guinea.

**MOVIETONE NEWS—Vol. 25, No. 94** — Mussolini ousted. . . . Knox warns of optimism. . . . Rough-riding jeeps. . . . Army has sea-sickness tests. . . . Golf finals in Chicago. . . . Lew Lehr newsette.

**NEWS OF THE DAY—Vol. 25, No. 281**—Sicilian victory. . . . Amphibious operations successful. . . . Mighty armada transports troops. . . . Yanks battle way inland.

**NEWS OF THE DAY—Vol. 25, No. 282**—Rise and fall of Mussolini. . . . Knox warns on optimism. . . . Jeeps put on show. . . . Sea-sickness machines tested

**PARAMOUNT NEWS—No. 96**—Bomb Japs in New Guinea. . . . Supplies to India and China. . . . Chinese parade in Chungking. . . . Invasion of Sicily. . . . Allies cross Mediterranean during night.

**PARAMOUNT NEWS—No. 97**—Jeep tricks in Australia. . . . Lady Marine. . . . Leg contest in N. Y. . . . Wallace crusades for equality. . . . Battle of food. . . . Wheat crop drops. . . . Italy ousts Mussolini.

**RKO PATHE NEWS—Vol. 14, No. 96**—Invasion of Sicily. . . . Americans land in dark near Gela. . . . Infantry takes Licata. . . . Americans capture airdromes. . . . British Spitfires refueled.

**RKO PATHE NEWS—Vol. 14, No. 97** — Mussolini ousted. . . . Yanks take Woodlark Island. . . . Haag sets new U. S. mile record. . . . Training men for sea-sickness on new machines.

**UNIVERSAL NEWSREEL—Vol. 16, No. 209**—Invasion of Sicily. . . . 3,000 vessels aid in the invasion. . . . American fighter planes clearing skies. . . . Natives stream out of Gela to welcome troops. . . . Landing barges bring men and supplies.

**UNIVERSAL NEWSREEL—Vol. 16, No. 210**—Mussolini ousted. . . . Flat tops on parade. . . . Bread for the world. . . . Leg contest in N. Y. . . . Sea-sickness machines. . . . Dogs of war. . . . Jumping jeeps.

**ALL AMERICA NEWS—Vol. 2, No. 40**—Kentuckian honored. . . . Satchel Paige day. . . . Colonel says Army needs "million." . . . Joe Louis in golf tourney. . . . Models on parade.

## Adjourn Zevin Trial Until August 16th

Federal Judge Francis G. Caffey in New York last week adjourned the trial of Isador Zevin, former secretary of George E. Browne, ex-president of the IATSE, until August 16th. Zevin is under indictment for perjury committed before a special Federal Grand Jury investigating racketeering in the motion picture industry.

According to Boris Kostelanetz, special assistant U. S. Attorney General, Zevin lied when questioned about the $1,500,000 slush fund collected from members of the IATSE at the rate of a two per cent assessment. The whereabouts of this special fund is being investigated by the Federal Grand Jury.

The Government is expected to call Zevin as a witness in the forthcoming trial of the six alleged Chicago gangsters, including Louis Kaufman, business agent of Local 244, operators union of Newark, N. J., and John Rosselli, west coast agent for "The Syndicate."

## RKO Sets Trade Shows For Five Pictures

Trade screenings of five RKO Radio pictures, first of the 1943-44 group, to be held nationally August 16th, 17th, 18th and 19th, were announced this week by president Ned E. Depinet. The pictures are: "A Lady Takes a Chance," "The Fallen Sparrow," "Adventures of a Rookie," "The Seventh Victim" and "So This Is Washington."

## New Monogram Toronto Head

John Sherman has been installed as branch manager of the Monogram exchange in Toronto, according to an announcement by Harry Kaufman, Canadian general manager.

# Chaplin Sues Selznick Over 20th-Fox Deal

Charles Chaplin, producer, filed suit last Thursday in New York Supreme Court against David O. Selznick, producer; David O. Selznick Productions, and Twentieth Century-Fox Film Corporation. As a United Artists stockholder, Mr. Chaplin charged Mr. Selznick breached a UA agreement whereby he was to make pictures of A. J. Cronin's "Keys of the Kingdom," Rose Franken's "Claudia," and Charlotte Bronte's "Jane Eyre"; that he was advanced $300,000 by UA to obtain their titles, and that late in 1942 he sold, assigned, and transferred them and certain actors and directors to Twentieth Century-Fox.

Mr. Chaplin asked an accounting by the defendants; recovery of $1,000,000 "or such greater or lesser sum as may be found due on such accounting"; and $1,000,000 in judgment from Twentieth Century-Fox.

The complaint alleged that Mr. Selznick told UA he had under contract Ingrid Bergman, Joan Fontaine, Dorothy McGuire, Gene Kelly and Alan Marshall, all actors; and Alfred Hitchcock and Robert Stevenson, directors, and that he transferred these to Twentieth Century-Fox. It further charged that such "hiring out" gained for Mr. Selznick and UA more than $1,000,000. The suit was filed by Schwartz and Frohlich, attorneys.

### *Raftery, UA President Replies to Charges*

Edward C. Raftery, United Artists president, replied to Mr. Chaplin's suit last week, after a meeting of stockholders at the General Service Studio, Hollywood. He said:

"United Artists has rejected a demand by Charles Schwartz, New York counsel for Charles Chaplin, that the company sue David O. Selznick and his various companies in connection with a series of deals made by the Selznick organization with 20th Century-Fox. We have told Mr. Schwartz, among other things, that United Artists has no cause of action against Mr. Selznick or any of his companies.

"It was upon receipt of this statement that Mr. Schwartz, on behalf of Mr. Chaplin, filed a stockholder's action in the Supreme Court, New York County, naming Mr. Selznick and his companies, 20th Century-Fox Film Corporation and United Artists as defendants. United Artists will defend the action so far as itself or any of its officers are involved. The company's affairs are in no way affected by the pending action."

Present at the meeting were Mary Pickford, Mr. Selznick, Alfred Reeves, Mendel Silberberg, Daniel T. O'Shea, Charles Milliken, George Bagnall and Mr. Raftery.

## 20th-Fox, Universal, PRC File Capital Changes

Twentieth Century-Fox Film Corporation, Universal Pictures and Producers Releasing have filed capital changes with Thomas J. Curran, Secretary of State for New York, in Albany.

Twentieth Century-Fox has increased its capital stock by 100,000 no stated par value shares, to a total of 4,700,000.

Universal Pictures Company, Inc., incorporated in Delaware, filed a surrender of authority. The company also filed a statement and designation for Universal Pictures Company, Wilmington, Del., showing capital stock of $1,500,000 in $1 par value shares. Producers Releasing Corporation of America filed a change of corporate name to PRC Pictures, Inc.

# Going Places




# IN 1943-44


COLBERT · GODDARD · LAKE
SO PROUDLY WE HAIL
BOB HOPE
BETTY HUTTON
LET'S FACE IT
Riding High
IN TECHNICOLOR
starring
DOROTHY LAMOUR
DICK POWELL
VICTOR MOORE
Roadshow—
In Technicolor
FOR WHOM THE BELL TOLLS
Produced and Directed by
SAM WOOD
MARY MARTIN ★ FRANCHOT TONE ★ DICK POWELL ★ VICTOR MOORE ★
TRUE TO LIFE
HOSTAGES
FAMOUS BEST-SELLER
starring
Arturo de Cordova · Luise Rainer
William Bendix


Paramount Pictures
LADY IN THE DARK
IN TECHNICOLOR
starring
GINGER ROGERS
RAY MILLAND
WARNER BAXTER
JON HALL
DIXIE
TOPPING "HOLIDAY INN"
CROSBY · LAMOUR
IN TECHNICOLOR
GARY COOPER
in
Cecil B. DeMille's
The Story of DR. WASSELL
Colbert and MacMurray
NO TIME FOR LOVE
The UNINVITED
FAMOUS NOVEL
starring
RAY MILLAND
RUTH HUSSEY
FRENCHMAN'S CREEK
IN TECHNICOLOR
starring
Joan Fontaine
Arturo de Cordova
Eddie Bracken
Betty Hutton
THE MIRACLE OF MORGAN'S CREEK
Right this way to the Sample Room...

# Paramount's TRADE SHOWINGS

| CITY | PLACE OF SCREENING | THE GOOD FELLOWS | TORNADO | LET'S FACE IT | HOSTAGES | TRUE TO LIFE |
|---|---|---|---|---|---|---|
| ALBANY | FOX Proj. Room, 1052 Broadway | MON. AUG. 9 10 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:15 P.M. | TUES. AUG. 10 10 A.M. | TUES. AUG. 2 P.M. |
| ATLANTA | PARAMOUNT EX., 154 Walton St., N. W. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 2:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| BOSTON | PARAMOUNT EX., 58 Berkeley St. | MON. AUG. 9 11 A.M. | MON. AUG. 9 2:30 P.M. | MON. AUG. 9 3:45 P.M. | TUES. AUG. 10 11 A.M. | TUES. AUG. 2:30 P.M. |
| BUFFALO | PARAMOUNT EX., 464 Franklin St. | MON. AUG. 9 10 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| CHARLOTTE | PARAMOUNT EX., 305 S. Church St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| CHICAGO | PARAMOUNT EX., 1306 S. Michigan Ave. | MON. AUG. 9 11 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 11 A.M. | TUES. AUG. 2:30 P.M. |
| CINCINNATI | PARAMOUNT EX., 1214 Central P'kway | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| CLEVELAND | PARAMOUNT EX., 1735 E. 23rd St. | MON. AUG. 9 11 A.M. | MON. AUG. 9 1 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 11 A.M. | TUES. AUG. 2 P.M. |
| DALLAS | PARAMOUNT EX., 412 S. Harwood St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1 P.M. | MON. AUG. 9 3 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| DENVER | PARAMOUNT EX., 2100 Stout St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:15 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2:30 P.M |
| DES MOINES | PARAMOUNT EX., 1125 High St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2:30 P.M. | MON. AUG. 9 4 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2:30 P.M |
| DETROIT | PARAMOUNT EX., 479 Ledyard Ave. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| INDIANAPOLIS | PARAMOUNT EX., 116 W. Michigan St. | MON. AUG. 9 10 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3 P.M. | TUES. AUG. 10 10 A.M. | TUES. AUG. 1:30 P.M. |
| KANSAS CITY | PARAMOUNT EX., 1800 Wyandotte St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| LOS ANGELES | AMBASSADOR THEA., Ambassador Hotel | MON. AUG. 9 11 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3 P.M. | TUES. AUG. 10 1:30 P.M. | TUES. AUG. 3 P.M. |
| MEMPHIS | PARAMOUNT EX., 362 So. Second St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1 P.M. | MON. AUG. 9 2:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2:30 P.M |
| MILWAUKEE | PARAMOUNT EX., 1121 N. 8th St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2 P.M. |
| MINNEAPOLIS | PARAMOUNT EX., 1201 Currie Ave. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 2:30 P.M |
| NEW HAVEN | PARAMOUNT EX., 82 State St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG. 3 P.M. |
| NEW ORLEANS | PARAMOUNT EX., 215 S. Liberty St. | MON. AUG. 9 10 A.M. | MON. AUG. 9 12 P.M. | MON. AUG. 9 2 P.M. | TUES. AUG. 10 10 A.M. | TUES. AUG. 3 P.M. |
| NEW YORK CITY | NORMANDIE THEATRE | | MON. AUG. 9 10 A.M. | MON. AUG. 9 11:30 A.M. | TUES. AUG. 10 10 A.M. | TUES. AUG. 11:30 A.M |
| NEW YORK CITY | FOX Proj. Room, 345 West 44th St. | MON. AUG. 9 2:30 P.M. | | | | |
| OKLAHOMA CITY | PARAMOUNT EX., 701 West Grand Ave. | MON. AUG. 9 10 A.M. | MON. AUG. 9 1 P.M. | MON. AUG. 9 2:30 P.M. | TUES. AUG. 10 10 A.M. | TUES. AUG. 2 P.M. |
| OMAHA | PARAMOUNT EX., 1704 Davenport St. | MON. AUG. 9 11 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 11 A.M. | TUES. AUG 2 P.M. |
| PHILADELPHIA | PARAMOUNT EX., 248 N. 12th St. | MON. AUG. 9 11 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 11 A.M. | TUES. AUG 2:30 P.M |
| PITTSBURGH | PARAMOUNT EX., 1727 Blvd. of Allies | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:45 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG 2 P.M. |
| PORTLAND | PARAMOUNT EX., 909 N.W. 19th Ave. | MON. AUG. 9 9:30 A.M. | MON. AUG. 9 11 A.M. | MON. AUG. 9 2 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG 2 P.M. |
| ST. LOUIS | PARAMOUNT EX., 2949 Olive St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 2:45 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG 1:30 P.M |
| SALT LAKE CITY | PARAMOUNT EX., 270 E. 1st South St. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1 P.M. | MON. AUG. 9 2:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG 1 P.M. |
| SAN FRANCISCO | PARAMOUNT EX., 205 Golden Gate Ave. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 3:30 P.M. | TUES. AUG. 10 10:30 A.M. | TUES. AUG 1:30 P.M |
| SEATTLE | PARAMOUNT EX., 2330 First Ave. | MON. AUG. 9 11 A.M. | MON. AUG. 9 1:30 P.M. | MON. AUG. 9 2:45 P.M. | TUES. AUG. 10 11 A.M. | TUES. AUG 2 P.M. |
| WASHINGTON | PARAMOUNT EX., 306 H St., N.W. | MON. AUG. 9 10:30 A.M. | MON. AUG. 9 2 P.M. | MON. AUG. 9 3:30 P.M | TUES. AUG. 10 10:30 A.M. | TUES. AUG 2:30 P.M |

"LET'S FACE IT," *starring Bob Hope and Betty Hutton* • "HOSTAGES," *Arturo de Cordova, Luise Rainer, William Bendix*
"TRUE TO LIFE," *starring Mary Martin, Franchot Tone, Dick Powell and Victor Moore* • "THE GOOD FELLOWS,"
*Cecil Kellaway, Helen Walker, Mabel Paige* • "TORNADO," *starring Chester Morris and Nancy Kelly*

# June Box Office Champions



*Lloyd Bacon, director*

**ACTION IN THE NORTH ATLANTIC:** Warner Bros. Produced by Jerry Wald. Directed by Lloyd Bacon. Screenplay by John Howard Lawson from a story by Guy Gilpatric. Additional dialogue by A. I. Bezzerides and W. R. Burnett. Photography by Ted McCord. Art director, Ted Smith. Cast: Humphrey Bogart, Raymond Massey, Alan Hale, Julie Bishop, Ruth Gordon. Release date, June 12, 1943.



*John Farrow, director*

**CHINA:** Paramount. Producer, Richard Blumenthal. Directed by John Farrow. Screenplay by Frank Butler based on a play by Archibald Forbes. Art direction by Hans Dreier and Robert Usher. Photographer, Leo Tover. Special photographic effects, Gordon Jannings. Cast: Loretta Young, Alan Ladd, William Bendix, Philip Ahn and Richard Loo. Block Five release.



*Archie Mayo, director*

**CRASH DIVE:** Twentieth Century - Fox. Produced by Milton Sperling. Directed by Archie Mayo. Screenplay by Jo Swerling from an original story by W. R. Burnett. Photographer, Leon Shamroy. Art direction by Richard Day and Wiard B. Ihnen. Musical director, Emil Newman. Cast: Tyrone Power, Anne Baxter, Diana Andraws, James Gleason. Release date, May 14, 1943.



*William Wilder, director*

**FIVE GRAVES TO CAIRO:** Paramount. Charles Brackett, producer. Directed by William Wilder. Assistant director, C. C. Coleman, Jr. Screenplay by Charles Brackett and William Wilder and based on a play by Lajos Biro. Art directors, Hans Dreier and Ernst Fegte. Photographer, John Seitz. Cast: Franchot Tone, Anne Baxter, Erich Von Stroheim, Akim Tamiroff. Block Five release.



*Michael Curtiz, director*

**MISSION TO MOSCOW:** Warner Bros. Produced by Robert Buckner. Directed by Michael Curtiz. Screenplay by Howard Koch from the book by Joseph E. Davies. Art director, Carl Jules Weyl. Photographer, Bert Glennon. Cast: Walter Huston, Ann Harding, Oscar Homolka, George Tobias, Gene Lockhart, Dudley Field Malone, Roman Bohnen. Release date, May 22, 1943.



*Harold Schuster, director*

**MY FRIEND FLICKA:** Twentieth Century-Fox. Producer, Ralph Dietrich. Directed by Harold Schuster. Screenplay by Lillie Hayward, adapted by Francis Edwards Faragoh from the novel by Mary O'Hara. Photography by Dewey Wrigley. Musical director, Alfred Newman. Cast: Roddy McDowall, Preston Foster, Rita Johnson, James Bell, Jeff Corey. Release date, April 23, 1943.

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

The biggest news on the production front, which closed its week with 51 pictures in shooting stage, was the start of "Buffalo Bill," the $1,500,000 Technicolor biography of that great westerner which that other great westerner, Harry Sherman, is producing for Twentieth Century-Fox release.

Designed to set a new high for excellence in its field, the picture stars Joel McCrea in the title role with Maureen O'Hara, Linda Darnell, Thomas Mitchell, Edgar Buchanan, Vincent Price, Anthony Quinn and E. J. Ballantine in the supporting cast, William Wellman directing for producer Sherman.

Twentieth Century-Fox also started "Tampico," a Robert Bassler production directed by Lothar Mendes, with Edward G. Robinson, Lynn Bari, Victor McLaglen, Marc Lawrence, Robert Bailey, Charles Lang and others.

### *Bronston Sends "Jack London" Into Work for UA Release*

Samuel Bronston sent "Jack London" before the cameras, for United Artists release. Directed by Alfred Santell, this biography of the adventure novelist presents Michael O'Shea, Susan Hayward, Ralph Morgan and Jonathon Hale.

Columbia started "Is Everybody Happy," identifiable by that title in any company as the life story of Ted Lewis, which has that high-hatted tragedian of jazz and his band accompanied by Nan Wynn, Lynn Merrick, Michael Duane, Harry Barris and others. Irving Briskin is producing it, Charles Barton directing.

Monogram started "College Sweetheart," one of the Lindsley Parsons productions directed by Arthur Dreifuss, which offers Gale Storm, Robert Lowery, Johnny Downs, Claudia Drake and others.

"The Girl from Leningrad," the Gregor Rabinowitch production, with Eugene Frenke as associate producer, for United Artists. Anne Aten, Kent Smith, Mimi Forsaythe, Alexander Grenach and Paul Guilfoyle are in the cast, under the direction of Fedor Ozep.

RKO Radio launched "Gildersleeve on Broadway," in which Gildersleeve (Harold Peary) is supported by Billie Burke, Margaret Landry and Michael Roald, with Gordon Douglas directing for producer Herman Schlom.

### *"In Old Oklahoma," Big Republic Film, Starts*

Republic launched "In Old Oklahoma," one of its big pictures for the coming season, with John Wayne and Martha Scott supported by Albert Dekker, Marjorie Rambeau, George Hayes and others. Robert North is producing, Albert S. Rogell directing.

Universal started "The Professor Goes Wild," starring Grace McDonald, with David Bruce, George Dolentz, Eddie Lebaron and orchestra and other supporting talent. It's being produced by Frank Gross with Reginald LeBorg directing.

In addition to his "Buffalo Bill," for Twentieth-Fox, Harry Sherman also started "Texas Masquerade," another Hopalong Cassidy Western, for United Artists. Andy Clyde and Jimme Rogers pal with William Boyd in this number in the series, with George Archainbaud directing.

Warner Brothers put "Rhapsody in Blue," the melodic story of the late George Gershwin, into production, with Jesse L. Lasky producing and Irving Rapper directing. Joan Leslie, Robert Alda, Charles Coburn, Paul Whiteman, Al Jolson, George White and Oscar Levant are among those present at this point in a cast which promises to set a record for personal portrayals by living notables.

### *First Cagney Picture Nearing Completion*

The editing and scoring of "Johnny Come Lately," Cagney Productions' initial cinema venture, is nearing completion. Not only is the picture Cagney Productions' debut, but Grace George's as well. Miss George, long a stage favorite, plays the role of a small town newspaper publisher.

David O. Selznick has announced the signing of Neil Hamilton to a long term contract, his first assignment being in the role of husband in Mr. Selznick's forthcoming picture, "Since You Went Away," to be released by United Artists. Josephine Von Miklos, Austrian born writer, has also been signed by Mr. Selznick to write dramatic sequences for the picture.

Gregory Peck, brought to Hollywood from Broadway by Casey Robinson, who shares his contract with David O. Selznick, will be loaned to Twentieth Century-Fox for the leading role of Father Chisholm in the screen adaptation of A. J. Cronin's "The Keys of the Kingdom." Ingrid Bergman is the probable choice for "Sister Marie Veronica."

Ben Bogeaus has acquired the screen rights to "The Bridge of San Luis Rey," an early Thornton Wilder novel, from Henry Weisman for $50,000, and will produce it for United Artists ahead of his scheduled "There Goes Lona Henry."

## *Sherman Starts 'Buffalo Bill'*

The high total of 51 features were on the stages of Hollywood studios at the end of last week, with 11 new pictures started during the week. The most important picture to get under way was "Buffalo Bill," which Harry Sherman is producing for Twentieth Century-Fox. During that period, three films were completed. The production scene at the weekend:

**COMPLETED**

**RKO Radio**
So This Is Washington

**Republic**
Raiders of Sunset Pass

**Universal**
You're a Lucky Fellow, Mr. Smith

**STARTED**

**Columbia**
Is Everybody Happy?

**Monogram**
College Sweetheart

**RKO Radio**
Gildersleeve on Broadway

**Republic**
In Old Oklahoma

**20th-Fox**
Buffalo Bill
Tampico

**United Artists**
Jack London (Bronston)
Girl from Leningrad (R & F)
Texas Masquerade (Sherman)

**Universal**
Professor Goes Wild

**Warners**
Rhapsody in Blue

**SHOOTING**

**Columbia**
Tropicana
Cover Girl
There's Something About a Soldier
Doughboys in Ireland

**Goldwyn**
Up in Arms

**MGM**
Broadway Rhythm
Meet the People
White Cliffs of Dover
Cross of Lorraine
Heavenly Body
America
Madame Curie
Guy Named Joe
See Here, Private Hargrove
Andy Hardy's Blonde Trouble

**Monogram**
13th Guest

**Paramount**
Ministry of Fear
Standing Room Only
Story of Dr. Wassell
Frenchman's Creek
Timber Queen
Hail the Conquering Hero

**RKO Radio**
Revenge
Government Girl
Around the World
American Story

**Republic**
Here Comes Elmer

**20th-Fox**
Happy Land
Guadalcanal Diary
Pin-Up Girl

**Universal**
Crazy House
Man of the Family
Ali Baba and 40 Thieves
His Butler's Sister
Hi Ya, Sailor

**Warners**
Conflict
In Our Time
Northern Pursuit
Destination Tokyo
Shine On, Harvest Moon

## Stromberg Signs Lee Garmes As Production Aide

Lee Garmes, cameraman loaned by Hunt Stromberg to Samuel Bronston for the filming of "The Life of Jack London" has been signed by Mr. Stromberg to a long term contract as his assistant and chief of the photographic staff. Academy award winner, photographer on "Gone With the Wind," Mr. Garmes assumes his new duties with Mr. Stromberg upon completion of his work on "The Life of Jack London," a forthcoming United Artists release.

## Glass Resigns from UA; Succeeded by Compton

George Glass, west coast publicity director for United Artists, resigned this week, it was announced by Paul Lazarus, Jr., director of advertising and publicity for the company. Mr. Glass has joined the newly-formed Producing Artists, Inc., as advertising head. Walter Compton, until recently with Republic as studio publicity representative, has succeeded him at UA.

Warners

# write again!

**THE GREAT NEW BOX-OFFICE ROMANCE IS NOW IN RELEASE!**




**A constant click, and tremendously, in the eight key spots just opened! Next New York and 25 others!**

and
CHARLES COBURN
PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY
Directed by
EDMUND GOULDING
Screen Play by Kathryn Scola
From the Novel and Play
by Margaret Kennedy and Basil Dean
Music by Erich Wolfgang Korngold

*Keep Selling The "Shangri La" Stamp Drive!*

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor**
**ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**CRIME DOCTOR:** Warner Baxter, Margaret Lindsay—Heaven help the man who risks his A card for this one. It did nothing here. Played Saturday, July 3.—Army Theatre No. 2, Fort Bragg, N. C.

**IT'S A GREAT LIFE:** Penny Singleton, Arthur Lake—The Blondie fans seemed to like it. Kiddies turned out well. Mostly child appeal.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**MURDER IN TIMES SQUARE:** Edmund Lowe, Marguerite Chapman—Did nice business. People seemed to like it. No complaints or walkouts.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**REVEILLE WITH BEVERLY:** Ann Miller, William Wright—Nice program musical. Our patrons didn't go for it as they did in Chatham.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**SHE HAS WHAT IT TAKES:** Jinx Falkenburg, Tom Neal—She didn't have what it takes to pack them in, but it was a nice program picture all right. —Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

## Metro-Goldwyn-Mayer

**AIR RAID WARDENS:** Laurel and Hardy—I don't think this picture was quite as entertaining as their former pictures were.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—I've seen much better Hardy pictures. Played double with "Ridin' Down the Canyon." Good attendance. Played Saturday, Sunday, July 17, 18.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

**BABES ON BROADWAY:** Mickey Rooney, Judy Garland—This was a cracking fine picture and pleased everybody. We did not do any better than average business but that was not the fault of the picture, which pleased everyone. Played Friday, Saturday, June 25, 26.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

**DR. GILLESPIE"S NEW ASSISTANT:** Lionel Barrymore, Van Johnson—This series, as did the old Kildare pictures, always gives me a normal midweek business and my customers like them. This one is very entertaining and carries a very nice story all through. I thought it very good. Played Tuesday-Thursday, July 6-8.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**EYES IN THE NIGHT:** Edward Arnold, Ann Harding—A low bracket mystery story which seemed to be enjoyed by most of my patrons. Some thought it lacked action, but was fairly good entertainment. Played Saturday, June 26.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—Again MGM comes forward with excellent entertainment in this musical feature. My patrons had nothing but praise for this swell star. Her dancing and singing were outstanding. The only drawback was that we were washed out with terrific rains and muddy weather. Can certainly recommend this. Played Thursday, July 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

**PRESENTING LILY MARS:** Judy Garland, Van Heflin—This is an amusing little picture that should satisfy the average fan. Judy doesn't sing too many popular favorites in this one, a fact that hurts. Most of the boys here said they were disappointed in it. Played Monday, Tuesday, July 12, 13.—Army Theatre, No. 2, Fort Bragg, N. C.

**SHIP AHOY:** Eleanor Powell, Red Skelton—We were a little leery about showing this picture, but to our delight it was well received. Comedy honors should go to Bert Lahr as he carries most of the load. Good music by Tommy Dorsey and band. Should go over in any spot where comedy, dancing and swing music are popular. Played Thursday, Friday, July 1, 2.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

**STAND BY FOR ACTION:** Charles Laughton, Robert Taylor—This is the only MGM feature in recent months that has done anything for us. This is a fine box office attraction that went over well. Many favorable comments. Played Sunday, Monday, July 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumbertown patronage.

**WHISTLIN' IN DIXIE:** Red Skelton, Ann Rutherford—I thought this above the average of Red Skelton's pictures. Business was above average and everybody seemed to enjoy the show. Played Sunday, Monday, July 4, 5.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**WHITE CARGO:** Hedy Lamarr, Walter Pidgeon—Didn't seem to be what the folks wanted. Guess they want Hedy to be beautiful and toward the end of the picture get married and live happily ever after. Even Leo the Lion can't please them all. But he comes nearer to doing it around here than most of them.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

**WHITE CARGO:** Hedy Lamarr, Walter Pidgeon—Poor picture. Nothing to the story. Poor business. Played Sunday, Monday, June 6, 7.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

**WYOMING:** Wallace Beery—A Western that pleased us and did average business although the weather was very warm. Beery always pleases and did in this program picture. Played Monday, Tuesday, June 21, 22.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

## Monogram

**DAWN ON THE GREAT DIVIDE:** Buck Jones, Rex Bell—This is not much of a Western. I have yet to buy a Jones Western that will go over. Story nothing to write about. Too many wagons in this and not enough action. Played Saturday, July 10.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**KING OF THE STALLONS:** Chief Thundercloud, David O'Brien—Double billed this with "Rubber Racketeers" — not very many of these Westerns. Played Friday, Saturday, June 25, 26.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**RUBBER RACKETEERS:** Rochelle Hudson, Ricardo Cortez—Not very many pictures of this type, which helped it a great deal. Otherwise, this should be played as the second half of a double bill. Played Friday, Saturday, June 25, 26.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Paramount

**ARE HUSBANDS NECESSARY?:** Ray Milland, Betty Field—This was used on weak half of double bill but we would have been ahead not to have used it at all. Too long drawn out and not strong enough for single. Just another example of wasteful efforts. Played Friday, Saturday, July 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**GLASS KEY, THE:** Brian Donlevy, Veronica Lake, Alan Ladd—Good entertainment but business was very poor. No complaints from customers. Played Wednesday, Thursday, June 30, July 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**HIGH EXPLOSIVE:** Chester Morris, Jean Parker —Good action picture about nitroglycerin haulers. It pleased on Friday, Saturday. Played July 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**REAP THE WILD WIND:** Ray Milland, Paulette Goddard—As a rule sea pictures are strictly taboo here. This one proved a happy exception. Business was good and there were no complaints. For some reason the work of Miss Goddard did not seem to go over as in other pictures. Played Sunday, Monday, July 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**ROAD TO MOROCCO:** Bob Hope, Bing Crosby, Dorothy Lamour—Should gross well any place. Folks seem to like the light ones. The more silly they are, the better at the box office. You won't learn much from a picture like this, but if you're an exhibitor you'll make some money. And the youngsters, and old ones, too, will thank you for playing it. Played Sunday, July 4.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

## Producers Releasing Corp.

**BAD MEN OF THUNDER GAP:** Dave O'Brien, Jim Newill—Good Western, but Dave O'Brien will never make a cowboy. Played Friday, Saturday, July 9, 10.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**BILLY THE KID IN FUGITIVE OF THE PLAINS:** Buster Crabbe, Al St. John—Woman outlaw makes this Western better than the others. Played Tuesday, Wednesday, June 29, 30.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**DEAD MEN WALK:** George Zucco, Mary Carlisle —One of PRC's best. Sound rather low. Played Friday, Saturday, July 9, 10.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MAN OF COURAGE:** Barton MacLane, Charlotte Wynters—Billed this with "Fugitive of the Plains" and was surprised at the business we got for Tuesday-Wednesday. Not much of a picture, though. Played June 29, 30.—Frank Raspa, State Theatre, Rivesville. W. Va. Small town patronage.

**QUEEN OF BROADWAY:** Rochelle Hudson, Buster Crabbe—This is a very good small budget picture. The child actor, Donald Mayo, is fine. Played Sunday, Monday, July 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Republic

**DEAD MAN'S GULCH:** Don Barry, Lynn Merrick —Here is a dandy Western. No weak spots in this one; action-packed from start to finish. Story is new to public and should please all who go for Barry Westerns. Had average Saturday and all very well pleased. Played Saturday, July 17.—Clude E. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**ICE-CAPADES:** Ellen Drew, Richard Denning—This picture did not do so well for us. No story but a very fine skating picture. We thought this would pull like Sonja Henie, but were fooled. Would double this with a Western in this location if we had to show it or any like it. Played Monday, Tuesday, June 28, 29.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

**ICE-CAPADES REVUE:** Ellen Drew, Richard Denning—This feature has excellent music but no one seemed to like it. Crowd 'way off and weather fair for first time in two weeks. Played Thursday, Friday, July 8, 9.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**MERCY ISLAND:** Ray Middleton, Gloria Dickson —You can pass this one up and not lose any sleep. Very poor appeal.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**RIDIN' DOWN THE CANYON:** Roy Rogers, Gabby Hayes—This is a good Roy Rogers. Played double with "Andy Hardy's Double Life." This combination brought out a good crowd. Played Saturday, Sunday, July 17, 18.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

## RKO Radio

**BIG STREET, THE:** Henry Fonda, Lucille Ball—Played this on weekend hoping to capitalize on star values, but no go. Business way off and much unfavorable comment. Played Wednesday, Thursday,
(*Continued on page* 42)

# COLUMBIA SETS AUG. 31 RELEASE FOR "MY KINGDOM FOR A COOK"

## *Laugh Show in Tradition of Studio's Comedy Hits to Star Charles Coburn*

A new comedy from Columbia is always interesting screen news, but when the studio that has turned out so many laugh hits claims a new one belongs up there with the memorable big ones, it's worthwhile to sit up and take notice

"My Kingdom For A Cook," according to Columbia officials, is such a comedy. It will be released Aug. 31.

The talk at Columbia's home office is that this Charles Coburn starrer has that certain laugh-provoking something that meant great success for "The More The Merrier," "Mr. Deeds," "You Can't Take It With You," "Here Comes Mr. Jordan," "The Awful Truth," "My Sister Eileen," "It Happened One Night," "Mr. Smith Goes To Washington" and many other Columbia hits in a light vein.

Exhibitors will be glad to know, say Columbians, that Charles "Dingle" Coburn has even a bigger chance to strut his inimitable stuff than he had in "Merrier," with the result that "My Kingdom For A Cook" is another picture guaranteed to give audiences a Dingle.

### *Swell Supporting Cast For "Dingle" Coburn*

Supporting Coburn are Marguerite Chapman, Bill Carter (of stage fame), Isobel Elsom, Edward Gargan. Directorial honors go to Richard Wallace, while P J. Wolfson produced. The screen play is by Harold Goldman & Andrew Solt; and Joseph Hoffman & Jack Henley

The story has to do with Rudyard Morley, world-famous British author, who decides to go to America to do his bit. But bit or no bit, the biggest thing in Morley's life is his stomach. His lovely daughter, Pam, runs it a bad second in his thoughts.

His adventures in a small New England town, where he makes his presence thoroughly felt, and ends up by stealing his hostess' cook, even though Pam meanwhile has fallen in love with his hostess' son, make for some of the gayest, giddiest farce in years, according to executives who have seen the picture.

"My Kingdom For A Cook," in short, does for the servant problem what "The More The Merrier" did for the housing problem, and that, you may recall, is plenty!

"Kingdom" is Coburn's first starring job since Columbia upped him to stellar roles. This followed the character comic's amazing success in "The More The Merrier."

So unusual was the Dingle role in "Merrier" that Columbia used the character idea as a "teaser" element throughout its extensive radio campaign on the picture. Literally millions of radio listeners became Dingle-conscious even before the picture's release date, and tens of millions more joined them after "Merrier" began its phenomenally successful career at the box-office.

Fan mail, ever-reliable gauge to players' popularity, arose to unprecedented proportions, and Coburn's new starring contract followed as a matter of course.




ADVERTISEMENT

(*Continued from page* 40)

July 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**CALL OUT THE MARINES:** Victor McLaglen, Edmund Lowe—Used this on double bill for weekend but it wasn't so hot. Just another rough house brawl that failed to interest anyone except children. Played Friday, Saturday, July 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

**HERE WE GO AGAIN:** Fibber McGee & Molly—Just fair. Nothing to write home about. Business below par. Played Friday, Saturday, June 4, 5.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—Folks asked us for months when we were going to have this one. Guess they really wanted to see it. Hot weather didn't help our grosses any, but mark it down as one of the big ones from a box office angle. RKO has been doing right well at the box office lately in our town.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—What a natural! Book it, brothers! For a couple of days I thought we had the world by the tail. Could have played it longer.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**JOURNEY INTO FEAR:** Joseph Cotten, Dolores Del Rio—The exhibitor could have gotten along very nicely without this one.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**LADIES' DAY:** Lupe Velez, Eddie Albert, Max Baer—Entertaining little baseball picture which pleased on Family Night. Played Tuesday, July 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MAYOR OF 44TH STREET:** George Murphy, Anne Shirley—This was not much good to us. Not enough action, although in spots the music was good. Decidedly a program picture. Played Friday, Saturday, July 9, 10.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

**NAVY COMES THROUGH, THE:** Pat O'Brien, George Murphy—This was a natural. Used on first half of double bill to good business. Maybe war pictures don't go over elsewhere, but Mr. Fidler and other self-styled critics should get off the dime and visit the small localities before shooting off their faces and ringing their bells. Played Friday, Saturday, July 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumbertown patronage.

**SAGEBRUSH LAW:** Tim Holt—Here is a little better than average Western that seemed to please on our weekend double bill. Played Friday, Saturday, July 9, 10.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**SEVEN DAYS LEAVE:** Lucille Ball, Victor Mature—Everyone seemed to like this. However, crowd was 'way off due to rain. Only a few said anything bad about this one. Played Wednesday, July 7.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage

**THEY GOT ME COVERED:** Bob Hope, Dorothy Lamour—Played this too late to make a profit on it. Those who came were pleased. Played Wednesday, Thursday, July 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**VALLEY OF THE SUN:** Lucille Ball, James Craig—Indians and everything to go with them, and the children, along with several hundred of their parents, ate it up. More of these would suit our trade and help our business. Played Friday, Saturday, July 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

## Twentieth Century-Fox

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne—Just what my patrons wanted. Color was beautiful and the old song hits chosen for Alice Faye to sing were the very best. Directing and story were well done and I thought it one of my best pictures yet this year. Business a little above average. Played Sunday, Monday, July 11, 12.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**MARGIN FOR ERROR:** Joan Bennett, Milton Berle—Fair program picture that seemed to satisfy. No sellout; business normal.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**ORCHESTRA WIVES:** George Montgomery, Ann Rutherford—Another very good musical production from Twentieth-Fox. Glen Miller and band are outstanding. No kicks on this. Running time, 98 minutes. Played Wednesday, Thursday, June 23, 24.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

**OVER MY DEAD BODY:** Milton Berle, Mary Beth Hughes—I should have played this on a double bill, but was forced to take this picture as a substitute for another one. It is double feature entertainment, but I believe would hold up its end of any double. Business below average. Played Tuesday-Thursday, July 13-15.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**SWANEE RIVER:** Don Ameche, Al Jolson—Picked up this old one in preference to some of the cheap new ones and it proved very satisfactory.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**THUNDER BIRDS:** John Sutton, Gene Tierney—Very good Technicolor picture about training of war pilots at Thunderbird Field, Arizona. Our attendance down somewhat due to heat wave, but those who saw the picture thought it very entertaining. Played Thursday, Friday, July 8, 9.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada. Mining patronage.

## United Artists

**FRIENDLY ENEMIES:** Charles Winninger, Charles Ruggles—This team were very good in this picture and many enjoyed it and said so, but there is too much dialogue and not enough action for a small town. Played Friday, Saturday, July 2, 3.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

**LADY OF BURLESQUE:** Barbara Stanwyck, Michael O'Shea—I like a good strip tease but why someone hasn't run me out of town, I'm wondering. A few old women walked out . If looks could kill, brother, I'd have died the first night. Crowd 'way off. Pictures of this type don't help me any. Played Monday, Tuesday, July 12, 13.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**LADY OF BURLESQUE:** Barbara Stanwyck, Michael O'Shea—This is a picture my people liked, full of entertainment all the way through—and no war. —F. R. Crist, Crist Theatre, Loveland, Ohio.

## Universal

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmond O'Brien—A very good picture. Build this up with advertising and it should bring you good or above average business. Played Sunday, Monday, June 27, 28.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**BETWEEN US GIRLS:** Diana Barrymore, Robert Cummings—Too silly for human consumption. Diana Barrymore gives a typical John Barrymore performance, talking and screaming throughout the picture. No business—'nuff sed! Played Wednesday, Thursday, June 2, 3.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

**CAPTIVE WILD WOMAN:** Evelyn Ankers, John Carradine—This picture will scare the kids and is a little too horrible for some adults, but seemed to please on our weekend double bill. No extra business, but plenty exciting. Played Friday, Saturday, July 16, 17.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**CHEYENNE ROUNDUP:** Johnny Mack Brown, Tex Ritter—Good music, good Western and good business. Played it with "Hi, Buddy." Too bad Universal quit making these Westerns. I rate them with Gene Autry, only Johnny Mack Brown can't sing. Played Friday, Saturday, July 2, 3.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**GET GOING:** Grace MacDonald, Robert Paige—Goodness gracious, where does Universal get so many. This one, a weak imitation of "The More the Merrier," is strictly off the assembly line. We played it on a double feature—where it belongs—and did all right. There are worse pictures this season—lots of 'em. Played Wednesday, July 14. — Army Theatre No. 2, Ft. Bragg, N. C.

**GREAT IMPERSONATION, THE:** Ralph Bellamy, Evelyn Ankers—Great fake. Made the mistake of single billing this. Played Tuesday, Wednesday, July 6, 7.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HI, BUDDY:** Dick Foran, Harriet Hilliard—Great little show. Play it by all means. Played Friday, Saturday, July 2, 3.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**HIT THE ICE:** Abbott and Costello—The usual number of Abbott and Costello cracks in this one, but not so good as some of their others. Still, Johnny Long and Ginny Simms liven it up nicely so you shouldn't lose money on it. Played Wednesday, Thursday, July 14, 15.—Army Theatre No. 2, Ft. Bragg, N. C.

**IT COMES UP LOVE:** Gloria Jean, Donald O'Connor—Universal is coming right up front with a little show like this. Crowd well pleased. Gloria Jean holds my crowd; not O'Connor. Story is O.K. Acting pretty good. Little Gloria Jean's singing will hold a crowd with this film where they like her. Played Wednesday, July 14.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage

**NIGHTMARE:** Diana Barrymore, Brian Donlevy—A real bangup detective story that takes figuring. Sell it, you'll have no regrets.—Harland Rankin, Centre Theatre, Chatham, Ont., Canada.

**RHYTHM OF THE ISLANDS:** Allan Jones, Jane Frazee—Here's a dandy and it was made to order for our weekend double bill. Everybody seemed to be pleased with its fast moving comedy. Played Friday, Saturday, July 9, 10.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

**SHADOW OF A DOUBT:** Joseph Cotten, Teresa Wright—Must be seen from the first, and it isn't made for a small town. This show is terrific; more suspense than any of Hitchcock's shows. If Universal does what it plans for 1943-44, it will rank very high among the companies. Played Sunday, Monday, July 11, 12.—Frank Raspa, State Theatre, Rivesvile, W. Va. Small town patronage.

**SHERLOCK HOLMES IN WASHINGTON:** Basil Rathbone, Nigel Bruce—Pass this by. Only reason I got this one for the "Fourth" was that it was the only one available. Played Sunday, Monday, July 4, 5.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Warner Bros.

**CASABLANCA:** Humphrey Bogart, Ingrid Bergman—Crowd below par. Guess everyone was expecting it to be a war picture. I think it's a darn swell show; could not have been made any better. Acting is excellent and so is the star. Played Thursday, Friday, July 15, 16.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—This type has always been very easy to put over, but I can't say very much for this one. Acting is excellent, so is the story. Don't believe anyone who saw this liked it very much. Story starts where it ends. Have asked many what they thought of it. Just so-so. Played Monday, Tuesday, July 5, 6.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**INTERNATIONAL SQUADRON:** Ronald Reagan, Olympe Bradna—This was a cracking fine picture and much enjoyed by all. A natural for a location like ours. Reagan is a favorite with our crowd, who like good action pictures with a good yarn like this one. Played Monday, Tuesday, July 12, 13.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

**LARCENY, INC.:** Edward G. Robinson, Jane Wyman—Just a program picture that pleased and played to average business. Not just the gangster picture we had expected, but enough comedy to please. Played Friday, Saturday, June 18, 19.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

**NAVY BLUES:** Jack Oakie, Ann Sheridan—My patrons were very disappointed in this one. We played this very late; if I had to do it again I would leave it in the can in the exchange. Played Monday, July 5.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

**NOW, VOYAGER:** Bette Davis, Paul Henreid—One of the best pictures to play here this year. Weather too hot for good business. Give it your best playing time Played Sunday, Monday, June 27, 28.—Paul McBride, Avalon Theatre, Fillmore, Utah.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—Just what the doctor ordered. This is a morale builder that entertains young and old. Makes them feel proud that they are Americans, and it will make you feel happy that you are an exhibitor. Cagney is definitely at his best in this one.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—They don't come any better than this one for the average small town audience. Grand performance by Cagney. These old songs and melodies are just what the people love. This makes outstanding entertainment. My only regret was heavy rains on two nights out of three and muddy roads kept a lot of my good customers away. Don't fail to play this excellent release. Played Thursday, Friday, July 8, 9.—A. L. Dove, Bengough Theatre, Bengouga, Sask., Canada. Rural and small town patronage.

## Short Features

### Astor

**GOING SPANISH:** Bob Hope—Still some laughs in this two-reel reissue.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Columbia

**COMMUNITY SING NO. 4 SERVICE SONGS:** Community Sing—Best sing to date with my crowd. The song "Slap the Japs" is plenty good. My crowd really does join in and sing on this one. Crowd well pleased.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**EVEN AS I O U:** All Star Comedies—Same old hokum. but each release is a riot of laughs. Best comedy released for our audience.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

### Metro-Goldwyn-Mayer

**BAH WILDERNESS:** Technicolor cartoons—They'll like this one—and how! One of the year's best.—Tom McCormick, Rock Theatre, Rockford, Iowa.

(*Continued on following page*)

(*Continued from preceding page*)

**DON'T YOU BELIEVE IT:** Passing Parade—If you think you know history, wait till you see this. The customers should eat it up.—Army Theatre No. 2, Ft. Bragg, N. C.

**HOLLYWOOD DAREDEVILS:** Pete Smith Specialties—Will please the thrill-seeking crowd. Also has funny side to it, as all Pete Smith shorts have.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**MAGIC ALPHABET, THE:** Passing Parade—Just fair; too talky.—Paul McBride, Avalon Theatre, Fillmore, Utah.

**MEXICAN POLICE ON PARADE:** Fitzpatrick Traveltalks—Was well received here so who am I to say anything bad about it? It's another darn good short, no doubt.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**WOOD GOES TO WAR:** Miniatures — Excellent short. Color is grand. Saved the day for me; played with "Seven Days Leave." Mine is a sawmill and lumber crowd and it pleased all.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## Paramount

**ALDRICH FAMILY GETS IN THE SCRAP, THE:** Victory Shorts—A good victory reel. Held its own on the program and put over its message.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**AT THE BIRD FARM:** Speaking of Animals—Not much. Just got by with my audience.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**INA RAY HUTTON & ORCHESTRA:** Headliners—Very good number of this series. My customers seem to enjoy these.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**JOLLY GOOD FURLOUGH, A:** Popeye the Sailor—In my opinion this was a better "Popeye" cartoon than usual. Worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**MITCHELL AYRES & ORCHESTRA:** Headliners—Excellent orchestra short. Well received here and liked by all. Music and songs make this a hit on any show.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**TOO WEAK TO WORK:** Popeye the Sailor—Just an average Popeye—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SUPERMAN IN TERROR ON THE MIDWAY:** Superman Color Cartoons—Nothing here to praise. I know now all the suckers in this war aren't dead. I'm the sucker. No one likes these here and I'm to blame, I bought them.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**UNUSUAL OCCUPATIONS NO. 3:** Unusual Occupations—Not much here to write about. Just a short—worst one to date.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## RKO Radio

**CHIEF DONALD:** Walt Disney Cartoons — Good color cartoon from Walt Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**DEAR DEER:** Leon Errol—One of the best Leon Errol comedies I have seen.—Tom McCormick, Rock Theatre, Rockford, Iowa.

**ENRIC MADRIGUERA & ORCHESTRA:** Jamborees—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**HOW TO PLAY BASEBALL:** Walt Disney Cartoons—Enjoyed greatly. Disney's cartoons go over with a bang and are looked forward to.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

**VANISHING PRIVATE:** Walt Disney Cartoons—A very funny Donald Duck cartoon. Plenty of laughs in this one dealing with Donald's antics with invisible paint.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

## Twentieth Century-Fox

**AMERICA'S FOOD CRISIS:** March of Time — A timely subject dealing with food shortages in the United Nations and problems facing America regarding the feeding of people in occupied countires after the war. Very interesting but should be played now while it is still current.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

**MOPPING UP:** Terrytoons—Play this with a bang-up feature and maybe nobody will notice.—Army Theatre No. 2, Ft. Bragg, N. C.

**ROYAL ARABY:** Magic Carpet — A beautiful and interesting travel picture on Arabia. Narration by Lowell Thomas adds to the short. Enjoyed by all.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

**SHOW BUSINESS AT WAR:** March of Time—Very good two-reeler from March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

# SHORT PRODUCT PLAYING BROADWAY

*Week of July 26th*

ASTOR
- The Lonesome Mouse ..... MGM
- Dog House ..... MGM
- *Feature: Best Foot Forward* .. MGM

CRITERION
- She's A-1 in the Navy ..... Universal
- Egg Cracker Suite ..... Universal
- *Feature: Hers to Hold* ..... Universal

GLOBE
- The Man Killers ..... Vitaphone
- U. S. Service Bands ..... Vitaphone
- *Feature: Victory Through Air Power* ..... United Artists

MUSIC HALL
- Who's Next? ..... Universal
- Pluto and the Armadillo .... RKO
- *Feature: Mr. Lucky* ..... RKO

PARAMOUNT
- Tumble Bugs ..... Paramount
- Popular Science, No. 4 ..... Paramount
- Superman in The Mummy Strikes ..... Paramount
- *Feature: Dixie* ..... Paramount

RIALTO
- Too Weak to Work ..... Paramount
- *Feature: Appointment in Berlin* ..... Columbia

ROXY
- Patriotic Pooches ..... 20th Cent.-Fox
- *Feature: Stormy Weather* .... 20th Cent.-Fox

STRAND
- U. S. Army Band ..... Vitaphone
- *Feature: The Constant Nymph.* Warner Bros.

**VALLEY OF BLOSSOMS:** Magic Carpet—Fairly good travelogue in Technicolor.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Canada.

## Universal

**AIR RAID WARDEN:** Color Cartoon—This isn't very good. Pass it up if you can.—Frank Raspa, State Theatre, Rivesville, W. Va.

**ARSENAL OF MIGHT:** Victory Featurette — If you've seen any defense reels before, you've seen this. Pass it by.—Frank Raspa, State Theatre, Rivesville, W. Va.

**BOOGIE WOOGIE SIOUX:** Swing Symphonies—Best swing cartoon I ever saw. Grab it.—Frank Raspa, State Theatre, Rivesville, W. Va.

**SWING THAT BAND:** Musicals — Best two-reel musical I've seen so far.—Frank Raspa, State Theatre, Rivesville, W. Va.

**WESTERN WHOOPEE:** Variety Views—Nice and interesting short subject.—Frank Raspa, State Theatre, Rivesville, W. Va.

## Victory Film

**AT THE FRONT:** Victory Film—This is much better than the other pictures of the same pattern. Good color and very good music.—Frank Raspa, State Theatre, Rivesville, W. Va.

**FARMER AT WAR, THE:** Victory Film (OWI)—Usual stuff.—Frank Raspa, State Theatre, Rivesville, W. Va.

**FOOD FOR FIGHTERS:** Victory Film — This has what my patrons wanted. Worth screen time in any theatre. Tells the public in plain words how our Army is fed and what with. It's good.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## Vitaphone

**BEYOND THE LINE OF DUTY:** Broadway Brevities—A Warner Bros. "hit." Play it.—Frank Raspa, State Theatre, Rivesville, W. Va.

**BORRAH MINEVITCH AND HIS HARMONICA SCHOOL:** Melody Master Bands—Great little musical.—Frank Raspa, State Theatre, Rivesville, W. Va.

**BORRAH MINEVITCH AND HIS HARMONICA SCHOOL:** Melody Master Bands—Excellent subject and good for any type audience. Would like to see many more releases of these Harmonica Rascals.—A. H. Kaufman, Fountain Theatre, Terra Haute, Ind.

**COAL BLACK AND DE SEBBEN DWARFS:** Merrie Melodies Cartoons—Nice little cartoon and it's strictly in the groove.—Frank Raspa, State Theatre, Rivesville, W. Va.

**DOVER BOYS, THE:** Merrie Melodies Cartoons—Pass this by.—Frank Raspa, State Theatre, Rivesville, W. Va.

**GRAY, WHITE AND BLUE:** Sports Parade—Beautiful Technicolor and beautiful settings. You won't go wrong on this.—Army Theatre No. 2, Ft. Bragg, N. C.

**JACK RABBIT AND BEANSTALK:** Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**NATION DANCES, THE:** Broadway Brevities—Pass this by; bad photography.—Frank Raspa, State Theatre, Rivesville, W. Va.

**OZZIE NELSON & ORCHESTRA:** Melody Master Bands—Average musical.—Frank Raspa, State Theatre, Riversville, W. Va.

**RHAPSODY IN RIVETS:** Merrie Melodies Cartoons—Good cartoon, cleverly set to music. Old and young enjoyed it.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SHIP IS BORN, A:** Technicolor Specials—A dandy two-reeler in beautiful color that's well worth playing. It's timely and entertaining.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SHIP IS BORN, A:** Technicolor Specials—Great!—Frank Raspa, State Theatre, Rivesville, W. Va.

**TALE OF TWO KITTIES, A:** Merrie Melodies Cartoons—Play this by all means.—Frank Raspa, State Theatre, Rivesville, W. Va.

**THREE CHEERS FOR THE GIRLS:** Broadway Brevities—Good two-reel musical made up from clips of former Warner Bros. musical shows, including Dick Powell in "The Singing Marine."—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**THREE CHEERS FOR THE GIRLS:** Broadway Brevities—The "million dollar" scenes make this a high ranking musical.—Frank Raspa, State Theatre, Rivesville, W. Va.

**TO DUCK OR NOT TO DUCK:** Looney Tunes Cartoons—This is nothing flat and no change. No one seemed to care so very much for it. Just a fair cartoon and that's all.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**TOKIO JOKIO:** Looney Tunes Cartoons—Just like a newsreel with plenty of laughs.—Frank Raspa, State Theatre, Rivesville, W. Va.

**U. S. NAVY BAND:** Melody Master Bands—Music in this is excellent. Everyone well pleased. Some came back second day to see it over. It's worth showing. — Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**VAUDEVILLE DAYS:** Broadway Brevities—Worse than "Minstrel Days."—Frank Raspa, State Theatre, Rivesville, W. Va.

**VAUDEVILLE DAYS:** Broadway Brevities—Here's a two-reeler you can safely recommend. It's one of the best we've played this year.—Tom McCormick, Rock Theatre, Rockford, Iowa.

# Serials

## Columbia

**VALLEY OF VANISHING MEN, THE:** Serial—Have just played last chapter of this and can say for sure it has helped business a great deal for a midweek serial. All the kids liked it and so did most of the older patrons. It's a good Western serial and should hold your crowd if they go for serials.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## Republic

**DAREDEVILS OF THE WEST:** Serial—It had been several years since I had played a Western serial, so I tried this one. Results are good. The action fans like it. I am on Chapter No. 6, and if it continues as at present it is O.K. Am playing my serial on a midweek date and seemingly with pretty good results.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

## Universal

**ADVENTURES OF SMILIN' JACK:** Serial—Serial is O.K., but don't mean a thing at the box office. Public tired of war pictures and serial producers should be guided accordingly, as well as those making feature pictures.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

# A GAY PROGRAM

## 14 *Musical Comedies For*




### NOW IN RELEASE

**"HIT PARADE OF 1943"**
THE MUSICAL HIT OF THE YEAR *with* John Carroll, Susan Hayward, Gail Patrick, Eve Arden, and Freddy Martin, Count Basie and Ray McKinley and their orchestras.

**"ICE CAPADES REVUE"**
A GAY EXTRAVAGANZA ON ICE *with* Ellen Drew, Richard Denning, Jerry Colonna, Vera Vague, and the Ice Capades troupe of international skating stars, including Vera Hruba.

**"SHANTYTOWN"**
**MARY LEE'S FINEST MUSICAL**
AMERICA'S LITTLE SISTER *supported by* John Archer, Marjorie Lord, Harry Davenport, and Billy Gilbert.

**"TAHITI HONEY"**
A FUN-AND-MUSIC ROMANCE *with* Simone Simon, Dennis O'Keefe, Michael Whalen, and Lionel Stander.

**"SONG OF TEXAS"**
ROY ROGERS, King of the Cowboys, and TRIGGER, the smartest horse in the movies, in a gala musical Western, with Sheila Ryan, Barton MacLane, Harry Shannon, Pat Brady, Arline Judge, and BOB NOLAN AND THE SONS OF THE PIONEERS.

**"JOHNNY DOUGHBOY"**
A YOUTH MUSICAL, SET TO THE RHYTHM OF THE TIMES *with* JANE WITHERS, Henry Wilcoxon, Patrick Brook, William Demarest, Ruth Donnelly, Bobby Breen, and Baby Sandy.

**"KING OF THE COWBOYS"**
Another grand musical Western with ROY ROGERS, King of the Cowboys, and TRIGGER, the smartest horse in the movies, SMILEY BURNETTE, BOB NOLAN AND THE SONS OF THE PIONEERS, and Peggy Moran.

**"SWING YOUR PARTNER"**
RURAL RHYTHM AND CITY SWING *with* Radio's Popular Entertainers — Lulubelle & Scotty, Vera Vague, Dale Evans, Ransom Sherman; and Roger Clark, Esther Dale, and Judy Clark.

**"CHATTERBOX"**
A LAUGH-MUSICAL THEY'RE TALKING ABOUT *with* JOE E. BROWN, JUDY CANOVA, Rosemary Lane, and John Hubbard.

**"THUMBS UP"**
A SONG FEST WITH THAT MODERN SPIRIT *with* Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson, Gertrude Niesen, and George Byron.

# OF MUSICAL HITS!

## Public That Is Hungry For Laughter




### FOR RELEASE SOON

**"SILVER SPURS"**

ROY ROGERS, King of the Cowboys, and TRIGGER, the smartest horse in the movies, in their finest picture to date, with SMILEY BURNETTE, John Carradine, Phyllis Brooks, Jerome Cowan, Joyce Compton, and BOB NOLAN AND THE SONS OF THE PIONEERS.

**"SLEEPY LAGOON"**

A LOONEY-TUNE LAUGH HIT with JUDY CANOVA, DENNIS DAY, Ruth Donnelly, Joe Sawyer, Ernest Truex, and Douglas Fowley.

**"NOBODY'S DARLING"**

AMERICA'S LITTLE SISTER IN A MUSICAL FESTIVAL with MARY LEE, Louis Calhern, Gladys George, Jackie Moran, Lee Patrick, Bennie Bartlett, and Marcia Mae Jones.

**"HOOSIER HOLIDAY"**

A MUSICAL JAMBOREE with Radio's Popular Entertainers — The Hoosier Hot Shots, The Music Maids, George D. Hay, Isabel Randolph; and Dale Evans, George Byron, Emma Dunn, and Thurston Hall.

**4 COMING SOON**

Republic PICTURES

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.

## ASSIGNMENT IN BRITTANY (M-G-M)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $291,900 |
| Comparative Average Gross | 282,250 |
| Over-all Performance | 103.4% |

BALTIMORE—Century . . . . . 100.0%
BUFFALO—Buffalo . . . . . 89.8%
(DB) Harrigan's Kid (M-G-M)
CINCINNATI—Keith's . . . . . 89.3%
CLEVELAND—Loew's State . . . . . 65.3%
INDIANAPOLIS—Loew's . . . . . 97.8%
(DB) Air Raid Wardens (M-G-M)
KANSAS CITY—Midland . . . . . 116.5%
(DB) Air Raid Wardens (M-G-M)
MONTREAL—Palace, 1st week . . . . . 175.3%
MONTREAL—Palace, 2nd week . . . . . 110.3%
NEW HAVEN—Bijou . . . . . 108.5%
(DB) It's a Great Life (Col.)
NEW YORK—Criterion, 1st week . . . . . 148.5%
NEW YORK—Criterion, 2nd week . . . . . 97.1%
NEW YORK—Criterion, 3rd week . . . . . 80.0%
OMAHA—Omaha . . . . . 89.0%
(DB) Truck Busters (WB)
PHILADELPHIA—Fox . . . . . 88.7%
PHILADELPHIA—Keith's . . . . . 92.9%
PITTSBURGH—Stanley . . . . . 106.0%
(SA) Charlie Spivak's Orch. and others
PROVIDENCE—Loew's State . . . . . 109.0%
(DB) She Has What It Takes (Col.)
SAN FRANCISCO—Warfield . . . . . 150.3%
(SA) Vaudeville
SEATTLE—Paramount . . . . . 98.3%
(DB) Air Raid Wardens (M-G-M)
ST. LOUIS—Loew's Orpheum . . . . . 117.1%
(DB) Redhead from Manhattan (Col.)
TORONTO—Uptown, 1st week . . . . . 93.4%
(DB) American Empire (M-G-M)
TORONTO—Uptown, 2nd week . . . . . 65.4%
(DB) American Empire (M-G-M)
WASHINGTON—Loew's Capitol . . . . . 102.3%
(SA) Block & Sully, Gus Van and others

•

## PRESENTING LILY MARS (M-G-M)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $631,600 |
| Comparative Average Gross | 542,100 |
| Over-all Performance | 116.5% |

BALTIMORE—Century, 1st week . . . . . 128.5%
BALTIMORE—Century, 2nd week . . . . . 85.7%
BUFFALO—Buffalo, 1st week . . . . . 112.5%
(DB) Tonight We Raid Calais (20th Fox)
BUFFALO—Buffalo, 2nd week . . . . . 88.0%
(DB) Tonight We Raid Calais (20th Fox)
BUFFALO—Hippodrome, MO, 1st week . . . 95.5%
(DB) Tonight We Raid Calais (20th Fox)
CINCINNATI—RKO Palace . . . . . 89.4%
CINCINNATI—RKO Shubert, MO, 1st week . 87.7%
CINCINNATI—RKO Shubert, MO, 2nd week . 61.4%
CLEVELAND—Loew's State . . . . . 117.6%
CLEVELAND—Loew's Stillman, MO, 1st week 125.0%
CLEVELAND—Loew's Stillman, MO, 2nd week 150.0%
CLEVELAND—Loew's Stillman, MO, 3rd week 100.0%
INDIANAPOLIS—Loew's, 1st week . . . . 141.3%
(DB) After Midnight With Boston Blackie (Col.)
INDIANAPOLIS—Loew's, 2nd week . . . . 92.4%
(DB) After Midnight With Boston Blackie (Col.)
KANSAS CITY—Midland, 1st week . . . . 154.1%
(DB) After Midnight With Boston Blackie (Col.)
KANSAS CITY—Midland, 2nd week . . . . 100.0%
(DB) After Midnight With Boston Blackie (Col.)
LOS ANGELES—Carthay Circle . . . . . 138.8%
(DB) Pilot No. 5 (M-G-M)
LOS ANGELES—Chinese . . . . . 130.4%
(DB) Pilot No. 5 (M-G-M)
LOS ANGELES—Loew's State . . . . . 107.3%
(DB) Pilot No. 5 (M-G-M)
MINNEAPOLIS—State . . . . . 165.0%
MINNEAPOLIS—Century, MO, 1st week . . 86.6%
MONTREAL—Palace . . . . . 129.8%
NEW HAVEN—Loew's Poli . . . . . 103.2%
(DB) Tonight We Raid Calais (20th-Fox)
NEW HAVEN—College, MO, 1st week . . . 161.7%
(DB) Tonight We Raid Calais (20th-Fox)
NEW YORK—Capitol, 1st week . . . . . 130.0%
(SA) Marta Eggerth, Sonny Dunham Band, Jimmy Durante
NEW YORK—Capitol, 2nd week . . . . . 110.0%
(SA) Marta Eggerth, Sonny Dunham Band, Jimmy Durante
OMAHA—Paramount . . . . . 198.1%
(DB) Prairie Chickens (UA)
PHILADELPHIA—Boyd, 1st week . . . . 152.6%
PHILADELPHIA—Boyd, 2nd week . . . . 112.2%
PHILADELPHIA—Boyd, 3rd week . . . . 84.8%
PHILADELPHIA—Arcadia, MO, 1st week . 150.0%
PITTSBURGH—Stanley . . . . . 101.0%
PITTSBURGH—Warner, MO, 1st week . . . 107.1%
PITTSBURGH—Warner, MO, 2nd week . . 107.1%
PROVIDENCE—Loew's State, 1st week . . . 127.8%
(DB) Buckskin Frontier (UA)
PROVIDENCE—Loew's State, 2nd week . . 75.2%
(DB) Buckskin Frontier (UA)
SAN FRANCISCO—Paramount . . . . . 110.7%
(DB) False Faces (Rep.)
TORONTO—Loew's, 1st week . . . . . 83.3%
TORONTO—Loew's, 2nd week . . . . . 75.0%
WASHINGTON—Loew's Capitol, 1st week . 139.5%
(SA) Virginia Weidler, Radio City Music Hall Glee Club
WASHINGTON—Loew's Capitol, 2nd week . 92.0%
(SA) Merry Macs, Mariana and others

•

## MR. LUCKY (RKO)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $430,200 |
| Comparative Average Gross | 291,500 |
| Over-all Performance | 147.5% |

BALTIMORE—Hippodrome . . . . . 115.6%
(SA) Romo Vincent, Carole & Sherod, others
BUFFALO—20th Century, 1st week . . . . 131.7%
(DB) Scattergood Survives a Murder (RKO)
BUFFALO—20th Century, 2nd week . . . . 105.7%
(DB) Scattergood Survives a Murder (RKO)
BUFFALO—20th Century, 3rd week . . . . 106.1%
(DB) Scattergood Survives a Murder (RKO)
CINCINNATI—RKO Albee, 1st week . . . 80.7%
CINCINNATI—RKO Albee, 2nd week . . . 93.1%
CINCINNATI—RKO Lyric, MO, 1st week . 137.5%
KANSAS CITY—Orpheum, 1st week . . . . 135.4%
(DB) Aerial Gunner (Para.)
KANSAS CITY—Orpheum, 2nd week . . . . 130.2%
(DB) Aerial Gunner (Para.)
KANSAS CITY—Orpheum, 3nd week . . . . 83.3%
(DB) Aerial Gunner (Para.)
OMAHA—Brandeis, 1st week . . . . . 233.6%
(DB) The Falcon Strikes Back (RKO)
OMAHA—Brandeis, 2nd week . . . . . 128.4%
(DB) Prelude to War (WAC)
PHILADELPHIA—Boyd, 1st week . . . . . 165.5%
PHILADELPHIA—Boyd, 2nd week . . . . 112.2%
PHILADELPHIA—Boyd, 3rd week . . . . . 81.8%
PITTSBURGH—Penn. . . . . 108.8%
PROVIDENCE—RKO Albee, 1st week . . . 197.8%
(DB) Yanks Ahoy (UA)
PROVIDENCE—RKO Albee, 2nd week . . . 159.3%
(DB) Yanks Ahoy (UA)
PROVIDENCE—RKO Albee, 3rd week . . . 93.4%
(DB) Yanks Ahoy (UA)
SAN FRANCISCO—Golden Gate . . . . . 144.1%
(SA) Vaudeville
SEATTLE—Fifth Ave . . . . . 111.6%
(DB) Squadron Leader X (RKO)
SEATTLE—Music Hall . . . . . 114.6%
(DB) Squadron Leader X (RKO)
ST. LOUIS—Ambassador . . . . . 119.8%
ST. LOUIS—Fox . . . . . 117.6%
ST. LOUIS—Missouri, MO, 1st week . . . 123.1%
(DB) Stormy Weather (20th-Fox)

## DIXIE (Para.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $434,975 |
| Comparative Average Gross | 355,800 |
| Over-all Performance | 122.2% |

BOSTON—M & P Metropolitan . . . . . 134.6%
(DB) Aerial Gunner (Para.)
BOSTON—M & P Paramount, MO, 1st week 124.1%
(DB) Aerial Gunner (Para.)
BOSTON—M & P Fenway, MO, 1st week . . 128.8%
(DB) Aerial Gunner (Para.)
CINCINNATI—RKO Palace, 1st week . . . . 138.2%
CINCINNATI—RKO Palace, 2nd week . . . 105.6%
CLEVELAND—Loew's State . . . . . 156.8%
INDIANAPOLIS—Indiana . . . . . 154.2%
(DB) Aerial Gunner (Para.)
MILWAUKEE—Palace . . . . . 224.6%
(DB) Wrecking Crew (Para)
MILWAUKEE—Wisconsin . . . . . 211.6%
(DB) Wrecking Crew (Para)
NEW YORK—Paramount, 1st week . . . . 116.6%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
NEW YORK—Paramount, 2nd week . . . . 123.3%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
NEW YORK—Paramount, 3rd week . . . . 107.5%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
NEW YORK—Paramount, 4th week . . . . 91.6%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
PROVIDENCE—Strand . . . . . 156.2%
(DB) Lady Bodyguard (Para.)

•

## HIT THE ICE (Univ.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $177,900 |
| Comparative Average Gross | 152,800 |
| Over-all Performance | 116.4% |

BALTIMORE—Keith's, 1st week . . . . . 146.5%
BALTIMORE—Keith's, 2nd week . . . . . 107.7%
BALTIMORE—Keith's, 3rd week . . . . . 81.8%
BOSTON—Keith's Memorial . . . . . 105.2%
(DB) Get Going (Univ.)
BUFFALO—Lafayette . . . . . 115.1%
(DB) Halfway to Shanghai (Univ.)
CINCINNATI—RKO Albee . . . . . 102.4%
INDIANAPOLIS—Indiana . . . . . 140.1%
(DB) Get Going (Univ.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 139.5%
(DB) Get Going (Univ.)
KANSAS CITY—Esquire . . . . . 159.0%
KANSAS CITY—Uptown . . . . . 132.0%
PITTSBURGH—Harris, 1st week . . . . . 166.6%
PITTSBURGH—Harris, 2nd week . . . . . 72.2%
ST. LOUIS—Fox . . . . . 111.1%
(DB) Five Graves to Cairo (Para.)
ST. LOUS—Ambassador . . . . . 119.9%
(DB) Five Graves to Cairo (Para.)

•

## THE YOUNGEST PROFESSION (M-G-M)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $534,900 |
| Comparative Average Gross | 460,450 |
| Over-all Performance | 116.1% |

CHICAGO—Chicago . . . . . 109.5%
(SA) Glen Gray and Casa Loma Orchestra
NEW YORK—Radio City Music Hall, 1st week 124.4%
NEW YORK—Radio City Music Hall, 2nd week 128.8%
NEW YORK—Radio City Music Hall, 3rd week 117.7%
NEW YORK—Radio City Music Hall, 4th week 100.0%
OKLAHOMA CITY—Criterion . . . . . 100.0%
PHILADELPHIA—Aldine, 1st week . . . . 120.8%
PHILADELPHIA—Aldine, 2nd week . . . . 74.2%
SEATTLE—Paramount . . . . . 102.7%
(DB) Harrigan's Kid (M-G-M)
WASHINGTON—Loew's Capitol . . . . . 130.2%
(SA) Henny Youngman and others

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Keep 'Em Buying

The Treasury Department has announced a 15 billion dollar quota for the Third War Bond Drive in September. The motion picture division of the War Activities Committee already has pledged support and showmen would be wise to start planning their campaigns now for this, the most ambitious project of this nature ever attempted.

There have been indications that good news from the fighting fronts has a tendency to retard subscriptions to this enterprise, and the Red Cross in particular has had frequent instances where floods of cancellations by volunteer blood donors resulted when such tidings were reported. It is a foolish and dangerous attitude for the public to assume. Victory in the field means that more support is needed to consolidate and enlarge the scope of activity. To the Red Cross it means that extra plasma is needed to save the lives of those injured in the attack.

There is no doubt, either, that withheld taxes and salary ceilings will be additional obstacles to the stimulation of bond sales.

The showman must keep these facts before him. He must guard against falling himself, or permitting the public to fall into a lethargy at a time when determined effort and action are so urgent. The Treasury Department has acknowledged the material aid which the theatre industry has given this cause. It is fitting that the new venture reflect this recognition.

We might add that your promotions in behalf of this drive, as with other war activities, make you eligible for consideration in the annual Quigley War Showmanship Award. . . . Full steam ahead!

△ △ △

## Both Barrels Blazing

We think that J. E. Conner's feat in behalf of the Music Box theatre in Tacoma, Washington, will appeal to all showmen who have had occasion and inclination to promote full-page co-op ads. This type of exploitation is not unusual, but the time, effort, determination and salesmanship involved in the undertaking naturally would imply some outstanding attraction or exceptional incentive. There have been occasions, not too frequent, when managers have been able to promote more than a single page, but generally in connection with celebrations of a civic or institutional nature.

Conner received his booking on "Stranger in Town", and at the same time had an inspiration. Under the impetus engendered by his own enthusiasm, he shortly had sold *three* complete pages of advertising to local merchants.

On the double-page spread, a four-inch streamer on the picture, etc., was blazoned across the top, while on the single page a mere one-inch box was used. Of course, Conner saw to it that there was a title slug or star photo of considerable dimensions in every ad. But Conner was not yet satisfied or happy.

He persuaded the publisher of the newspaper to print a special edition, using a three-line scarehead on page one set in 110-point type. The scarehead was tied into the picture's plot and read: "U. S. Supreme Court Justice J. J. Grant Slugged By Thugs". This dropped into an eight-inch subhead running four columns wide, containing highlights of the film attraction expressed in newspaper style and followed by the story that full details could be obtained by attending the Music Box theatre, etc.

Mr. Conner's accomplishment should not be minimized. Tacoma is by no means a tank town. Nor can the 45,000 circulation of the Tacoma News-Tribune be considered small time representation.

In normal times the accomplishment of this brilliant endeavor would be worthy of casual mention. In these troubled days, with so much extra-curricula work for theatre men, it certainly is worthy of special commendation.

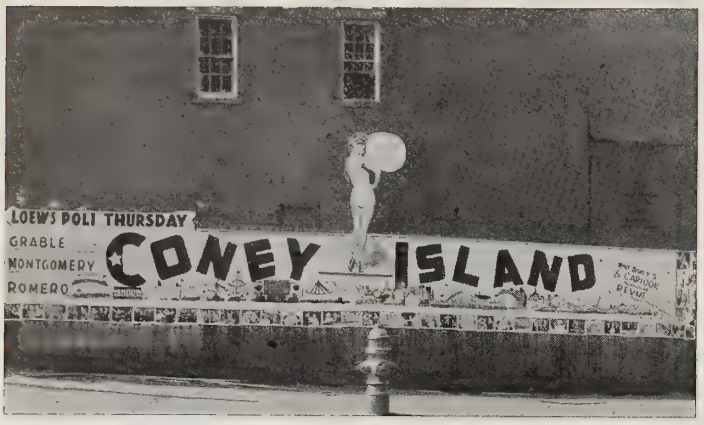
△ △ △

## Paper Conservation—

The War Production Board has issued an order eliminating one-third of the gross paper previously used in the manufacture of displays used for advertising purposes. This may affect the use of displays and accessories in theatres and presumably heralds and programs, etc. Here again the enterprising showman will have opportunity to demonstrate his ingenuity and resourcefulness by devising methods aimed at maintaining business, although curtailed in material.

—CHESTER FRIEDMAN

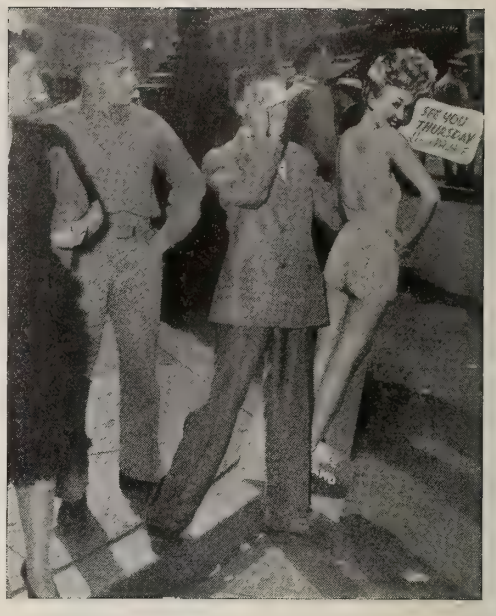
# SHOWMANSHIP AND WAR




Matt Saunders, manager Loew's Poli, in Bridgeport, had his artist paint this sign, which measured 60 ft., and surrounded it with still scenes from the picture.

Photo by Reni Newsphoto

O. J. Ratto used this effective street ballyhoo at Loew's Palace, in Washington. Pedestrians got a kick from the apparent embarrassment of the usher.






Here is an attractive window display arranged by the Strand theatre in New York. Note use of stills.

Photo by Richardson Studio

For "Bombardier" Eddie Miller, at the Hippodrome, Cleveland, had this Bombardier Chorus and a Wave Octette on stage for radio broadcast.






George H. Miner, Loew's Mt. Vernon, N. Y., used a stage set in lobby.




Photo by Irving Kaufman

RKO Flushing, in New York, obtained this exhibition of nautical instruments from a defense plant. Al Zimbalist, exploiteer for the Lou Goldberg houses in Brooklyn, arranged the tie-up.

# RKO RADIO PICTURES INC. TRADE SHOWINGS

## OF FIVE PRODUCTIONS

| BRANCH | PLACE OF SHOWING | ADDRESS | A LADY TAKES A CHANCE | | SO THIS IS WASHINGTON | | THE FALLEN SPARROW | | ADVENTURES OF A ROOKIE | | THE SEVENTH VICTIM | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | Day and Date | Time | Day and Date | Time | Day and Date | Time | Day and Date | Time | Day and Date | Time |
| Albany | Fox Projection Room | 1052 Bway. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Atlanta | RKO Projection Room | 191 Walton St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Boston | RKO Projection Room | 122 Arlington St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Buffalo | Fox Projection Room | 290 Franklin St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Charlotte | Fox Projection Room | 308 So. Church St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Chicago | RKO Projection Room | 1300 So. Wabash Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Cincinnati | RKO Theatre Proj. Rm. | 12 E. 6th St. | Mon. 8/16 | 8:15 P.M. | Mon. 8/16 | 10:15 P.M. | Tues. 8/17 | 8:15 P.M. | Tues. 8/17 | 10:15 P.M. | Wed. 8/18 | 8:15 P.M. |
| Cleveland | Fox Projection Room | 2219 Payne Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Dallas | Fox Projection Room | 1801 Wood St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Denver | Paramount Projection Rm. | 2100 Stout St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Des Moines | Fox Projection Room | 1300 High St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Detroit | Blumenthal Projection Rm. | 2310 Cass Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Indianapolis | Fox Projection Room | 326 No. Illinois Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Kansas City | Paramount Proj. Rm. | 1800 Wyandote | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Los Angeles | RKO Projection Room | 1980 So. Vermont Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Memphis | Fox Projection Rm. | 151 Vance Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Milwaukee | Warner Proj. Rm. | 212 W. Wisconsin Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Minneapolis | Fox Projection Room | 1015 Currie Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| New Haven | Fox Projection Room | 40 Whiting St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| New Orleans | Fox Projection Room | 200 So. Liberty St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| New York | RKO Projection Room | 630 Ninth Ave. | Mon. 8/16 | 2:30 & 4 P.M. | Mon. 8/16 | 11:00 A.M. | Tues. 8/17 | 11:00 A.M. & 2:30 P.M. | Tues. 8/17 | 10:00 A.M. | Wed. 8/18 | 11:00 A.M. & 2:30 P.M. |
| Oklahoma City | Fox Projection Room | 10 No. Lee St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Omaha | Fox Projection Room | 1502 Davenport St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Philadelphia | RKO Projection Room | 250 No. 13th St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Pittsburgh | RKO Projection Room | 1623 Blvd. of Allies | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Portland | Star Preview Room | 925 N. W. 19th St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| St. Louis | S'Renco Projection Rm. | 3143 Olive St. | Tues. 8/17 | 11:30 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:30 A.M. | Wed. 8/18 | 2:30 P.M. | Thur. 8/19 | 11:30 A.M. |
| Salt Lake City | Fox Projection Room | 216 E. 1st St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| San Francisco | RKO Projection Room | 251 Hyde St. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Seattle | Jewel Box Projection Rm. | 2318 2nd Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |
| Sioux Falls | Hollywood Theatre | 212 No. Philips Ave. | Mon. 8/16 | 10:00 A.M. | Mon. 8/16 | 11:30 A.M. | Tues. 8/17 | 10:00 A.M. | Tues. 8/17 | 11:30 A.M. | Wed. 8/18 | 11:00 A.M. |
| Washington | Fox Projection Rm. | 932 New Jersey Ave. | Mon. 8/16 | 11:00 A.M. | Mon. 8/16 | 2:30 P.M. | Tues. 8/17 | 11:00 A.M. | Tues. 8/17 | 2:30 P.M. | Wed. 8/18 | 11:00 A.M. |

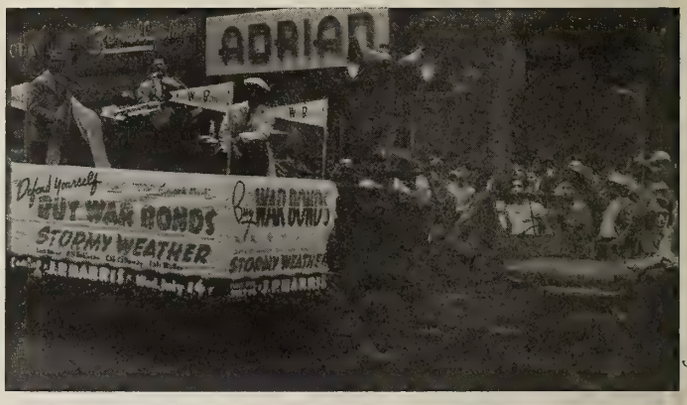



(Left) Jay Golden, RKO Palace, Rochester, features United Nation flags to stimulate sales for Shangri-La Drive. (Right) Lester Pollock uses similar theme at Loew's Rochester.






War activities aided by Sgt. E. D. Harris, former Round Tabler; June Davies, Carl Meeker, city manager, Glendale Fox houses in California, and Jeanette Briggs, local movie editor.




By tying in the War Bond Sales, Ken Hoel, Harris theatres, Pittsburgh, was able to sell the feature, "Stormy Weather," using an army jeep and trailer with colored orchestra. Assistant James Lindsay aided.



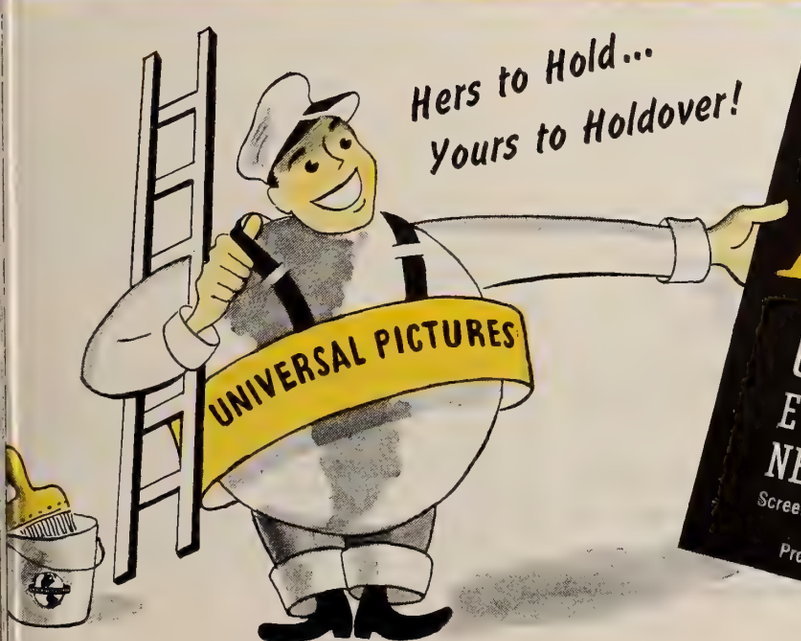

Boston Managers collaborated on the Shangri-La drive on the Commons. Shown are Mayor Tobin; Emil Groth, RKO Memorial; Ben Rosenberg, Metropolitan; a member of the Waves.




Century's Avalon theatre in Brooklyn, N. Y., managed by Walter Kenney, permitted patrons to punch the Fuehrer's Face if they purchased War Stamps and Bonds.

# "HERS TO HOLD" BUSINESS WAY ABOVE ANY OTHER DEANNA DURBIN PICTURE!






DEANNA DURBIN
JOSEPH COTTEN
in
Hers to Hold
with
CHARLES WINNINGER
EVELYN ANKERS
GUS SCHILLING
NELLA WALKER
LUDWIG STOSSEL
Screen Play by Lewis R. Foster . Based on a story by John D. Klorer
Directed by Frank Ryan
Produced by Felix Jackson . Associate Producer, Frank Shaw

ELL WAR STAMPS EVERY DAY IN THE "SHANGRI-LA" JULY DRIVE

# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**THE CONSTANT NYMPH (Warner Bros.):** Boyer is naturally the approach to all women. In his characterization of Lewis Dodd from the novel by Margaret Kennedy and Basil Dean, he will be extra attractive to the girls. The feminine stars and particularly Alexis Smith are the big inducements for the men. The ads play up the unusual love story and revamped to meet individual tastes will be effective. There is a special set of mats which some newspapers will go for on a six-day story-in-picture promotion. Bookstore and florist tieups are appropriate. There is a ten-photo mat showing Boyer kissing Alexis which can be utilized as an excellent accordion throwaway. Contests are suggested by searching for a local "Constant Nymph" representing either competition between factories or as a community stunt. The local newspaper may go along on this. Accessories are attractive and suitable for lobby and marquee displays. Warners have also substituted a novel bus-car card in place of the jumbo size window cards usually available. For some reason the distributor has neglected to stress the fine musical background of the picture and showmen may use this as a means of attracting music lovers to the box office.

**HEAVEN CAN WAIT (Twentieth Century-Fox):** A real good title, Ernst Lubitsch at his best, an excellent cast and a spicy story with smart, breezy comedy blending into a sentimental finale are the ingredients of a good campaign. The title alone has tremendous exploitation possibilities and can readly be adapted to publicity breaks, window and co-op ads of every description, teaser ads and outside ballyhoos or floats. We like particularly the thought of a Devil predominating over the Axis partners labeled "Heaven Can Wait," etc. For displays there are the keyhole or peek-box ideas, and lithos are excellent for cut-outs. A large part of the story takes place during the "Gay Nineties," and showmen can revive numerous stunts along this pattern. Promotions may also be worked out along "birthday" lines, as many incidents in the story plot revolve around this theme. Lubitsch fans will be delighted with his latest effort, which fact can be stressed in display ads and stories. The distributor has discarded the ads which were first intended for use and supplemented a complete new set based on the comedy and spicy nature of the vehicle. The distributor also suggests the use of "Angel" gags and review contests.

## Magazine Sniping Helps Exploit "Wings Up"

In connection with the opening of "Wings Up" at the Poli theatre in Norwich, Conn., Gertrude L. Tracy tied in with a local publisher's agent for the sniping of 150 copies of the July issue of *Stardom*. Window and counter displays were landed in three locations and the news trucks were appropriately bannered. In addition copies of the July *Modern Screen* magazines were also sniped. Stories and art were landed on Gable in the local newspapers. A 40 x 60 display was planted in the lobby one week in advance of the opening.

## Kleper's Street Ballyhoo

A street stopper for his date on "They Came to Blow Up America" was used by Sid Kleper at the Poli, in New Haven, Conn. Two lads carried a giant compo board sky-rocket about town appropriately lettered. It was carried about town on the main streets by two alleged undercover men, dressed in long capes and slouch hats.

## Conner Aids W.A.C.

Co-operating in a local drive to recruit members for the W. A. C. in Madison, Wisconsin, M. Connor, of the Capital there erected a booth in the lobby and surrounded it with displays on coming hits.


# "BLIND DATE"

**This radio program, so successfully sponsored by Maxwell House Coffee, is the exclusive property of Mr. Joe Floyd of Sioux Falls, S. D.**

**All inquiries regarding same should be addressed to his representative, Tom Wallace Radio Productions, 605 N. Michigan Avenue, Chicago, Illinois.**


## Identification Contest Opens "Crash Dive"

To launch his date on "Crash Dive" at the Keith theatre in Syracuse, N. Y., Jack Flex staged a ship identification contest, which featured silhouette sketches of various types of ships used by the U. S. Navy. Contestants were asked to identify the ships pictured and to write a brief story on the duties each type of ship performs. War Bonds and Stamps were used as the main prizes. Another contest was run in which entrants were required to build miniature submarine models, all entries were on display in the lobby during the week of the engagement. War Bonds were given here, too, as prizes with Naval officers acting as judges.

A Navy recruiting station was set up in the lobby in advance and during the run of the picture, with the personnel of the local recruiting station in constant attendance. A display was borrowed from the Sampson Naval Base and a special 40 by 60 board used with newspaper tearsheets containing stories on the late Commander Howard Gilmore, who ordered his submarine to dive even though he lay wounded on the ship deck. A dummy torpedo was made by Flex' stage crew, appropriately lettered with picture title and hung from the marquee.

A War Bond Booth was erected for the sidewalk in front of the theatre, urging citizens to purchase bonds to supply ships and armament and the local sea Scouts paraded with banners.

## Warplant Employees See "Bataan" Opening

During the showing of "Bataan" at Loew's Broad, in Columbus, Ohio, Hubert N. Scott arranged with the publicity manager of the Curtiss-Wright warplant there to have as many of their employees see the picture as possible. So impressed was the manager with the picture, that he was eager to have the workers witness the film and each was admitted to the theatre merely on presentation of their badges. Curtiss paid for each admission and more than 1,200 workers took advantage of the arrangement.

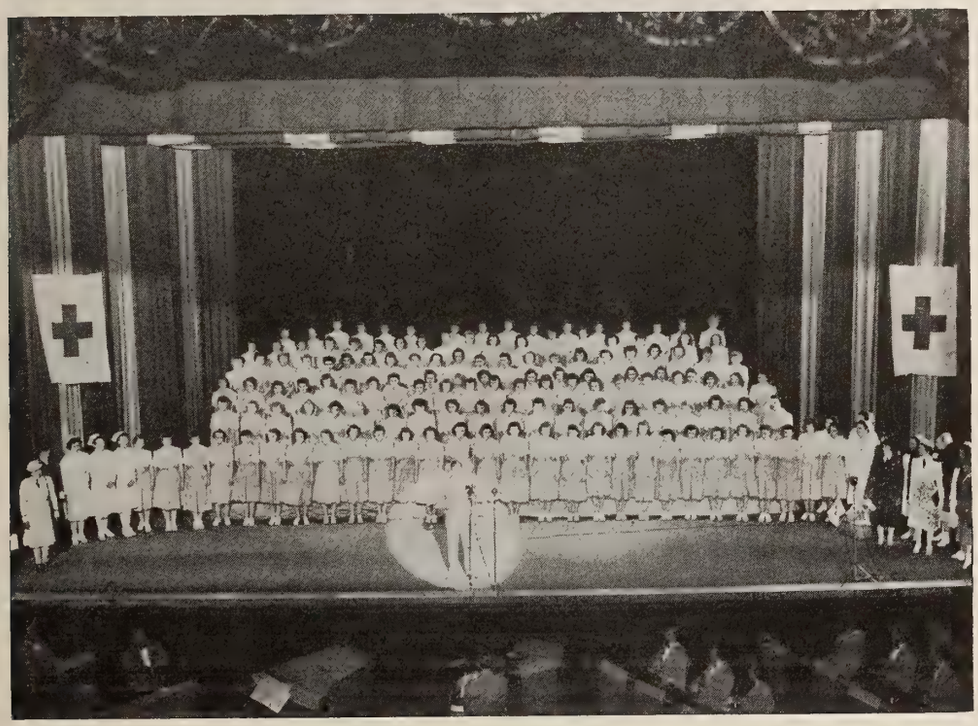
## Rennie Lands Co-op Page On "Human Comedy"

Orville Rennie at the Paramount theatre, in Cedar Rapids, Ia., recently landed a full cooperative ad page in a "hard-to-crack" daily. A ribbon head across the top read "What the Macauleys Would Do If They Lived in Cedar Rapids." Each merchant's ad carried a thumb nail cut of one of the characters in the picture with appropriate tiein copy. Four merchants' ads were featured and the center of the page was devoted entirely to the theatre ad, which included a rave review on the preview of the picture.

## Paper "Bombs" Drop from Sky

As part of the campaign for "Bombardier" at Warners' Stanton theatre, Philadelphia, Irving Blumberg, circuit publicity director, had 50,000 paper "bombs" dropped by six planes flying over the city. The "bombs" carried copy seeking enlistments for aviation cadet training, while the reverse side plugged the showing of the picture at the Stanton.

# *Red Cross Graduation Staged By Taylor at Buffalo*



*One hundred and seventy-five Nurses' Aides were graduated by the American Red Cross on the theatre stage at Shea's Buffalo, Buffalo, N. Y. Charles B. Taylor, director of advertising and publicity, was responsible for the arrangements.*

One of the best wartime good-will stunts ever staged in Buffalo was the graduation of 175 Red Cross Nurses' Aides from the stage of Shea's, Buffalo. Arrangements for the event were made by Charles B. Taylor, director of advertising and publicity for the Shea theatres and it brought the ace Shea house an avalanche of word-of-mouth praise for lending its facilities for such a splendid cause.

The newspapers gave the event much publicity, running art before and after the graduation, as well as the list of the names of the graduates. The stage at the Buffalo was specially decorated for the occasion, with Red Cross and American flags predominating.

Preston B. Porter, vice-chairman of the Buffalo chapter of the American Red Cross, gave the principal speech; Mrs. John D. Taylor, chairman of the Committee for Civilian Mobilization, gave the oath, and Mrs. Glenny "capped" the nurses and appealed for more Buffalo women to take the training.

A special orchestra was engaged by Shea's Buffalo to play the incidental music and lead the audience in the singing of The Star Spangled Banner at the close.

Following the ceremonies, Mr. Taylor received the following letter from Miss Merwin, director of public information for the Buffalo chapter:

"I want to extend again my personal thanks for all your assistance in making our Nurses' Aides graduation such a wonderful success.

"All day today we have been deluged with calls, messages and comments of praise and interest in the corps. The stage ceremonies certainly were well received by the public, and we at the chapter are most grateful to all those at Shea's Buffalo who worked with us and for the opportunity of presenting this activity in such a prominent auditorium."

Because of the success of the theatre graduation idea, it is planned to stage another similar event at an early date, at which time several hundred more Nurses' Aides will be graduated.

This is a promotion that can easily be worked in any community with the resulting publicity and goodwill that can accrue therefrom.

## Poppay Uses Scroll

Sydney J. Poppay started off his War Bond Campaign by inviting patrons of the Majestic and Strand theatres in Gettysburg, Pa., to "Send Your Name to War." Each person who purchased stamps or bonds at the theatre booth were privileged to sign the scroll.

## Twedt's Teaser Calendar

As a teaser ahead of "Moon Is Down" at the Lido theatre, in Manly, Ia., H. S. Twedt on the correspondence side of his monthly calendar carried five lines of copy at the top printed in Norwegian. So curious were the recipients of the calendar, that Twedt reports plenty of telephone calls.

## Gala Parade Heralds "Stage Canteen" in Baltimore

Gertrude Bunchez, publicity head of Loew's Century, in Baltimore, arranged a parade for the opening night of "Stage Door Canteen." Participating was a 38-piece band, the local 40-8 American Legion Post and a Victoria horse and buggy which attracted so much attention that a police detail was necessary to control the crowd.

The Legion post formally adopted the picture as its own, with resultant news stories and photos in the local papers. Extra publicity resulted from a five-day contest in the *News Post,* a front cover photo tie-in with a weekly magazine, a canteen which was sponsored by the theatre at one of Baltimore's busiest corners, and for which all drinks and edibles were promoted.

The radio contributed two five-minute transcriptions on opening day, five daily announcements over a six-day period, and two local programs of fifteen minute periods, interviewed soldiers and sailors in conjunction with the picture with frequent plugs for the theatre and playdates.

All leading downtown stores used displays, and cards were located in hotels and apartment houses.

## Pisapia Fills Theatre With CDVO Benefit

James Pisapia, manager of the Harbor theatre in Brooklyn, N. Y., recently ran a Benefit Show in conjunction with the local Civilian Defense Volunteer Organization that not only resulted in a capacity house but also was the source of creating tremendous good-will in the entire Shore Road section where the theatre is located.

Tickets were sold by the Defense organization, which derived a split of the proceeds. A special program was arranged which included a pageant of civilian defense, popular radio and operatic stars and selections by the Armo Corp. Band. Clark Gable was presented in the screen subject titled "Wings Up." The regular two features rounded out the performance. American Legion Posts and a number of civic and business groups participated.

In addition to the usual channels of advertising, Jim had the co-operation of all local merchants and used cards in every store. 6,000 special 9 x 12 heralds were distributed house to house. The local newspapers helped publicize the event with stories and photos.

## Sherred's Faint Check

Still effective is the "faint check" gag, which was recently employed by Carl B. Sherred at the Manos theatre, in Ellwood City, Pa., for "I Walked With a Zombie." Copy on the hard ticket read: "This return check will entitle you to resume where you left off if you've fainted while viewing," etc., etc.

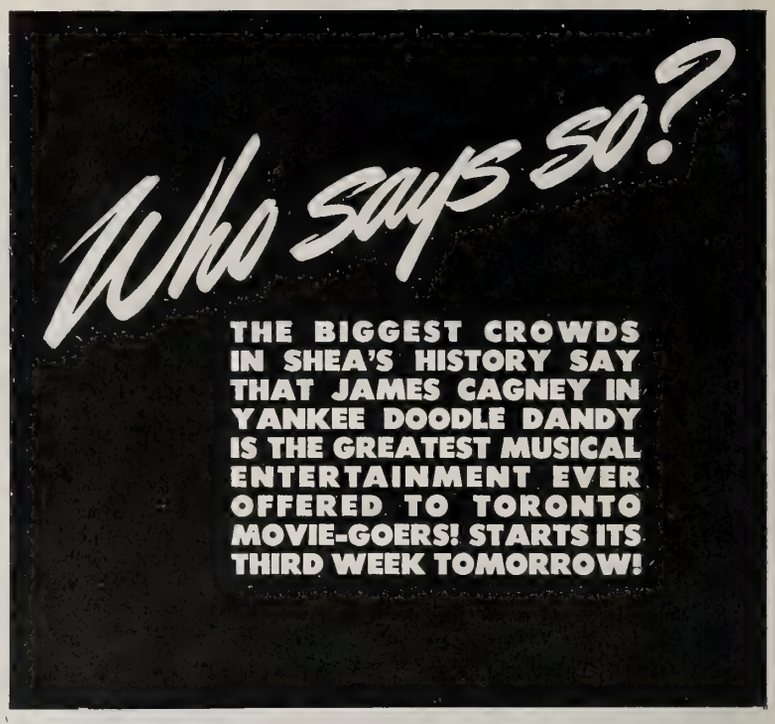
SPECIAL TRAILERS
WHEN YOU WANT THEM!
SAME DAY SERVICE
We Know How Important It Is To Give You Prompt Service So We Never Disappoint...Try Us
FILMACK TRAILER CO.
1327 So. Wabash Ave., Chicago

# VARIETY AND REVERSE ADS




The effectiveness of this ad is its simplicity and profuse use of white space. It appeared in the N. Y. dailies.

Here is an effective and eye-arresting idea that can be utilized for any attraction. Exceptionally good for teasers or personal messages. Originated from James R. Nairn, ad director for Famous Players Canadian.







Illustrating again effective use of reverse backgrounds is this hold-over from Robert Paskow, Warner ad head, in Newark, N. J.




The Fulton theatre, Pittsburgh, Pa., tied the headlines into a recent ad by this effective method. John Walsh, manager, was responsible.

# PERSONALS ON SHOWMEN

## CONGRATULATIONS

**August 2nd**
William G. Serrao
Gustav Schulmann
Barney Wiselman
William Kassul
Jack Foster
Ralph Armstrong

**3rd**
E. R. Logan
Edward E. O'Donnell
Foreman Rogers
Arthur C. Stock
James B. Mason
Ralph C. Yale
E. D. Dorrel
Albert T. Johnson
Paul Barker

**4th**
W. E. Adams
James Gamble
Ben Jacobson
Frank J. Orlando
Howard Swift
John T. Floore
D. M. Dillenbeck
Nathan Wise
Morton Cole
Steve Cokins
Anna J. McKelvey
James Gamble

**5th**
Steven M. Farrar

**August 5th**
Jean La Roe
Charles R. Burch

**6th**
Herman Weinberg
Francis Schlax
Arthur D. Rabe
George V. Sweeney
Harry W. Blackstone
Leonard A. Klafta
Frank McMullen

**7th**
Barney Gurnette
Norman H. Bailey
W. A. Heston
Felton G. Mills
Nick Karl
Albert Sunderland
Bennie Henning
Lloyd H. Rollins
John W. Tripp
Dale Medhurst
Mike Kirkhart
Arthur Egberts
Marville McAlexander
Martin J. Shearn
John N. Fendley

**8th**
M. A. Ellsworth
David Sidman
Harry Kreigsman
Richard Miller

KENNETH THOMAS, who recently received a medical discharge after eleven months in service in European waters with the U. S. Coast Guard, has been made assistant manager of Warner's Orpheum, in Hammond, Ind. He was formerly employed by Warners' at the Paramount theatre, in Hammond.

GORDON PYLE has been named assistant manager of the Parker Broadway theatre in Portland, Ore.

PAUL WESTLAND and WALTER ROE have taken over the Broadway theatre, Bellingham, Wash., from Paul Aust and will operate it in conjunction with the Mt. Baker and American theatres.

S. SILVERSTEIN, assistant manager of the Garden theatre, in Philadelphia, was promoted to manager of the Forepaughs theatre in that city.

## JUNIOR SHOWMEN

*DAVID LOUIS, on July 15th, to Mr. and Mrs. Carlo Vannicola. Dad is ad head for RKO theatres, in Boston.*

*PAULINE ANN, to Mr. and Mrs. Robert G. Wilson. Bob manages the Fox Intermountain theatres, at Delta, Colo.*

A. D. GILMORE has been appointed manager of the Lyric theatre, in Boonville, Mo., succeeding Ralph Wallace, who has been inducted into the Army. Other Fox Midwest theatre changes include: James C. Martin going from the Electric, in Springfield, Mo., to the Auditorium, in Marshall, Mo., succeeding Joe Ruddick, who goes into the Army. Dick Wright moves from the Landers to the Electric and James Millspaugh has been promoted from assistant manager to manager of the Landers. Ray McLain, city manager of Fox Midwest at Coffeyville, Mo., has been transferred to Joplin, Mo., as city manager, succeeding Harley Fryer, resigned. H. D. Carroll, city manager at Atchison, Kans., succeeds McLain at Coffeyville; Dale Thornhill goes from Iola, Kans., to Atchison, and Woody Hilsabeck goes from the People's, in Chanute, Kans., to Iola; Charles Mohler, manager of the Orpheum at Joplin, is transferred to the managership of the People's.

TOM GRANT, manager of the Lake Theatre, Chicago, and Dave Gold, manager of the Mode, there, were inducted into the Army recently.

BEULAH GREEN has been named manager of the Interstate Empire theatre, in San Antonio.

HENRY PLUDE, manager of the State theatre, Cedar Rapids, Ia., has gone to Rock Island, Ill., to manage the Fort. He is succeeded by Joe Garman.

JACK KOSHAREK, assistant manager of the Colonial theatre, in Allentown, Pa., has been promoted to manager of Comeford's State theatre, with Walter Ernst replacing him as assistant. Milan Todorov, leaving the State, has been named manager of the Transit theatre, as well as advertising and promotion manager of the Towne theatre.

STANLEY SLEVIN was named assistant manager of Warner's first-run Earle theatre, in Philadelphia, succeeding William Kanefsky, who left to join the Army.

## EXPLOITATION TIEUP DATES

**September 1st**
1st Air Express Service Opened Under Auspices of American Express Co.—1927
Second World War Began—1939

**2nd**
U. S. Treasury Dept. Established—1789

**4th**
Hendrick Hudson Sailed Up Hudson—1609

**9th**
California Admitted to Union—1850
Colorado Admitted to Union—1850

**10th**
Perry's Victory on Lake Erie—1813

**13th**
Star Spangled Banner Written—1814

**17th**
Constitution Day (Const. of U. S. Adapted—1787)

**22nd**
Nathan Hale Executed—1776
Emancipation Proc. Issued by Lincoln—1862

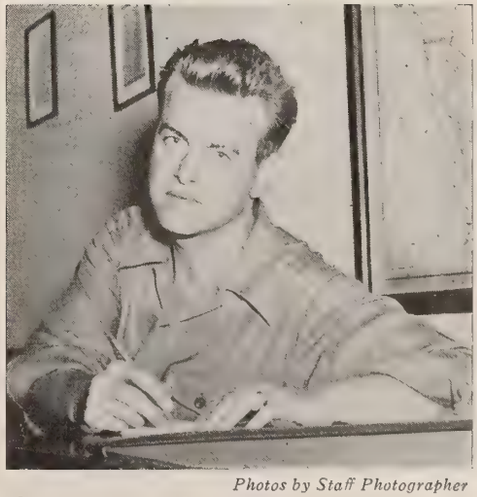
**26th**
Pacific Ocean Discovered by Balboa—1513

JACK GOLDMAN, manager of Warners' Keith, in Philadelphia until it was taken over by William Goldman circuit, has been named manager of Warners' Victoria. Stanley Slevin has been promoted to assistant manager of the Earle, succeeding William Kanefsky, who left to join the Army. Edward Rosen was transferred to the Diamond to take the place of Walter Patomkin, who resigned to enter war plant work.

WAYNE SWEENEY, for the past eight years general manager of the LaPorte Theatre Corp., in La Porte, Ind., has resigned to accept a position as manager of the Town theatre, in downtown Omaha, for the R. D. Goldberg Theatre Corp.

MARTIN WURTZBURG, formerly with the Five Boro Theatres, Bronx, is now managing the Allerton theatre there.





*Photos by Staff Photographer*

*VACATIONISTS. Manuel Argyres, Paradise theatre, West Allis, Wis., and Sidney Turer, booker for Columbia Pictures, in Kansas City, Mo., visit the Round Table.*

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.

## NEW EQUIPMENT

SUPER QUALITY 868 PHOTOCELLS, $4.95; Bausch-Lomb 6" Series II lenses, $29.50; 1000 watt stereopticons, $35; 500 watt baby spots, $9.75; Superior Atlas 1942 projector mechanisms, $595; Presto automatic changeovers, pair, $55.75; 16mm. 1600' reels, $2.55. Late Summer Bargain Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

UNDERWRITERS APPROVED QUART FIRE extinguishers, $11.25; automatic enclosed rewinders, less motor, $59.50; Trubluelite shutters, Simplex front, rear or Powers, each $4.95; ticket boxes 40" high with sliding door and hopper, less glass, $12.95. Ask for Rem-7 Late Summer Jubliee Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

## HELP WANTED

WANTED EXPERIENCED PROJECTIONIST TO act as assistance to chief projectionist. Must be sober and reliable. Capable handling advertising matter. Draft exempt and capable becoming chief projectionist. Non-union, small town, independent theatre. Advise salary expected and when can report first letter. BOX 1653, MOTION PICTURE HERALD.

TODAY WE ARE TRAINING SOME MEN TO sell theatre equipment in the post-war period. We will add to this group a few projectionists who aren't afraid to work in a defense factory for good wages while learning sales work. Apply to BOX 1661, MOTION PICTURE HERALD.

## THEATRES

FOR SALE $6,000 THEATRE IN SMALL NORTHern New Mexico town. Completely isolated district but adjoining farms and ranching district to draw from. Operating now only four days per week. Building leased, equipment fair. Shortage of help keeps it from operating full time. Owner lives in another state and can't look after it. BOX 1660, MOTION PICTURE HERALD.

THEATRES WANTED — WE WANT TO BUY several theatres. Will consider purchasing leaseholds if real estate is not for sale. Will also consider purchasing fifty percent interest in existing business and partner can continue in the operation. We want sound investments so will consider all reasonable propositions. Submit details care of BOX 1662, MOTION PICTURE HERALD.

## USED EQUIPMENT

1/3 TON REFRIGERATING 110-V d. c. ROOM cooler, $37.50; three unit Simplex ticket machine, $345; air washer spray nozzles, $1.25; soda-acid, Foamite 2½ gallon fire extinguishers, $20; thousand watt spotlights on stands, $29.50; dimmers from $9.95; rebuilt Imperial vacuum cleaner, $14.95. Late Summer Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUY CHAIR PARTS NOW. CUSHION BACKS, irons, etc. Large variety in stock. ALLIED SEATING CO., INC., 36 West 13th St., New York City.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## POSITIONS WANTED

EXPERIENCED PROJECTIONIST WITH 14 years' experience. Over draft age, prefer South West. Can furnish best references. BOX 1664, MOTION PICTURE HERALD.

OPERATOR, 11 YEARS' EXPERIENCE, DRAFT exempt. HAYWOOD SAUNDERS, Box 100, Canton, N. C.

MANAGER—10 YEARS' EXPERIENCE IN THEatre operation, booking, buying and exploitation. Must have $75 per week. Best of references. The bigger the job the better. Draft status 4F. Desires change from present circuit. BOX 1663, MOTION PICTURE HERALD.

## WANTED TO BUY

TICKET REGISTERS AND CHANGE MACHINES —all models. Give details. BOX 1644, MOTION PICTURE HERALD.

ANYTHING IN 16MM. OR 35MM. SOUND PROjectors, rectifiers, generators, sound equipment. BOX 1654, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

## BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

# OBITUARIES

## Harry Ryan, Projectionist, Dies in Milwaukee

Harry Ryan, chief projectionist for the Chicago-Wisconsin zone of Warner Brothers theatres, died July 23rd at St. Mary's Hospital in Milwaukee. His death followed a week's illness caused by a heart attack.

Mr. Ryan was regarded as an expert on booth installations and repairs and had been with the circuit for about 15 years.

He is survived by a widow, Eva, and a son Donald who is in an officers training camp. Burial was held Tuesday of this week at the Holy Sepulchre Cemetery.

## William F. Hornung

William F. Hornung, oldest employee of Bausch & Lomb of Rochester, N. Y., in years of service, died in his sleep on July 19th. Had he lived, he would have completed 63 years of service this October. He was active up to the day of his death centering, cementing and truing photographic lenses, at which work he was regarded as one of the top experts in the United States. Two daughters, one son and two grandchildren survive Mr. Hornung.

## Ira G. Becksted

Ira G. Becksted, for 25 years projectionist at the Jennings theatre in Cleveland, one of the founders of the Film Workers Union, forerunner of Local 160, IATSE, and a member of the AFL's American Society of Cinematographical Engineers, died July 19th in Cleveland after a long illness and was buried July 21st. He is survived by a wife and son.

## James Hope

James Hope, who would have been 100 years old August 21st had he lived, died after a week's illness in his home at Hitchin, Hertfordshire, England. Mr. Hope was the grandfather of Bob Hope, film comedian, and recently entertained his grandson who is in England performing for American troops.

## Fay Courteney

Miss Fay Courteney, who appeared in silent pictures and long was a leading lady of the stage and stock companies in Cleveland, Columbus, Detroit and Rochester, N. Y., and Toronto, died last Sunday of a cerebral hemorrhage at her home in New York.

## Six New Pictures Are Classified by Legion

The National Legion of Decency this week released its ratings for six recently released films. One, "Hi Diddle Diddle," a United Artists' release, was placed in Class B, "Objectionable in Part."

Described as Unobjectionable for General Patronage and placed in Class A I, were: "Falcon in Danger," "Trail of Terror," "Victory Through Air Power." Classed as Unobjectionable for Adults in Class A 2, were: "Heaven Can Wait" and "Submarine Base."

Regarding "Heaven Can Wait," the Legion said: "The film contains visualization of what are presented in the story as incidents of the future life." The picture "Hi Diddle Diddle" was believed by the Legion to contain "suggestive dialogue; dishonesty glamorized."

## Navy Show in Chicago

The Chicago Stadium on Friday was to be the scene of the Great Lakes Naval Training show, "Meet Your Navy." Proceeds were to be turned over to the Chicago Service Men's Center. The program was under the supervision of Frank Smith, manager of the RKO Palace in Chicago, and Al Boyd, WLS program director.

# PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

ADVANCE SYNOPSES

THE RELEASE CHART

## This Is the Army

***(Warner Brothers)***

### Military Musical

Showmen can wave the flag for this one, blow exploitation bugles to the echo and parade in full dress the news that a great picture, produced, distributed and exhibited for a great cause, has come to town. The picture constructed by Warners from the Irving Berlin stage show, which it contains virtually intact, is a rich and potent entertainment, stimulating as a military band and twenty times as colorful. It's a cinch to better the anticipated two million dollars for the Army and Navy Relief.

For purposes of the screen, producers Jack Warner and Hal Wallis devised a preliminary section showing the production of Berlin's "Yip, Yip Yaphank" in 1917, establishing as principals in this section the characters whose sons are seen in the 1943 production of "This Is the Army." Under this arrangement, Casey Robinson and Captain Claude Binyon, who wrote the script, managed a personal story, running alongside the musical show, which provides emotional stimulation of the personal kind. The Hollywood professionals carry this thread of story, some participating also in the musical show, while soldier players duplicate their stage performances with only such variations as the screen needs require.

Nineteen Berlin songs are used in the picture, ranging from his personally sung "Oh, How I Hate to Get Up in the Morning" to "This Is the Army, Mr. Jones." All are used as production numbers, staged on a vast scale and with full benefit of Technicolor. All the camera tricks in the Warner bag are brought into use on these numbers, and Director Michael Curtiz maintains a fast tempo from start to finish which prospers the few sentimental interludes interspersed.

After a sprawling start in which story lines are established, the film snaps into a straight line when Kate Smith takes to the microphone to sing "God Bless America" in a manner to lift any audience to its feet. An early standout is a reproduction of a 1917 Follies, the only number in which the chorus girls are really girls, and the hottest section in the picture is "What the Well-Dressed Man in Harlem Will Wear," performed by Negro soldiers with Joe Louis punching a bag in beat with the rhythm.

A catalogue of the hits and the bits that stay in mind when the picture has been experienced is an item to tax even the compiler of the printed list of credits. No need to catalogue them, though, for the customers who will come expecting to see the stage production which has made Army history will find all that and much, much more. "This Is The Picture, Exhibitor."

*Seen at a Los Angeles preview showing.*
*Reviewer's Rating: Excellent.*—WILLIAM L. WEAVER.

Release date, August 14, 1943. Running time, 114 min. PCA No. 9357. General audience classification.

Jerry Jones.....George Murphy
Eileen Dibble.....Joan Leslie
Maxie Twardofsky.....George Tobias
Sgt. McGhee.....Alan Hale
Charles Butterworth, Dolores Costello, Irving Berlin, Una Merkel, Stanley Ridges, Rosemary De Camp, Ruth Donnelly, Dorothy Peterson, Frances Langford, Gertrude Niesen, Kate Smith, Ilka Gruning, Lieutenant Ronald Reagan, Sergeants Joe Louis, Tom D'Andre, Julie Oshins, Robert Shanley, Philip Truex, Alan Anderson, Ezra Stone, James Burrell, Ross Elliott, John Mendes, Alan Manson, Earl Oxford, Corporals Herbert Anderson, Ralph Magelssen, James MacColl, Tileston Perry, Larry Weeks and Private Joe Cook, Jr.

## I Dood It

***(MGM)***

### Skelton Starts Here

If you've thought Red Skelton was a pretty good comedian, even an extra good comedian, or the tip-top comedian of his generation, forget it—because you haven't seen Comedian Skelton until you've seen "I Dood It." What he's done before's been no more than random rehearsal for what he does here. Give him plenty of playing time, plenty of challenge in the billing, then batten down the benches, so the customers can't wrench them loose in their excitement, and let him prove it to their satisfaction and yours.

You know well enough that Skelton's a funny man on the air.

You know he's been funny enough in his "Whistling" series of pictures, at least, using words, movement and mugging to get his effects.

But you haven't had a chance to know that he's no less than sensational, and not to be compared with anybody in pictures, in straight stretches of pantomime without a word spoken for minutes on end. He's got two such stretches in "I Dood It," one performed *en solo* and the other with a silently sleeping beauty, which top anything of the kind ever seen in pictures, talking or silent, specifically including the now classic Chaplin ballet-of-the-buns in "The Gold Rush."

This Skelton excursion into pantomime expands the comedian's scope, takes in areas untouched by his competitors in the field of humor, brings to audiences a variety of entertainment never plentiful and totally lacking in recent years. These stretches of the picture threw the preview audience into gales of laughter which, it is to be noted with profit by producers and by other actors, are not required to be abated or stifled lest dialogue be missed. This is new and potent screen medicine.

But the Skelton pantomime is not the whole of "I Dood It," not by any—which is to say many—means.

Opposite Skelton in the billing and the story is Eleanor Powell, dancing her head off in a series of production numbers, acting over her previous best as the actress he's in love with, and—in the first of the Skelton pantomimes——turning in a mute and limp portrayal of a sleeping bride which calls for more trouping than most stars pack into a career.

Alongside these are Jimmy Dorsey and his orchestra, dishing up music the way the youngsters like it, and Bob Eberly, singing the songs the kids like the way they like them sung.

Set into the picture, without disturbing the course of the narrative and considerably profiting the enterprise, are Hazel Scott, who does with a piano all the things there are to do and some that approach the impossible, and Lena Horne, leading a Negro chorus in a massive production number.

There are, also, doing various chores well, Richard Ainley, Patricia Dane, Sam Levene and Thurston Hall, principal participants in the story whipped up by Sig Herzig and Fred Saidy for the purposes of narrative.

Music numbers are from six sources, ranging from Count Basie to Cole Porter.

Production by Jack Cummings and direction by Vincente Minnelli are to be remembered hereafter as the works of the gentlemen who gave Skelton's talent room in which to thrive.

*Previewed at the Village theatre, Westwood, Cal., on a Friday night and to a partially collegiate audience which screamed its delight. Reviewer's Rating, Excellent.*—W. R. W.

Release date, not set. Running time, 103 min. PCA No. 9171. General audience classification.

Joe Reynolds.....Red Skelton
Constance Shaw.....Eleanor Powell
Richard Ainley, Patricia Dane, Sam Levene, Thurston Hall, Lena Horne, Hazel Scott, John Hodiak, Butterfly McQueen, Marjorie Gateson, Andrew Tombes, Morris Ankrum, Charles Judels.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## Watch on the Rhine

*(Warner Bros.)*

Portrait of an Anti-Fascist

Packed with the power of strong, simple words firmly spoken in the telling of a straight story revealing the stout heart of a man who sacrifices self and family in the urgency of his impulse to fight Fascism to the death, this filming of the Lillian Hellman stage success of the same name commands its own place of prominence among the great screen attractions of its time.

It is a picture that will be heard about, customer to customer, as it runs, possibly also a picture to be heard from, as was "Mission to Moscow," and it is, apart from these matters, a fine telling of a story of plain family solidarity and just what that amounts to in the pinches.

The top name to bill the picture with is Bette Davis, and the top thing to say about her performance in the picture is that she subordinates it completely to the role of the man of courage who is the key character. This man is portrayed by Paul Lukas, who portrayed him also in the Broadway run of the play, and the Lukas performance rates with the all-time bests of screen or stage.

Lukas enacts an anti-Fascist native of Germany, who brings to America at the start of the picture his American wife of 17 years and their three children, arriving at the Washington home of her mother, widow of a Supreme Court Justice, who has not known of the dangers and privations to which her daughter has been exposed in the seven years (1933-1940) of her husband's activity in opposition to the violent Nazis.

When the daughter, explaining her husband's occupation, says, "Kurt is an anti-Fascist," the mother replies, "We are all anti-Fascists," to which the daughter answers, "But Kurt is the kind of anti-Fascist who does something about it." This exchange of speeches keynotes the picture.

What the anti-Fascist has done about Fascism in the past, rising to rank of second in command of the anti-Hitler forces in Germany, includes deeds of violence which have left him scarred of face, gnarled of hand, but undiminished of purpose.

What he does about Fascism while in Washington requires the killing of a Roumanian renegade, house guest of his wife's mother, who has discovered his identity, has blackmailed the family under threat to expose it and who, he knows, will reveal it to the Nazi agents in Washington in exchange for a visa enabling him to return to Europe.

The final thing he does about Fascism is to leave his family and return to Germany to attempt release from Nazi custody of the anti-Fascist leader, his associate in their work against the Hitler regime, whom he learns is being tortured.

The picture is primarily a portrait of a practicing anti-Fascist. It is secondarily, in the rounding out and filling in of that portrait, a series of portraits of Fascists, German, American and others, and a sounding of the situation that prevailed in Germany and here in the year 1940.

Performances in support of the anti-Fascist and his wife are etchings memorable in their own right. Lucile Watson's portrayal of the mother is a fine depiction of the type, and George Couloris' enactment of the unprincipled Roumanian is a study in the despicable. Others are in balance.

Hal B. Wallis produced the picture with utmost regard for retention of all that was powerful and important in the stage play, and Herman Shumlin's direction keeps the procedure crystal clear.

There is little humor in the picture, but that little is superb.

There is much of solid drama in it, much food for thought and study, much of realism fraught with meaning for all the people now aligned alongside the anti-Fascist in the film in a fight to end the Fascist peril.

*Previewed at studio. Reviewer's Rating, Excellent.*—W. R. W.

Release date, not set. Running time, 114 min. PCA No. 8687. General audience classification.

Kurt Miller ..... Paul Lukas
Sara Muller ..... Bette Davis
Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Henry Daniell, Donald Bucks, Eric Roberts, Janis Wilson, Kurt Katch.

***Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.***

## What's Buzzin' Cousin

*(Columbia)*

Musical Comedy

Mediocre plot development and undistinguished dance routines prevent this from being the madcap musical comedy which the title promises. There is little in the picture to draw the jitterbug addicts, but there are a number of tuneful songs, Eddie (Rochester) Anderson, Ann Miller's nimble tap-toes, and Freddy Martin and his orchestra to compensate for the lack of rug-cutting.

Needless to say, it's Rochester's picture. He and a pert young Negro actress, Theresa Harris, carry most of the comedy. Four of the 10 songs in the film have war motifs, but the best of the lot is "Short, Fat and 4-F," a ballad which Rochester puts across with his usual skill and ease. "Mr. President," "Three Little Mosquitoes," which calls upon Henry of Flit fame to smash Hitler, Mussolini and Hirohito; "Eighteen Seventy-Five," a finale designed to stimulate War Bond sales, and "Where Am I Without You," a romantic lyric, are other numbers worthy of note.

In the story, Freddy Martin, his orchestra and the soloist, John Hubbard, trailer-bound for New York from California, stop for gas at a mountain ghost-town. They put up at the town's only hotel, now deserted. Next morning, the owners of the place arrive. They are four charming young chorines who have put their life-savings into the hotel which was inherited by one of the girls, Ann Crawford, played by Ann Miller.

Hubbard falls in love with Ann, of course, and immediately schemes to make the hotel a paying proposition. He advertises the hostelry as a new night spot, lines up talent, and opens to a house distinguished by its lack of patrons. But Rochester comes to the rescue. He finds gold in the garden. The stampede is on. People flock into the town and the hotel does a capacity business. Then the hero discovers the gold is nothing more than an inlay which fell from one of Rochester's teeth.

But by that time, the four chorines have sold their property to a real estate speculator and come out of the deal with a handsome profit. There is the customary misunderstanding of this deal between the hero and heroine, but everything ends happily.

Jacob Fier produced the picture, which was directed by Charles Barton. Harry Sauber wrote the screenplay, based on a story by Aben Kandel. M. W. Stoloff was musical director.

*Seen at Loew's State, New York, at a morning show. Audience reaction was good. Reviewer's Rating: Fair.*—J. E. SAMUELSON.

Release date, July 8th, 1943. Running time, 75 min. PCA No. 8923. General audience classification.

Ann Crawford ..... Ann Miller
Rochester ..... Eddie Anderson
John Hubbard, Freddy Martin, Leslie Brooks, Jeff Donnell, Carol Hughes, Theresa Harris, Bradley Page.

## Salute to the Marines

*(MGM)*

Marine Corps Forever

This is another war story told in Technicolor with Wallace Beery cast in the role of a tough sergeant major of the Marines and brings to the screen a newcomer, Marilyn Maxwell, who reminds of Laura La Plante and Marilyn Miller. The story is set in the Philippines just before Pearl Harbor and marches on to the day the Japs blast the islands with overwhelming forces led by fifth columnists.

Beery as Sergt. Maj. William Bailey, is a typical Marine non-com with 30 years' service and resentful of being ordered to train men for the battle lines but never seeing active service himself. With Beery touches he plays the part to Beery perfection.

Bailey's wife, Jennie, is sold on brotherly love stuff by a clique in Balligan where Bailey is sent to train the natives. When he promises to retire and does she is happy but not for long as his love of children leads him to teach them war games and how to use their fists in self-defense.

The sneak attack of the Japs catches the village unawares on a Sunday morning, killing women and children indiscriminately and Mr. Caspar, a leader of the brotherly love sect, displays his Axis colors, as do the local Japs. Bailey takes over the defense of the town with his native irregulars sending the women and children across the bridge to safety and Helen's lover, a Marine flier, to bring Colonel Mason and his Marines to blow up the bridge.

He and his fighting Filipinos hold the Japs back long enough for the Marine regulars to blow up the bridge. Bailey finds his wife has elected to remain behind to care for the wounded and they meet death under a rain of Jap bombs in each other's arms. Helen becomes a Marine Auxiliary officer and receives the Congressional Medal of Honor, posthumously awarded Bailey, in a ceremony before the Marines at a base in America.

Beery's handling of the role leaves nothing to be desired while Fay Bainter as his wife, does an excellent acting job, and Miss Maxwell is lovely as Helen. The picture was expertly produced by John W. Considine, Jr., with S. Sylvan Simon doing a finished job of the direction.

The dialogue and story are both smooth. George Bruce did the screenplay from an adaptation by Wells Root of Robert D. Andrews' original. The color photography by Charles Schoenbaum and W. Howard Greene is excellent. Special effects by Arnold Gillespie and Warren Newcombe add materially.

*Previewed at Westwood Village theatre, where an audience sprinkled with the profession and trade press obviously enjoyed the picture. Reviewer's Rating: Good.*—JACK CARTWRIGHT.

Release date not set. Running time 102 mins. PCA No. 9148. General audience classification.

Sergt. Maj. William Bailey ..... Wallace Beery
Jennie Bailey ..... Fay Bainter
Colonel Mason ..... Ray Collins
"Flashy" Logaz ..... Keye Luke
Helen Bailey ..... Marilyn Maxwell
Reginald Owen, William Lundigan, Donald Curtis, Noah Beery, Sr., Dick Curtis, Russell Gleason, Rose Hobart.

## Murder on the Waterfront

*(Warner Bros.)*

48-Minute Feature

Possibly with a view to finding program room beside some of the more protracted features coming off the production line at this time, this little number has been foreshortened to 48 minutes. That is its claim to attention.

The picture opens in a Navy yard to which has come the inventor of a device to protect gun sights against temperatures, also a troupe of entertainers. The inventor is murdered and a member of the troupe is suspected, but

the investigation reveals an officer in the uniform of the U. S. Navy or Merchant Marine (the point is not made clear) as the traitorous killer. False clues, narrow escape, attempts at assassination and related materials are strung between establishment and solution of the mystery.

The picture differs from norm in two respects. One is its length. The other is its fixing of traitorous guilt upon a man in a uniformed service.

B. Reeves Eason directed.

*Previewed at the studio. Reviewer's Rating: Poor.*—W.R.W.

Release date, not set. Running time, 48 min. PCA No. 8956. General audience classification.

Joe Davis.....Warren Douglas
Gloria.....Joan Winfield
John Loder, Ruth Ford, Bill Crago, Bill Kennedy, William B. Davidson, Don Costello, James Flavin, Bill Edwards, Ross Ford, DeWolf Hopper, John Maxwell, Phil Van Zandt, Frank Mayo, Fred Kelsey.

# Young Ideas

## *(MGM)*

### Farce Comedy

Sophisticated farce, this is handled with such deftness and warmth that the popular chord is struck repeatedly. The story is a series of situations, arising out of the desire by writer Mary Astor's youngsters, Susan Peters and Elliott Reid, to rid their mother of an unwelcome marriage.

That marriage is to Herbert Marshall, chemistry professor. The youngsters, sophisticated, smart, and carefree, feel Marshall is stuffy, that he will end Miss Astor's writing career, and that life in the small college town will keep them away from New York forever. So they plant in Marshall's mind jealousy of his wife, fed by suspicions situations which they create. Marshall gets drunk, which almost ruins his reputation; and then he blows up, throwing out of his home his wife's teatime visitors, and her flippant agent, Allan Joslyn. This causes Miss Astor to leave. The youngsters are successful.

But they regret it. Susan has fallen in love with Richard Carlson, instructor. Her brother breaks that up, with the same methods. Susan feels what her mother feels, and both Susan and her brother realize that Marshall is not so bad.

Brother and sister proceed to the divorce court and interview the judge, who in turn reconciles Marshall and Miss Astor. The last scene is a chase, in which Marshall and Miss Astor give their children a hiding.

The picture's success is to a large extent based on convincing characterizations, especially by Reid and Miss Peters, as intolerant and clever adolescents; and from the situations and fast dialogue in the original screenplay by Ian McLellan Hunter and William Noble. Jules Dassin's direction keeps pace and comedy mood throughout. Robert Sisk was the producer.

*Seen in a New York projection room. Reviewer's Rating: Good.*—Floyd Elbert Stone.

Release date, September, 1943. Running time, 77 min. PCA No. 9205. General audience classification.

Susan Evans.....Susan Peters
Michael Kingsley.....Herbert Marshall
Jo Evans.....Mary Astor
Jeff Evans.....Elliott Reid
Richard Carlson, Allyn Joslyn, Dorothy Morris, Frances Rafferty, George Dolenz, Emory Parnell.

# Honeymoon Lodge

## *(Universal)*

### Minor Musical

Universal's succession of minor musicals that pay major dividends continues here, as Clifton Fadiman would say, "along its merry, unrehearsed way." That is to say, the picture, like Fadiman's Information Please radio program, bears no imprint of elaborate preparation or painstaking fabrication but throws its sparkles and its blank spaces at the audience in an informal way which, say the record books, has proved to be to the liking of the young people of whom so many are buying so many admission tickets this year.

For the young, of any age, the picture provides Ozzie Nelson and his orchestra; Harriet Hilliard in song with and without Nelson, also in a role; Veloz and Yolanda, submitting one of their silken ballroom dances; Tip, Tap and Toe in a rhythm routine; Bobby Brooks and quartette in a session of harmony on the sweet side, and Ray Eberle singing a balland. The musical numbers are from the open market.

For old or young it offers a tale about a young couple who detour the divorce court to revisit the scene of their wooing and find there much they don't expect, salvaging their marriage, however.

Warren Wilson, author of several of the Universal musicals preceding this one, made his debut here as associate producer of his own story, by Clyde Bruckman. Here' too, June Vincent, of the New York stage, is to be seen for the first time. Both debuts display promise.

*Previewed at the Fairfax theatre, Hollywood, to a midweek audience which found much in the picture at which to chuckle, some at which to laugh. Reviewer's Rating: Good.*—W.R.W.

Release date, not set. Running time, 63 min. PCA No. 9492. General audience classification.

Bob Stirling.....David Bruce
Carol Stirling.....June Vincent
Harriet Hilliard, Rod Cameron, Franklin Pangborn, Andrew Tombes, Martin Ashe, Ozzie Nelson and band, Veloz and Yolanda, Tip, Tap and Toe, Bobby Brooks and quartette.

# Wagon Tracks West

## *(Republic)*

### Wild Bill Fights for Justice

A story laid in a western frontier town with Indian warfare, a double dealing Indian Commissioner, a crooked medicine man and rich grazing lands as the stake unfolds here to provide a fast moving Western calculated to please young and old.

The plot unfolds from the time Gabby Hayes takes a drink of fever-infected swamp water and falls in. Victim of the fever, he is mistaken for a drunk, and toughs of Six Gun proceed to put him through some rough horseplay.

Rick Vallin, as a young Indian doctor just returning to his tribe, attempts to halt them only to be slated for similar treatment and faces the ire of rough cattlemen when Wild Bill arrives on the scene and halts proceedings by administering a first class licking to the ring leader.

Through hard riding and straight shooting Wild Bill and Gabby untangle the plot to wring a confession from the Indian commissioner's henchman. The pair ride into town with their fever-infected prisonor just in time to halt an Indian war and save Vallin from the hangman's noose. Elliott captures the Indian commissioner and turns him over to the sheriff. The cattlemen decide the town needs a doctor and offer to outfit an office for Vallin.

Elliott and Hayes are excellent as hard riding, straight shooters. Onne Jeffreys is an appealing Indian maid while Tom Tyler, as the medicine man, and Robert Frazer, the commissioner, contribute the villainy with the aid of Roy Barcroft, the commissioner's henchman.

The picture was well produced by Lou Gray and directed by Howard Bretherton.

*Previewed at Hitching Post theatre, Hollywood, where an early afternoon audience whistled and cheered the hero and his friends with evident enjoyment. Reviewer's Rating: Good.*

Release date, not set. Running time, 55 mins. PCA No. 9416. General audience classification.

Wild Bill.....Bill Elliott
Gabby.....George "Gabby" Hayes
Dr. Fleet Wing.....Rick Vallin
Tom Tyler, Anne Jeffreys, Robert Frazer, Roy Barcroft, Tom London, J. W. Cody.

# Headin' for God's Country

## *(Republic)*

### Alaskan Drama

God's country is a place called Sunivak in Alaska—a quiet place. In fact, it's a little too quiet until the 10-minute action finish in which a Jap landing party is neatly wiped out by the Sunivak home guard.

The story's hero, William Lundigan, in disfavor with the townspeople because of their natural animosity toward strangers, finds his one bright spot in Virginia Dale, the outpost's weather observer. Hearing of her abandoned mercury mine, he hits upon a prank to restore its value, and using the local printer's equipment, fakes an announcement in the paper to the effect that the United States is at war. It is only December 4th.

The village Shylock appears on the scene, already priority-minded, and acquires Miss Dale's property for $20,000. The war news spreads, and Sunivak becomes a well-guarded fortress, civilian defense measures, war production and home guard included.

The hoax, however, backfires three days later with the Jap attack on Pearl Harbor, and Lundigan's foresight is rewarded with Miss Dale's love. The cycle is complete in another respect, too, as Sunivak's Quisling is exposed. The associate producer was Armand Schaefer, and direction by William Morgan was from the screenplay by Houston Branch and Elizabeth Meehan.

*Seen at Republic's home office projection room. Review's Ratings Fair*—Lew Barasch.

Release date, August 12, 1943. Running time, 78 min. PCA No. 9334. General audience classification.

Michael Banyan.....William Lundigan
Laurie Lane.....Virginia Dale
Clem Adams.....Harry Davenport
Albert Ness.....Harry Shannon
Addison Richards, J. Frank Hamilton, Eddie Acuff, Wade Crosby, Anna Q. Nilsson.

# Black Sea Fighters

## *(Artkino)*

### Russian Documentary

The siege of Sevastopol, the city of 100,000 population which held off 15 Nazi divisions for 260 days and surrendered when only 11 buildings were left standing, is shown here with the concise and jagged clarity of Soviet cameras which followed the defenders on their forays against the enemies by land, air and sea. It is footage that commands interest throughout.

A commentary written by Clifford Odets and confined principally to explanatory material is spoken by Fredric March.

The camera shows the city at the start, during and at the close of the siege. It shows the subterranean hangars used by the defenders, the munitions plants operated in the caverns under the town, the strafings and bombings by the enemy, the counterattacks by the Soviets on foot and by armored train. A tank battle, in which flame throwers are used to wipe out Nazi machine gun nests, is a highlight.

A commando raid carried out from the sea, with a submarine releasing commandos via its torpedo tubes to prepare the way for landing barges bringing fighters from a battle squadron, is material of utmost interest.

Apart from some irregularities and imperfections of music score and sound track, the film is a compelling picturization of the event it deals with.

*Previewed for the press at the Esquire theatre, Hollywood, in advance of its world premiere at that place. Reviewer's Rating: Good.*

Release date, July 27, 1943. Running time, 64 min. General audience classification. Produced by Central Newsreels Studios, Moscow, U.S.S.R. Directed by Vasili Belyaev. English text by Clifford Odets. Narration by Fredric March. Release in North and South America by Artkino.

## Hi Diddle Diddle

***(UA-Stone)***

**Comedy Farce**

Produced to provide audiences with escapist fare, this should accomplish its purpose. It is a comedy satire with numerous individual gag sequences which somehow fit together at the finish.

The plot concerns a sailor boy who arrives late for his wedding and then learns that his mother-in-law has been swindled out of her money and stock by a jealous suitor of the bride. Sonny has only a 48-hour leave and enlists his father's aid to redeem the lost finances.

Dad recovers the money after a series of financial manipulations which take place in a crooked gambling house and at the stock exchange. Sonny and the bride, anxious to be together for their honeymoon, are constantly interrupted and separated by dad's antics, but are finally re-united at the finish.

Adolph Menjou plays his usual suave role as the father and Billie Burke is again cast as the forgetful mother. Martha Scott and Dennis O'Keefe play the parts of the young couple as capably as possible. Pola Negri who makes her return appearance after a long absence, looks well and handles her part effectively. The film was produced and directed by Andrew Stone.

*Seen at a private showing in a New York projection room. Reviewer's Rating: Fair.*—CHESTER FRIEDMAN.

Release date, not set. Running time, 71 minutes. PCA No. 9143. General audience classification.

Sonny .....Dennis O'Keefe
Father .....Adolphe Menjou
Mother .....Billie Burke
Pola Negri, Martha Scott, June Havoc.

## Here Comes Kelly

***(Monogram)***

**Two-fisted Comedy**

If a spot on a heavy program needs a little action-comedy relief, this is the picture for that spot. It's the old, old story of a hot-headed youth whose girl despairs of him and is unwittingly led into a situation with her boss from which the quick action and fists of her sweetheart extricate her.

Eddie Quillan and Joan Woodbury, with the help of Sidney Miller, get all there is out of their roles under William Beaudine's skillful direction, while Ian Keith supplies good menace. Mary Gordon is lovable as Mrs. Kelly, Eddie's mother.

Maxie Rosenbloom relieves the early tedium of the plot with good comedy as a blustering gangster, but it's direction that saves the story from faltering in most of spots where it's a bit on the hackneyed side.

William T. Lackey produced from a screenplay by Charles R. Marion based on Jab Schary's original story.

*Previewed at Monogram Studio project room, where an audience of professionals and trade press got a few chuckles out of the comedy situations. Reviewer's rating, Fair.*

Release date, August 20, 1943. Running time, 64 min. PCA No. 9444. General audience classification.

Jimmy Kelly .....Eddie Quillan
Margie .....Joan Woodbury
Trixie Bell .....Maxie Rosenbloom
Armida, Sidney Miller, Mary Gordon, Ian Keith, Luis Alberni, Charles Jordan, Emmet Vogan.

## Report from the Aleutians

***(Victory Film)***

**War Documentary**

This battlefront film released without charge by the War Activities Committee shows people at home what is behind the headline, "Kiska Bombed".

Cameras follow the U. S. Army from the occupation of a barren Alaska island through the culmination of a successful bombing of the Japs at Kiska. Engineers and service forces drain a lagoon and build an airport in 11 days while ground forces emplace their guns. The big aircraft arrive and keen young pilots map their first raid. Photographers go with them to record in their lenses the fiery Jap anti-aircraft barrage and show destruction by U. S. bombs and strafing. The action pictures of this climax rank with the best of the war.

Army cameramen made a vivid first hand record. The faces are typical, and familiar, and there are no poses as the soldiers work, man guns or relax on the rain-swept island. One scene, the burial of a pilot by his comrades, is a poignant view of the reality of war which will not be forgotten easily.

Technicolor adds much to the sweep of Alaskan sky, sea, barren mountains and to the blazing gunfire of the action sequence. Although running 47 minutes, smooth documentary editing by Captain John Huston, recently of Hollywood, tells the story with dramatic suspense. Narration alternates between the off-screen voices of Captain Huston and his father, Walter. Considerably more timely than previous official films from war zones, "Report from the Aleutians" would appear to have important use in connection with the forthcoming Third War Loan.—J. S., JR.

Release date, July 30, 1943. 47 min. General audience classification.

# ADVANCE SYNOPSES *and information*

## ANDY HARDY'S BLONDE TROUBLE (M-G-M)

*Romantic College Comedy*

**PRODUCER: Carey Wilson. Directed by George B. Seitz.**

**PLAYERS: Mickey Rooney, Lewis Stone, Fay Holden, Sara Haden, Herbert Marshall, Bonita Granville, Marta Linden, Lee and Lyn Wilde, Keye Luke, Jean Porter.**

*SYNOPSIS*

This is a new one in the Hardy series picking up at the point where the last one left Andy on a train bound for his father's good old alma mater. Andy and Bonita both meet Herbert Marshall, college faculty member, en route and Andy becomes entangled with blonde twins (the Wilde sisters), whom he doesn't know are twins since he meets them separately. He gets himself into all kinds of situations by mistaking one girl for the other and finally at college faces the faculty boot. His father, Lewis Stone, rushes to the rescue and straightens out the tangle. Andy falls for Bonita and shuts the blonde menaces out of his heart and all is rosy with the Hardy family once again.

## MAN OF THE FAMILY (Universal)

*Youngsters Come Of Age*

**PRODUCER: Bernard Burton. Directed by Charles Lamont.**

**PLAYERS: Donald O'Connor, Susanna Foster, Lillian Gish, Richard Dix, Anne Gwynne, Noah Beery, Jr., Peggy Ryan, Samuel S. Hinds, David Holt, Marcia Mae Jones, Count Basie and His Band.**

*SYNOPSIS*

Beth and Tom Warren (Lillian Gish, Richard Dix) are the parents of three lively, 'teen age youngsters (Donald O'Connor, Anne Gwynne, Peggy Ryan). Warren, who was a flier in 1918, takes a call to naval duty in 1943. Donald becomes the man of the family which changes his jitterbug ways and interrupts his courtship of both Susanna Foster and Marcia Mae Jones. Donald smooths out a quarrel between his sister and her boy friend, finds a way to boost production at the aircraft factory where all work, which wins the plant an "E" award. The kids stage a big musical show at the plant.

## MEET THE PEOPLE (Metro-Goldwyn-Mayer)

*Defense Plant Musical*

**PRODUCER: E. Yip Harburg. Directed by Charles Reisner.**

**PLAYERS: Dick Powell, Lucille Ball, Virginia O'Brien, Bert Lahr, June Allyson, Johnny Boyle, Victor Borge, Vaughn Monroe and his Band, Spike Jones and City Slickers.**

*SYNOPSIS*

For the film version of the famed west-coast, little theatre hit revue, M-G-M has added a story about a playwright (Dick Powell) who also works in the shipyards. Lucille Ball is a movie star and the defense plant worker who sells the most bonds gets a date with her. It's Powell. He also meets her agents, who like his play and want to make an elaborate movie musical of it. He wants to see it filmed as he wrote it—with a message. He takes his play back. Miss Ball goes to work in the shipyards as a welder to try and get the play again. She is frozen to her new job. So they put the play on with talent from the shipyards.

## CONFLICT (Warner Bros.)

*Murder Psycho-drama*

**PRODUCER: William Jacobs. Directed by Curtis Bernhardt.**

**PLAYERS: Humphrey Bogart, Alexis Smith, Charles Drake, Sydney Greenstreet, Rose Hobart, Robert Shayne, Tom Tully.**

*SYNOPSIS*

Based on "The Pentacle," the psychological murder mystery by Robert Siodmak and Alfred Newman, Bogart plays a man who murders his wife because he is in love with her sister. It looks like a perfect crime. An old professor, a friend of the dead wife, comes to offer his sympathy to the husband and sister. He finds a minor clue—a rusty key he knew had belonged to the wife, in the pocket of her husband's coat several weeks after her death. As the old man casually drops remarks, the husband begins to worry, the story building up to his growing mental anguish. He goes crazy, returns to the scene of the crime. He had caused his wife to drive their car off the road, over an embankment through a hillside covered with logs. As the car became buried under the logs, five logs stuck out on top, forming a perfect pentacle at the scene of the crime. The husband is apprehended at the spot.

## THE GIRL FROM LENINGRAD
*(United Artists)*

Russian Melodrama

PRODUCER: Eugene Frenke.

DIRECTOR: Fedor Ozep.

PLAYERS: Anna Sten, Kent Smith, Mimi Forsythe, Alexander Granach, Paul Guilfoyle, Katherine Frye, Jack Gardner, Manart Kippen.

*SYNOPSIS:*

Although a fictional narrative embodying a romance is carried through this production, its principal objective is a presentation of the valor with which a group of volunteer Russian nurses served their country on the fighting front, including the manner in which they wielded arms when need came, during the siege of Leningrad. Scenes of the siege, photographed by the Soviet photographers, are utilized for purposes of authenticity, merged with the footage produced in Hollywood.

## GUADALCANAL DIARY
(20th Century-Fox)

*The Solomons Action*

PRODUCER: Islin Auster. Directed by Lew Seiler.

PLAYERS: Preston Foster, William Bendix, Lloyd Nolan, Richard Conte, Lionel Stander, Anthony Quinn, Miles Mander, Richard Jaeckel, Reed Hadley, John Archer, Ralph Byrd.

*SYNOPSIS*

Like the Book-of-the-Month Club selection by Richard Tregaskis, the 20th-Fox film version of the best-seller, "Guadalcanal Diary," actually is a factual, day-by-day account of the historic fighting in the Solomons, climaxed by the capture of Guadalcanal by the Yanks and the elimination of the Japanese from bases there.

## SHINE ON, HARVEST MOON
(Warner Brothers)

*Life of Nora Bayes*

PRODUCER: William Jacobs. Directed by David Butler.

PLAYERS: Ann Sheridan, Dennis Morgan, Irene Manning, Jack Carson, S. Z. Sakall, Marie Wilson.

*SYNOPSIS*

The golden days of show business is recreated by Warners in "Shine On, Harvest Moon," a dramatization of the life and career of Nora Bayes, which takes its title from the song she immortalized. The time of the story is around 1907, the year in which Miss Bayes made her greatest success. It follows her through girlhood, her early music hall days, into vaudeville and finally the stage. Surrounding her are the people of that era: Jack Norwood, who managed her to success; Tony Pastor and the others.

## THE CROSS OF LORRAINE
(Metro-Goldwyn-Mayer)

*Subjugation of France*

PRODUCER: Edwin Knopf. Directed by Tay Garnett.

PLAYERS: Pierre Aumont, Gene Kelly, Richard Whorf, Sir Cedric Hardwicke, Peter Lorre, Joseph Calleia.

*SYNOPSIS*

"A Thousand Shall Fall" depicts the vain attempts by the Nazis to subjugate the people of France and the patriotic French spirit after the fall of the Republic in 1940. It shows how the Nazis attempt to make tools of Frenchmen, shipping them to the Reich for work in war factories, etc.; how they are mistreated and shot for acts of sabotage. Finally, it promises to show that the militant French spirit cannot be broken, that even before a firing squad the seeds of a later, stronger open revolt are sown.

## AROUND THE WORLD
(RKO)

*Kyser Band on World Camp Tour*

PRODUCER: Allan Dwan. Directed by Allan Dwan.

PLAYERS: Kay Kyser and his Kollege of Musical Knowledge, Joan Davis, Marcy McGuire, Mischa Auer, Alan Carney, Wally Brown, Georgia Carroll.

*SYNOPSIS*

Kay Kyser and his troupe set out on a world tour to entertain U. S. troops in foreign lands. Their plane is forced down in a wild jungle and the comedy plot is built around the trouble that ensues when the entertainers meet up with the African natives. Finally, the plane gets safely out of the jungle and on its way around the world again.

## COBRA WOMAN
(Universal)

*Tropical Intrigue*

PRODUCER: George Waggner. Directed by Robert Siodmak.

PLAYERS: Jon Hall, Maria Montez, Sabu, Lon Chaney, Jr., Elisabeth Risdon, Sam Hinds.

*SYNOPSIS*

Maria Montez plays the dual role of twin sisters in this romance laid on a mythical island. One girl is a good one, one is bad; both are in love and battle for the affections of Jon Hall. The bad sister is queen of the island and sentences her good sister to death. Sabu appears as Jon Hall's Boy Friday. Lon Chaney, Jr., plays a deaf mute. In the supporting cast of the Technicolor production are panthers, cobras, chimpanzees, monkeys and tropical birds.

## PASSPORT TO SUEZ
(Columbia)

*Lone Wolf vs. Nazi Spies*

PRODUCER: Wallace MacDonald. Directed by Andre de Toth.

PLAYERS: Warren William, Ann Savage, Robert Stanford, Sheldon Leonard.

*SYNOPSIS*

Columbia's "Lone Wolf" goes to Alexandria, Egypt, for his latest adventure. There, at an international hotel, he runs afoul of international spies. There is a secret mission involving a secret invention. The Lone Wolf saves the invention for the Allied nations and helps save Africa from the Nazis after a chase that includes a safari on the Sahara.

## THE BLACK HILLS EXPRESS
(Republic)

*Fighting Outlaws with Outlaws*

PRODUCER: Eddy White. Directed by Jack English.

PLAYERS: Don "Red" Barry, Ariel Heath, Wally Vernon, George Lewis, Bill Halligan, Hooper Atchley, Charles Miller, Bud Geary, Jack Ingraham.

*SYNOPSIS*

Lon Walker (Don Barry) is presumably an outlaw with a price on his head. He is employed by the Wells Fargo company to track down the gang that is holding up every stage. He brings them to justice, clears his own name and reveals a supposed United States Marshal to be the head of the robbers.

## AMERICA
(Metro-Goldwyn-Mayer)

*Cavalcade of U. S. Industry*

PRODUCER-DIRECTOR: King Vidor.

PLAYERS: Brian Donlevy, J. M. Kerrigan, John Qualen, Ann Richards.

*SYNOPSIS*

At core this is the story of an emigrant from "Slovenia" who arrives in America in 1898, progresses through employment in the mining, steel and automobile industries to the manufacture of ships and bombers for use in the present war. In purpose it's a documentation of the rise of America's industrial power during the 45 years covered in the action. The script has been two years in preparation and the picture is to have 36 principal players, additions to the cast being made as production progresses. It's in Technicolor.

## UP IN ARMS
(RKO-Goldwyn)

*Musical Comedy about Draftee*

PRODUCER: Samuel Goldwyn. Directed by Elliott Nugent.

PLAYERS: Danny Kaye, Dinah Shore, Dana Andrews, Constance Dowling, Louis Calhern, Kenny Baker, the Goldwyn Girls.

*SYNOPSIS*

Samuel Goldwyn's filming of the long-run Broadway hit, "Up in Arms," will keep intact the plot about the young hypochondriac, Danny Kaye, who is drafted, and the trials and tribulations that beset him in the Army. Dana Andrews plays his friend, while Dinah Shore and Goldwyn's new discovery, Constance Dowling, play Army nurses. The plot takes the group to an island in the South Seas, where much of the action, none of it serious, takes place.

## RAIDERS OF SUNSET PASS
(Republic)

*Modern Range Drama*

PRODUCER: Lou Gray. Directed by Jack English.

PLAYERS: John Paul Revere, Smiley Burnette, Jennifer Holt, Roy Barcroft.

*SYNOPSIS*

To meet the wartime manpower shortage in the cattle country and save a prime herd of beef from being run off by black market rustlers, special state investigator Johnny Revere organizes a group of hard-riding gal punchers into a Women's Army of the Plains. They clean up the gang who have been stealing the "stakes" so the Armed forces and civilians may get plenty of beef.

## ALI BABA AND THE 40 THIEVES
(Universal)

*Fantasy Adventure*

PRODUCER: Paul Malvern. Directed by Arthur Lubin.

PLAYERS: Jon Hall, Maria Montez, Turhan Bey, Andy Devine, Fortunio Bonanova, Moroni Olsen, Frank Puglia, Kurt Katch, Scotty Beckett.

*SYNOPSIS*

In the fourth of the Jon Hall-Maria Montez series—and the first one without Sabu, now replaced by Turhan Bey—the scene again is Baghdad. The city is overrun with Mongols under the leadership of the Great Khan. Ali Baba, an adventurous youth, is in love with Amara, daughter of the Caliph of Baghdad. But a marriage of state to the Khan looms for her. She sends word through her faithful bodyguard that she will always love Ali, and he leads a revolt on Baghdad.

## TORNADO
(Paramount-Pine-Thomas)

*Melodrama of the Coal Mines*

PRODUCER: William Pine-William Thomas. Directed by William Berke.

PLAYERS: Chester Morris, Nancy Kelly, William Henry, Gwenn Kenyon, Marie McDonald, Morgan Conway, Joe Sawyer.

*SYNOPSIS*

Morris plays a young miner who falls in love with the mine-owner's daughter and incurs her parent's opposition. When affairs of the individuals involved reach a climax, Nature, in the form of a tornado, closes a mine-shaft, the hero going to the rescue of the entombed at risk of his life and with, of course, appropriate romantic reward.

# SHORT SUBJECTS CHART
## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.***

## COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ALL STAR COMEDIES (Average 17 Min.)** | | |
| 4421 | Phony Cronies (Brendel) | 8-27-42 | 890 |
| 4422 | Carry Harry (Langdon) | 9-3-42 | 926 |
| 4401 | Even As IOU | 9-18-42 | 950 |
| | (Stooges) | | |
| 4423 | Kiss and Wake Up (Downs) | 10-2-42 | 974 |
| 4409 | College Belles (Gloveslinger) | 10-16-42 | 998 |
| 4424 | Sappy Pappy (Clyde) | 10-30-42 | 1010 |
| 4402 | Sock-a-bye Baby (Stooges) | 11-13-42 | 1046 |
| 4425 | Ham and Yeggs (Brendel) | 11-27-42 | 1046 |
| 4426 | Plane Mooner (Langdon) | 12-11-42 | 1094 |
| 4416 | The Great Glover (Gloverslinger) | 12-25-42 | 1171 |
| 4403 | They Stooge to Conga | 1-1-43 | 1094 |
| | (Stooges) | | |
| 4427 | His Wedding Scare | 1-15-43 | 1138 |
| | (Brendel) | | |
| 4428 | A Blitz on the Fritz (Langdon) | 1-22-43 | 1171 |
| 4404 | Dizzy Detectives (Stooges) | 2-5-43 | 1251 |
| 4429 | Wolf in Thief's Clothing (Clyde) | 2-12-43 | 1171 |
| 4411 | Socks Appeal (Gloveslinger) | 2-19-43 | 1251 |
| 4430 | Two Saplings (Givot and Nazzarro) | 3-5-43 | 1281 |
| 4431 | A Maid Made Mad (Clyde) | 3-19-43 | 1281 |
| 4405 | Spook Louder (Stooges) | 4-2-43 | 1251 |
| 4432 | Blonde and Groom (Langdon) | 4-16-43 | 1281 |
| 4433 | I Spied for You (Brendel) | 4-30-43 | 1281 |
| 4412 | His Girl's Worst Friend (Gloveslinger) | 5-14-43 | 1329 |
| 4406 | Back from the Front (Stooges) | 5-28-43 | 1329 |
| 4434 | My Wife's an Angel (Allen Jenkins) | 6-11-43 | 1329 |
| 4435 | Boobs in the Night (Brendel) | 6-25-43 | 1390 |
| 4407 | Three Little Twirps (Stooges) | 7-9-43 | 1390 |
| 4436 | Here Comes Mr. Zerk (Langdon) | 7-23-43 | 1415 |
| 4408 | Higher than a Kite | 7-30-42 | .. |
| | **COLOR RHAPSODIES (7 Minutes)** | | |
| 4501 | Song of Victory | 8-4-42 | 926 |
| 4502 | Tito's Guitar | 10-30-42 | 1010 |
| 4503 | Toll Bridge Troubles | 11-27-42 | 1046 |
| 4504 | King Midas Junior | 12-25-42 | 1148 |
| 4505 | Slay it with Flowers | 1-29-43 | 1138 |
| 4506 | There's Something About a Soldier | 2-26-43 | 1251 |
| 4507 | Professor Small and Mr. Tall | 3-26-43 | 1263 |
| 4508 | Plenty Below Zero | 5-14-43 | 1329 |
| 4509 | Tree for Two | 6-21-43 | 1387 |
| 4510 | He Can't Make It Stick | 7-23-43 | 1415 |
| 4511 | A Hunting We Won't Go | 8-23-43 | .. |
| | **PHANTASIES CARTOONS (Average 9 Min.)** | | |
| 4701 | The Gullible Canary | 9-18-42 | 950 |
| 4702 | The Dumb Conscious Mind | 10-23-42 | 1010 |
| 4703 | Malice in Slumberland | 11-20-42 | 1046 |
| 4704 | Choly Polly | 12-31-42 | 1171 |
| 4705 | The Vitamin G Man | 2-5-43 | 1251 |
| 4706 | Kindly Scram | 3-5-43 | 1227 |
| 4707 | Willoughy's Magic Hat | 4-30-43 | 1263 |
| 4708 | Duty and the Beast | 5-28-43 | 1329 |
| 4709 | Mass Mouse Meeting | 6-25-43 | 1390 |
| 4710 | The Fly in the Ointment | 7-23-43 | 1415 |
| 4711 | Dizzy Newsreel | 8-27-43 | .... |
| | **COMMUNITY SING (Series 7) (9 Minutes)** | | |
| 4651 | No. 1—Rhumba and Conga Hits | 8-15-42 | 859 |
| 4652 | No. 2—"Yankee Doodler" | 9-17-42 | 950 |
| 4653 | No. 3—College Songs | 10-15-42 | 1010 |
| 4654 | No. 4—Service Songs | 11-12-42 | 1007 |
| 4655 | No. 5—Songs of the States | 12-11-42 | 1094 |
| 4656 | No. 6—MacDonald's Son | 1-1-43 | 1148 |
| 4657 | No. 7—Crosby Songs | 2-18-43 | 1171 |
| 4658 | No. 8—McNamara's Band | 3-26-43 | 1251 |
| 4659 | No. 9—Rosie the Riveter | 5-14-43 | 1281 |
| 4660 | No. 10—As Time Goes By | 6-25-43 | 1415 |
| | **QUIZ REELS (Average 10 Min.)** | | |
| 4601 | Kitchen Quiz No. 1 | 8-21-42 | 899 |
| | **PANORAMICS (10 Minutes)** | | |
| 4901 | Cajuns of the Teche | 8-13-42 | 856 |
| | (Quaint Folks No. 1) | | |
| 4902 | Oddities (La Varre) | 10-8-42 | 998 |
| 4903 | Our Second Front | 12-18-42 | 1078 |
| 4904 | Merchant Convoy | 6-11-43 | 1387 |
| | **TOURS (10 Minutes)** | | |
| 4551 | Journey to Denali (La Varre) | 8-5-42 | 877 |
| 4552 | Old and Modern New Orleans | 10-2-42 | 974 |
| | **SCREEN SNAPSHOTS (Series 22) (10 Minutes)** | | |
| 4851 | No. 1 | 8-7-42 | 859 |
| 4852 | No. 2 | 9-11-42 | 926 |
| 4853 | No. 3 | 10-23-42 | 998 |
| 4854 | No. 4 | 11-26-42 | 1046 |
| 4855 | No. 5 | 12-25-42 | 1094 |
| 4856 | No. 6 | 1-29-43 | 1138 |
| 4857 | No. 7 | 2-26-43 | 1281 |
| 4858 | No. 8 | 3-31-43 | 1251 |
| 4859 | No. 9 | 5-21-43 | 1387 |
| 4860 | No. 10 | 6-25-43 | 1415 |
| | **WORLD OF SPORTS (10 Minutes)** | | |
| 4801 | Trotting Kings | 9-25-42 | 974 |
| 4802 | Wizard of the Fairway | 11-6-42 | 1010 |
| 4803 | Winter Paradise | 12-8-42 | 1094 |
| 4804 | Ladies' Day in Sports | 1-22-43 | 1171 |
| 4805 | Diving Daredevils | 2-26-43 | 1251 |
| 4806 | Ski Soldiers | 3-26-43 | 1251 |
| 4807 | Aqua Thrills | 5-28-43 | 1329 |
| 4808 | Jump, Fish, Jump | 6-25-43 | 1390 |
| 4809 | Sweeping Oars | 7-29-43 | .... |
| | **KATE SMITH (10 Minutes)** | | |
| 4751 | America Sings with Kate Smith | 8-21-42 | 899 |
| | **FAMOUS BANDS (10 Minutes)** | | |
| 4951 | Ted Powell (1280 Club) | 8-27-42 | 899 |
| 4952 | Hal McIntyre | 10-23-42 | 996 |
| 4953 | Shep Fields | 12-23-42 | 1094 |
| | **AMERICA SPEAKS** | | |
| 4961 | Wings for the Fledgling | 12-31-42 | 1094 |
| 4962 | Mr. Smug | 1-28-43 | 1171 |
| 4963 | Men Working Together | 7-1-43 | 1387 |

## M-G-M

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **TWO REEL SPECIALS (Average 20 Minutes)** | | |
| | 1941-42 | | |
| A-306 | Plan for Destruction | 4-29-43 | 1263 |
| | 1942-43 | | |
| A-401 | Keep 'Em Sailing | 11-28-42 | 1022 |
| A-402 | Heavenly Music | 5-1-43 | 1291 |
| | **FITZPATRICK TRAVELTALKS (Color) (9 Minutes)** | | |
| T-411 | Picturesque Massachusetts | 10-3-42 | 998 |
| T-412 | Modern Mexico City | 11-8-42 | 1010 |
| T-413 | Glimpses of Ontario | 12-5-42 | 1118 |
| T-414 | Land of Orizaba | 1-2-43 | 1148 |
| T-415 | Mighty Niagara | 1-30-43 | 1227 |
| T-416 | Mexican Police on Parade | 2-27-43 | 1227 |
| T-417 | On the Road to Monterey | 3-27-43 | 1281 |
| T-418 | Romantic Nevada | 4-24-43 | 1291 |
| T-419 | Motoring in Mexico | 5-22-43 | 1329 |
| T-420 | Scenic Oregon | 6-26-43 | 1387 |
| T-421 | Glimpses of Mexico | 8-21-43 | .... |
| | **PETE SMITH SPECIALTIES (10 Minutes)** | | |
| S-461 | First Aid | 1-2-43 | 1118 |
| S-462 | Marines in the Making | 12-26-42 | 1118 |
| S-463 | Hollywood Daredevils | 3-20-43 | 1263 |
| S-464 | Wild Horses | 4-17-43 | 1291 |
| S-465 | Fala | 4-10-43 | 1275 |
| S-466 | Sky Science | 5-23-43 | 1350 |
| S-467 | Dog House | 6-12-43 | 1365 |
| S-468 | Seeing Hands | 7-3-43 | 1458 |
| S-469 | Seventh Column | 7-31-43 | .... |
| | **PASSING PARADE (10 Minutes)** | | |
| K-481 | Madero of Mexico | 11-28-42 | 1022 |
| K-482 | Who's Superstitious | 5-1-43 | 1291 |
| K-483 | That's Why I Left You | 6-12-43 | 1365 |
| K-484 | Don't You Believe It | 7-3-43 | 1458 |
| K-485 | Trifles That Win Wars | 7-17-43 | 1430 |
| K-486 | Forgotten Treasure | 7-24-43 | 1458 |
| K-487 | Nursery Rhyme Mysteries | 7-3-43 | 1458 |
| | **MINIATURES (10 Minutes)** | | |
| M-431 | The Last Lesson | 12-19-42 | 1118 |
| M-432 | People of Russia | 12-26-42 | 1118 |
| M-433 | Brief Interval | 11-28-42 | 1022 |
| M-434 | Portrait of a Genius | 1-23-43 | 1227 |
| M-435 | Inca Gold | 4-24-43 | 1304 |
| M-436 | Wood Goes to War | 5-8-43 | 1340 |
| M-437 | Here at Home | 5-22-43 | 1365 |
| M-438 | Memories of Australia | 6-12-43 | 1387 |
| M-439 | Journey to Yesterday | 7-17-43 | 1458 |
| M-440 | Ode to Victory | 7-31-43 | .... |
| | **OUR GANG COMEDIES (Average 11 Min.)** | | |
| C-491 | Unexpected Riches | 11-28-42 | 1067 |
| C-492 | Benjamin Franklin, Jr. | 2-30-43 | 1263 |
| C-493 | Family Troubles | 4-3-43 | 1263 |
| C-494 | Calling All Kids | 4-24-43 | 1291 |
| C-495 | Farm Hands | 6-19-43 | 1387 |
| | **TECHNICOLOR CARTOONS (8 Minutes)** | | |
| W-441 | Barney Bear's Victory Garden | 12-26-42 | 1118 |
| W-442 | Sufferin' Cats | 1-16-43 | 1227 |
| W-443 | Bah Wilderness | 2-13-43 | 1227 |
| W-444 | Dumb Hounded | 3-20-43 | 1251 |
| W-445 | The Boy and the Wolf | 4-24-43 | 1291 |
| W-446 | Red Hot Riding Hood | 5-8-43 | 1340 |
| W-447 | The Lonesome Mouse | 5-22-43 | 1350 |
| W-448 | Who Killed Who | 6-5-43 | 1387 |
| W-449 | Yankee Doodle Mouse | 6-26-43 | 1458 |
| W-450 | The Uninvited Pest | 7-17-43 | 1442 |

## PARAMOUNT

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)** | | |
| L2-1 | No. 1 | 10-9-42 | 974 |
| L2-2 | No. 2 | 12-4-42 | 1070 |
| L2-3 | No. 3 | 2-12-43 | 1206 |
| L2-4 | No. 4 | 4-30-43 | 1291 |
| L2-5 | No. 5 | 7-9-43 | 1430 |
| | **SUPERMAN COLOR CARTOONS (Average 8 Minutes)** | | |
| W2-1 | Superman in Destruction, Inc. | 12-25-42 | 1118 |
| W2-2 | Superman in the Mummy Strikes | 2-19-43 | 1206 |
| W2-3 | Superman in Jungle Drums | 3-26-43 | 1281 |
| W2-4 | Superman in the Underground World | 6-18-43 | 1340 |
| W2-5 | Superman, Secret Agent | 7-30-43 | 1430 |
| | **HEADLINERS (Average 10 Minutes)** | | |
| A2-1 | The McFarland Twins & Orchestra | 10-2-42 | 998 |
| A2-2 | Johnny "Scat" Davis & Orchestra | 11-6-42 | 1010 |
| A2-3 | Hands of Women | 12-11-42 | 1070 |
| A2-4 | Mitchell Ayres & Orch. | 1-15-43 | 1138 |
| A2-5 | Ina Ray Hutton & Orch. | 3-12-43 | 1251 |
| A2-6 | Moments of Charm (Re-issue) | 4-16-43 | 1281 |
| A2-7 | Letter from Ireland | 5-14-43 | 1094 |
| A2-8 | Rationed Rhythm | 6-10-43 | 1390 |
| A2-9 | A Revival of Moments of Charm | 6-18-43 | 1430 |
| | **MADCAP MODELS (Color) (Average 8 Minutes)** | | |
| U2-1 | Jasper and the Haunted House | 10-23-42 | 1010 |
| U2-2 | Jasper and the Choo-Choo | 1-1-43 | 1138 |
| U2-3 | Bravo Mr. Strauss | 2-26-43 | 1251 |
| U2-4 | The 500 Hats of Bartholomew Cubbins | 4-30-43 | 1291 |
| U2-5 | Jasper's Music Lesson | 5-21-43 | 1340 |
| U2-6 | The Truck That Flew | 8-6-43 | 1430 |
| | **POPEYE THE SAILOR (Average 6 Minutes)** | | |
| E2-1 | A Hull of a Mess | 10-16-42 | 974 |
| E2-2 | Scrap the Japs | 11-20-42 | 1007 |
| E2-3 | Me Musical Nephews | 12-25-42 | 1070 |
| E2-4 | Spinach for Britain | 1-22-43 | 1148 |
| E2-5 | Seein' Red, White 'n Blue | 2-19-43 | 1206 |
| E2-6 | Too Weak to Work | 3-19-43 | 1281 |
| E2-7 | A Jolly Good Furlough | 4-23-43 | 1340 |
| E2-8 | Ration for the Duration | 5-28-43 | 1374 |
| E2-9 | The Hungry Goat | 6-25-43 | 1415 |
| | **POPULAR SCIENCE (Color) (10 Minutes)** | | |
| J2-1 | No. 1 | 10-2-42 | 974 |
| J2-2 | No. 2 | 11-27-42 | 1010 |
| J2-3 | No. 3 | 2-5-43 | 1138 |
| J2-4 | No. 4 | 4-2-43 | 1281 |
| J2-5 | No. 5 | 6-11-43 | 1390 |
| | **SPEAKING OF ANIMALS (Average 9 Minutes)** | | |
| Y2-1 | Speaking of Animals and Their Families | 12-18-42 | 1070 |
| Y2-2 | At the Bird Farm | 3-19-43 | 1281 |
| Y2-3 | Speaking of Animals in Current Events | 5-7-43 | 1340 |
| Y2-4 | Speaking of Animals at the Cage Door Canteen | 6-25-43 | 1430 |
| | **SPORTLIGHTS (Average 10 Minutes)** | | |
| R2-1 | Sports I.Q. | 10-9-42 | 974 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| R2-2 | The Fighting Spirit | 11-13-42 | 1007 |
| R2-3 | Modern Vikings | 1-8-43 | 1138 |
| R2-4 | Trading Blows | 2-12-43 | 1206 |
| R2-5 | Hike or Bike | 3-5-43 | 1251 |
| R2-6 | The Beach Command | 4-9-43 | 1281 |
| R2-7 | Tumble Bugs | 5-14-43 | 1340 |
| R2-8 | Amphibious Fighters | 7-2-43 | 1390 |
| R2-9 | Where Cactus Grows | 7-30-43 | 1430 |

### VICTORY SHORTS
(Average 14 Minutes)

| | | | |
|---|---|---|---|
| T2-1 | A Letter from Bataan | 9-15-42 | 946 |
| T2-2 | We Refuse to Die | 10-22-42 | 946 |
| T2-3 | The Price of Victory | 12-3-42 | 1018 |
| T2-4 | The Aldrich Family Gets in the Scrap | 4-8-43 | 1251 |

## RKO

### WALT DISNEY CARTOONS (Color)
(7 Minutes)

1941-42

| | | | |
|---|---|---|---|
| 24,113 | Sky Trooper | 11-6-42 | 1022 |
| 24,114 | Pluto at the Zoo | 11-20-42 | 1070 |
| 24,115 | How to Fish | 12-4-42 | 1094 |
| 24,116 | Bellboy Donald | 12-18-42 | 1118 |
| 24,117 | Der Fuehrer's Face | 12-18-42 | 1067 |
| 24-118 | Education for Death | 1-5-43 | 1067 |

1942-43

| | | | |
|---|---|---|---|
| 34,101 | Donald's Tire Trouble | 1-29-43 | 1206 |
| 34,102 | Pluto and the Armadillo | 2-19-43 | 1206 |
| 34,103 | Flying Jalopy | 3-12-43 | 1227 |
| 34,104 | Private Pluto | 4-2-43 | 1251 |
| 34,105 | Fall Out, Fall In | 4-23-43 | 1315 |
| 34,106 | Victory Vehicles | 7-30-43 | 1430 |

### SPORTSCOPE
(Average 8 Min.)

| | | | |
|---|---|---|---|
| 34,301 | Show Horse | 9-11-42 | 974 |
| 34,302 | Touchdown Tars | 10-9-42 | 998 |
| 34,303 | Winter Setting | 11-6-42 | 1022 |
| 34,304 | Q-Men | 12-4-42 | 1094 |
| 34,305 | Basketeers | 1-1-43 | 1118 |
| 34,306 | Ski Trails | 1-29-43 | 1171 |
| 34,307 | Trout | 2-26-43 | 1227 |
| 34,308 | Aqua Aces | 3-26-43 | 1263 |
| 34,309 | Golf Limited | 4-23-43 | 1329 |
| 34,310 | Racing Royalty | 7-21-43 | 1374 |
| 34,311 | Cloud Chasers | 6-18-43 | 1415 |

### EDGAR KENNEDY
(Average 17 Min.)

| | | | |
|---|---|---|---|
| 33,401 | Two for the Money | 8-14-42 | 926 |
| 33,402 | Rough on Rents | 10-30-42 | 1010 |
| 33,403 | Duck Soup | 12-18-42 | 1118 |
| 33,404 | Hold Your Temper | 2-5-43 | 1227 |
| 33,405 | Indian Signs | 3-26-43 | 1263 |
| 33,406 | Hot Foot | 5-14-43 | 1340 |

### LEON ERROL
(Average 18 Min.)

| | | | |
|---|---|---|---|
| 33,701 | Mail Trouble | 9-4-42 | 926 |
| 33,702 | Deer, Deer | 10-23-42 | 1010 |
| 33,703 | Pretty Dolly | 12-11-42 | 1094 |
| 33,704 | Double Up | 1-29-43 | 1206 |
| 33,705 | Gem-Jams | 3-19-43 | 1263 |
| 33,706 | Radio Runaround | 5-7-43 | 1340 |

### JAMBOREES
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 34,401 | Jerry Wald & Orch. | 9-11-42 | 950 |
| 34,402 | Johnny Long & Orch. | 10-2-42 | 998 |
| 34,403 | Ray McKinley & Orch. | 10-30-42 | 1022 |
| 34,404 | Dick Stabile & Orch. | 11-27-42 | 1070 |
| 34,405 | Enric Madriguera & Orch. | 12-25-42 | 1094 |
| 34,406 | It's Tommy Tucker Time. | 4-16-43 | 1304 |
| 34,407 | Duke Ellington & Orch. | 7-9-43 | .... |

### VICTORY SPECIALS

| | | | |
|---|---|---|---|
| 34,201 | Conquer by the Clock | 10-27-42 | 1114 |
| 34,202 | City of Courage | 2-11-43 | 1206 |
| 34,203 | North African Album | 6-3-43 | 1390 |

### FAMOUS JURY TRIALS
(Average 18 Min.)

| | | | |
|---|---|---|---|
| 33,201 | The State vs. Glen Willet | 9-18-42 | 974 |
| 33,202 | The State vs. Thomas Crosby | 11-13-42 | 1070 |

### THIS IS AMERICA
(Average 19 Min.)

| | | | |
|---|---|---|---|
| 33,101 | Private Smith of the U. S. A. | 10-2-42 | 971 |
| 33,102 | Women at Arms | 10-30-42 | 1031 |
| 33,103 | Army Chaplain | 12-18-42 | 1102 |
| 33,104 | Boomtown, D. C. | 2-12-43 | 1159 |
| 33,105 | Air Crew | 3-12-43 | 1215 |
| 33,106 | Medicine on Guard | 4-9-43 | 1263 |
| 33,107 | Merchant Seamen | 5-7-43 | 1315 |
| 33,108 | Lieutenant Smith | 6-4-43 | 1365 |
| 33,109 | Pacific Island No. 43 | 7-2-43 | 1415 |

## 20TH CENTURY-FOX

### ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 3201 | Along the Texas Range | 10-9-42 | 974 |
| 3202 | Climbing the Peaks | 4-16-43 | 1281 |

### MAGIC CARPET (Color)
(9 Minutes)

| | | | |
|---|---|---|---|
| 3151 | Desert Wonderland | 8-1-42 | 856 |
| 3152 | Wedding in Bikaner | 8-28-42 | 899 |
| 3153 | Valley of Blossoms | 9-25-42 | 950 |
| 3154 | Royal Araby | 10-23-42 | 998 |
| 3155 | Gay Rio | 2-19-43 | 1022 |
| 3156 | Strange Empire | 1-15-43 | 1138 |
| 3157 | Land Where Time Stood Still | 4-2-43 | 1263 |

### SPORTS REVIEWS
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 3301 | Well-Rowed Harvard | 8-14-42 | 899 |
| 3351 | Neptune's Daughters | 11-20-42 | 1022 |
| 3302 | When Winter Calls | 12-25-42 | 1138 |
| 3303 | Steelhead Fighters | 2-12-43 | 1148 |
| 3304 | Back to Bikes | 3-12-43 | 1227 |

### TERRYTOONS (TECHNICOLOR)
(7 Minutes)

| | | | |
|---|---|---|---|
| 3551 | All Out for "V" | 8-7-42 | 926 |
| 3552 | Life with Fido | 8-21-42 | 926 |
| 3553 | School Daze | 9-18-42 | 950 |
| 3554 | Night Life in the Army | 10-2-42 | 974 |
| 3555 | The Mouse of Tomorrow | 10-16-42 | .... |
| 3556 | Nancy in Doing Their Bit | 10-30-42 | .... |
| 3557 | Frankenstein's Cat | 11-27-42 | .... |
| 3558 | Barnyard WAAC | 12-18-42 | 1138 |
| 3559 | Scrap for Victory | 1-22-43 | 1171 |
| 3560 | Barnyard Blackout | 3-5-43 | 1281 |
| 3561 | Shipyard Symphony | 3-19-43 | 1304 |
| 3562 | Patriotic Pooches | 4-9-43 | 1304 |

### SPECIAL

| | | | |
|---|---|---|---|
| 3567 | Somewhere in the Pacific | 1-8-43 | 1171 |
| 3568 | He Dood It Again | 2-5-43 | 1227 |
| 3569 | The Last Roundup | 5-14-43 | 1340 |
| 3570 | Mopping Up | 6-25-43 | .... |
| 3571 | Pandora's Box | 6-11-43 | 1387 |
| 3572 | Keep 'Em Growing | 5-28-43 | 1365 |

### TERRYTOONS (Black & White)
(7 Minutes)

| | | | |
|---|---|---|---|
| 3501 | The Big Build-Up | 9-4-42 | 926 |
| 3502 | Ickle Meets Pickle | 11-13-42 | 1046 |

### THE WORLD TODAY
(9 Minutes)

| | | | |
|---|---|---|---|
| 3402 | Accent on Courage | 4-30-43 | 1365 |

### MARCH OF TIME
(Average 19 Minutes)

| | | | |
|---|---|---|---|
| V9-1 | The F.B.I. Front | 9-11-42 | 911 |
| V9-2 | The Fighting French | 10-9-42 | 946 |
| V9-3 | Mr. and Mrs. America | 11-6-42 | 1007 |
| V9-4 | Africa Prelude to Victory | 12-4-42 | 1055 |
| V9-5 | The Navy and the Nation | 1-1-43 | 1102 |
| V9-6 | One Day of War—Russia 1943 | 1-29-43 | 1127 |
| V9-7 | The New Canada | 2-26-43 | 1171 |
| V9-8 | America's Food Crisis | 3-26-43 | 1215 |
| V9-9 | Inside Fascist Spain | 4-23-43 | 1263 |
| V9-10 | Show Business at War | 5-21-43 | 1315 |
| V9-11 | Invasion | 6-18-43 | 1362 |
| V9-12 | Bill Jack vs. Adolf Hitler | 7-16-43 | 1430 |

### DRIBBLE PUSS PARADE
(9 Minutes)

| | | | |
|---|---|---|---|
| 3901 | Monkey Doodle Dandies | 12-11-42 | 1046 |
| 3902 | Jungle Land | 6-4-43 | 1387 |

### VICTORY FILM

| | | | |
|---|---|---|---|
| 3801 | It's Everybody's War | 11-6-42 | 1031 |

### AMERICA SPEAKS

| | | | |
|---|---|---|---|
| 3851 | Weapons for Victory | 5-7-43 | 1304 |
| 3852 | Women in Blue | 7-16-43 | .... |

## UNITED ARTISTS

### WORLD IN ACTION
(Two Reels)

| | | | |
|---|---|---|---|
| .... | New Soldiers Are Tough | 7-3-42 | 699 |
| .... | Our Russian Ally | 8-14-42 | 784 |
| .... | Hitler's Plan | 9-4-42 | 854 |
| .... | Inside Fighting China | 10-2-42 | 896 |
| .... | Mask of Nippon | 11-6-42 | 971 |
| .... | Fighting Freighters | 1-9-43 | 1055 |
| .... | Invasion of North Africa | 2-12-43 | 1148 |
| .... | Road to Tokyo | 4-16-43 | 1281 |
| .... | Invasion of Europe | 5-7-43 | 1304 |

### SPECIAL

| | | | |
|---|---|---|---|
| .... | Don't Hook Now | 4-30-43 | 1171 |

## UNIVERSAL

### COLOR CARTUNE
(Average 7 Min.)

| | | | |
|---|---|---|---|
| 7241 | Andy Panda's Victory Garden | 9-7-42 | 926 |
| 7242 | The Loan Stranger | 10-19-42 | 998 |
| 7243 | Air Raid Warden | 12-21-42 | 1118 |
| 7244 | The Screwball | 2-15-43 | 1148 |
| 7245 | Swing Your Partner | 4-26-43 | 1340 |
| 7246 | The Dizzy Acrobat | 5-31-43 | 1329 |
| 7247 | Canine Commandos | 6-28-43 | 1430 |
| 7248 | Ration Bored | 7-26-43 | .. |

### SWING SYMPHONIES
(Average 7 Min.)

| | | | |
|---|---|---|---|
| 7231 | Yankee Doodle Swing Shift | 9-21-42 | 899 |
| 7332 | Boogie Woogie Sioux | 11-30-42 | 1046 |
| 7233 | Cow-Cow Boogie | 1-4-42 | 1171 |
| 7234 | Egg Cracker Suite | 3-22-43 | 1239 |
| 7235 | Pass the Biscuits Mirandy | 8-25-43 | .... |
| 8231 | Boogie Woogie Man | 9-27-43 | .... |

### PERSON—ODDITIES
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 7371 | Human Sailboat | 9-14-42 | 926 |
| 7372 | Jail Hostess | 9-28-42 | 950 |
| 7373 | King of the 49-ers | 10-12-42 | 1046 |
| 7374 | Double Talk Girl | 11-16-42 | 1007 |
| 7375 | Designed by Fannie Hurst | 12-14-42 | 1118 |
| 7376 | Let Huey Do It | 1-25-43 | 1171 |
| 7377 | She's A-1 in the Navy | 2-8-43 | 1148 |
| 7378 | Little Clayton Farmfront Wonder | 3-8-43 | 1227 |
| 7379 | Shepherd of the Roundhouse | 4-19-43 | 1340 |
| 7380 | Tom Thumb in Person | 5-24-43 | 1304 |
| 7381 | The Armless Dentist | 6-26-43 | 1415 |
| 7382 | Western Cowgirl | 7-19-43 | .. |
| 7383 | Cactus Artist | 8-23-43 | .... |
| .... | Wizard of Autos | 9-20-43 | .... |

### VARIETY VIEWS
(9 Minutes)

| | | | |
|---|---|---|---|
| 7351 | Trouble Spot of the East | 9-7-42 | 899 |
| 7352 | Canadian Patrol | 9-21-42 | 926 |
| 7353 | Spirit of Democracy | 10-5-42 | 974 |
| 7354 | New Era in India | 11-2-42 | 1010 |
| 7355 | Western Whoopee | 12-28-42 | 899 |
| 7356 | Winter Sports Jamboree | 1-8-43 | 1171 |
| 7357 | Mother of Presidents | 2-1-43 | 1148 |
| 7358 | Hungry India | 3-1-43 | 1206 |
| 7359 | Mr. Chimp Goes to Town | 4-12-43 | 1291 |
| 7360 | Mirror of Sub-marine Life | 5-31-43 | 1329 |
| 7361 | Confusion in India | 6-21-43 | 1365 |
| 7362 | Any Chickens Today? | 7-26-43 | .. |
| 7363 | Yukon Outpost | 8-30-43 | .... |
| 8371 | Wizard of Autos | 9-20-43 | .... |

### MUSICALS
(Average 15 Min.)

| | | | |
|---|---|---|---|
| 7121 | Trumpet Serenade | 9-9-42 | 899 |
| 7122 | Serenade in Swing | 10-14-42 | 899 |
| 7123 | Jivin' Jam Session | 11-11-42 | 899 |
| 7124 | Swing's the Thing | 12-2-42 | 1007 |
| 7125 | Chasin' the Blues | 1-13-43 | 1046 |
| 7126 | Hit Tune Jamboree | 2-10-43 | 1148 |
| 7127 | Swingtime Blues | 3-3-43 | 1190 |
| 7128 | Swing That Band | 4-7-43 | 1263 |
| 7129 | Dancing on the Stars | 5-26-43 | 1291 |
| 7130 | Russian Revels | 6-23-43 | 1365 |
| 7131 | Smoke Rings | 7-28-43 | .. |
| 7132 | South Sea Rhythms | 8-25-43 | .... |
| 8121 | Hit Tune Serenade | 9-29-43 | .... |

### VICTORY FEATURETTES

| | | | |
|---|---|---|---|
| 0995 | Keeping Fit | 10-26-42 | 998 |
| 0996 | Arsenal of Might | 2-22-43 | 1148 |
| 0997 | What We Are Fighting For | 5-24-43 | 1291 |

### 2-REEL SPECIAL

| | | | |
|---|---|---|---|
| 7111 | Roar, Navy, Roar | 11-25-42 | 1046 |
| 7110 | "Eagle Vs. Dragon" | .... | .... |

## VITAPHONE

### TECHNICOLOR SPECIALS
(Average 20 Min.)

| | | | |
|---|---|---|---|
| 8001 | A Ship Is Born | 10-10-42 | 1010 |
| 8002 | Fighting Engineers | 1-2-43 | 1118 |
| 8003 | Young and Beautiful | 3-13-43 | 1227 |
| 8004 | Eagles of the Navy | 4-24-43 | 1291 |
| 8005 | Mountain Fighters | 8-7-43 | 1458 |
| 8006 | Champions Training Champions | 6-26-43 | 1390 |

### BROADWAY BREVITIES
(20 Minutes)

| | | | |
|---|---|---|---|
| 8101 | The Spirit of Annapolis | 9-5-42 | 926 |
| 8102 | The Nation Dances | 9-26-42 | 974 |
| 8103 | The Spirit of West Point | 11-20-42 | 1007 |
| 8104 | Beyond the Line of Duty | 11-7-42 | 1010 |
| 8105 | Vaudeville Days | 12-19-42 | 1070 |
| 8106 | The Man Killers | 5-29-43 | 1340 |
| 8107 | Little Isles of Freedom | 1-30-43 | 1078 |
| 8108 | Our African Frontiers | 2-13-43 | 1200 |
| 8109 | Army Show | 2-27-43 | 1227 |
| 8110 | Rear Gunner | 4-10-43 | 1281 |
| 8111 | Three Cheers for the Girls | 5-8-43 | 1329 |
| 8112 | Happy Times and Jolly Moments | 7-10-43 | 1442 |

### HOLLYWOOD NOVELTIES
(10 Minutes)

| | | | |
|---|---|---|---|
| 8301 | Sweeney Steps Out | 9-12-42 | 950 |
| 8302 | You Want to Give Up Smoking | 11-14-42 | 1022 |
| 8303 | Stars on Horseback | 4-3-43 | 1251 |
| 8304 | So You Think You Need Glasses | 12-26-42 | 1118 |
| 8305 | This Is Your Enemy | 1-23-43 | 1206 |
| 8306 | King of the Archers | 2-6-43 | 1206 |

### SPORTS PARADE
(10 Minutes)

| | | | |
|---|---|---|---|
| 8401 | Sniffer Soldiers | 9-12-42 | 950 |
| 8402 | South American Sports | 10-17-42 | 1007 |
| 8403 | The Right Timing | 10-31-42 | 1022 |
| 8404 | Cuba, Land of Adventure and Sport | 1-9-43 | 1070 |
| 8405 | America's Battle of Beauty | 11-21-42 | 1070 |
| 8406 | Horses! Horses! Horses! | 12-12-42 | 1070 |
| 8407 | Sporting Dogs | 3-20-43 | 1239 |
| 8408 | Women in Sports | 2-20-43 | 1206 |
| 8409 | With Rod and Reel on Anticosti Island | 5-1-43 | 1315 |
| 8410 | Rover's Rangers | 5-22-43 | 1340 |
| 8411 | Gray, White & Blue | 6-19-43 | 1390 |
| 8412 | Snow Sports | 7-24-43 | 1458 |
| 8413 | Dude Ranch Buckaroos | 8-14-43 | .... |

### MELODY MASTER BANDS
(10 Minutes)

| | | | |
|---|---|---|---|
| 8501 | Army Air Force Band | 9-19-42 | 950 |
| 8502 | Six Hits and a Miss | 10-24-42 | 1007 |
| 8503 | U. S. Marine Band | 11-14-42 | 1007 |
| 8504 | Borrah Minevitch and his Harmonica School | 12-26-42 | 1118 |
| 8505 | U. S. Navy Band | 1-16-43 | 1138 |
| 8506 | Ozzie Nelson & Orch. | 3-27-43 | 1251 |
| 8507 | U. S. Army Band | 4-17-43 | 1329 |
| 8508 | All American Band | 5-22-43 | 1340 |
| 8500 | Childhood Days | 6-5-43 | 1390 |
| 8510 | U. S. Service Bands | 7-24-43 | 1442 |

### LOONEY TUNES CARTOONS
(7 Minutes)

| | | | |
|---|---|---|---|
| 8601 | The Hep Cat | 10-3-42 | 950 |
| 8602 | The Daffy Duckaroo | 10-24-42 | 1022 |
| 8603 | My Favorite Duck | 12-5-42 | 1007 |
| 8604 | Confusions of a Nutzy Spy | 1-23-43 | 1007 |
| 8605 | To Duck or Not to Duck | 3-6-43 | 1227 |
| 8606 | Hop and Go | 3-27-43 | 1263 |
| 8607 | The Wise Quacking Duck | 5-1-43 | 1291 |
| 8608 | Tokio Jokio | 5-15-43 | 1340 |
| 8609 | Yankee Doodle Daffy | 7-3-43 | 1458 |
| 8610 | Scrap Happy Daffy | 8-21-43 | .... |
| 8611 | Porky Pig's Feat | 7-17-43 | 1458 |

### MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

| | | | |
|---|---|---|---|
| 8701 | The Dover Boys | 9-19-42 | 950 |
| 8702 | The Sheepish Wolf | 10-17-42 | 950 |
| 8703 | The Hare Brained Hypnotist | 10-31-42 | 1007 |
| 8704 | A Tale of Two Kitties | 11-21-42 | 1007 |
| 8705 | Ding Dog Daddy | 12-5-42 | 1007 |
| 8706 | Case of the Missing Hare | 12-12-42 | 1007 |
| 8707 | Coal Black and de Sebben Dwarfs | 1-16-43 | 1007 |
| 8707 | Pigs in a Polka | 2-6-43 | 1070 |
| 8709 | Tortoise Wins by a Hare | 2-20-43 | 1206 |
| 8710 | Fifth Column Mouse | 3-6-43 | 1251 |
| 8711 | Flop Goes the Weasel | 3-20-43 | 1251 |
| 8712 | Super Rabbit | 4-3-43 | 1263 |
| 8713 | The Unbearable Bear | 4-17-43 | 1291 |
| 8714 | Greetings Bait | 5-15-43 | 1340 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| 8715 | Jack Rabbit and Beanstalk | 6-12-43 | 1390 |
| 8716 | The Aristo Cat | 6-19-43 | 1390 |
| 8717 | Tin Pan Alley Cats | 7-17-43 | 1458 |
| 8718 | Wackiki Wabbit | 7-3-43 | 1458 |
| 8719 | Hiss and Make Up | 7-31-43 | 1458 |
| 8720 | Corny Concerto | 8-21-43 | .... |
| 8721 | Fin-n-Caddie | 8-28-43 | .... |

**OFFICIAL U. S. VICTORY FILMS**
(Distributed by Various Major Exchanges)

| | | |
|---|---|---|
| Pots to Planes | | 509 |
| Bomber | | 509 |
| Food for Freedom | | 509 |
| Red Cross Trailer | | 509 |
| Women in Defense | | 509 |
| Safeguarding Military Information | | 509 |
| Tanks | | 509 |
| Any Bonds Today | | 509 |
| Ring of Steel | | 587 |
| Fighting Fire Bombs | | 587 |
| Lake Carrier | | 715 |
| United China Relief | | .... |
| Winning Your Wings | | 574 |
| Keep 'Em Rolling | | 674 |
| Mr. Gardenia Jones | | 674 |
| Your Air Raid Warden | | 770 |
| Vigilance | | 771 |
| Out of the Frying Pan | | 926 |
| Salvage | | 946 |
| Manpower | | 971 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | Japanese Relocation | | 971 |
| | Dover | | 1018 |
| | Fuel Conservation | | 1046 |
| | Colleges at War | | 1078 |
| | Community Transportation | | 1102 |
| | Paratroops | | 1114 |
| | You, John Jones | | 1138 |
| | Night Shift | | 1148 |
| | Troop Train | | 1171 |
| | Point Rationing of Foods | | 1182 |
| | Since Pearl Harbor | | 1206 |
| | Farmer at War | | 1206 |
| | Right of Way | | 1239 |
| | Food for Fighters | | 1239 |
| | Doctors at War | | 1315 |
| | Wings Up | | 1315 |
| | Mission Accomplished | | 1329 |
| | Message from Malta | | 1387 |
| | War Town | | 1387 |

**U. S. TREASURY DEPT.**

| | | | |
|---|---|---|---|
| | The Spirit of '43 | | 1138 |

**WAR ACTIVITIES COMMITTEE**
(Released Through 20th-Fox)

| | | | |
|---|---|---|---|
| | Battle of Midway | | 912 |

(Released Through Warner Bros.)

| | | | |
|---|---|---|---|
| | At the Front | | 1190 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|

**BRITISH MINISTRY OF INFORMATION**

| | | | |
|---|---|---|---|
| | 21 Miles | | 971 |
| | Control Room | | 1018 |
| | C. E. M. A. | | 1018 |
| | Fighting French Navy | | 1070 |
| | Lift Your Head Comrade | | 1094 |
| | Letter from Ulster | | 1094 |
| | Speed Up on Stirlings | | 1114 |
| | Silent Village | | 1415 |

**MISCELLANEOUS**

| | | | |
|---|---|---|---|
| | Quebec (Canadian Film Board) | | 1070 |
| | Kokoda Battle Front (Australian Dept. of Information) | | 1070 |
| | Sword of the Spirit (Verity Film) | | 1055 |
| | War in the Mediterranean (English Films) | | 1415 |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 4120 | The Secret Code (15 episodes) | 9-4-42 | 899 |
| 4140 | The Valley of Vanishing Men (15 episodes) | 12-17-42 | 1138 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|

1942-43

| | | | |
|---|---|---|---|
| 5120 | The Batman (15 episodes) | 7-16-43 | 1415 |

### REPUBLIC

| | | | |
|---|---|---|---|
| 281 | King of the Mounties (12 episodes) | 10-10-42 | 908 |
| 282 | G-Men vs. the Black Dragon (15 episodes) | 1-2-43 | 1022 |
| 283 | Daredevils of the West (12 episodes) | 4-17-43 | 1291 |
| 284 | Secret Service in Darkest Africa (15 episodes) | 7-9-43 | 1365 |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 7881-92 | Junior G-Men of the Air (12 episodes) | 6-30-42 | 784 |
| 7781-95 | Overland Mail (15 episodes) | 9-22-42 | 950 |
| 7681-93 | Adventures of Smilin' Jack (13 episodes) | 1-5-43 | 994 |

1943-44

| | | | |
|---|---|---|---|
| 8681-93 | Don Winslow of the Coast Guard (13 episodes) | 3-30-43 | 1227 |

# SHORT SUBJECTS
## *reviews and synopses*

### FORGOTTEN TREASURE (MGM)
*Passing Parade* (*K*-486)

The Museum of Modern Art provides audience interest in this John Nesbitt subject. Delving into the files of the museum, Nesbitt emerges with a number of ancient but not forgotten film classics. His commentary describes the highlights of each.

*Release date, July* 24, 1943 10 *minutes*

### JOURNEY TO YESTERDAY (MGM)
*Miniature* (*M*-439)

History book students will recall with nostalgia the stirring story of General Gorgas in his victory over yellow fever. The short vividly describes the general's hardships to successfully combat the dread disease. On his death bed, he received a personal citation from the King of England.

*Release date, July* 17, 1943 11 *minutes*

### PORKY PIG'S FEAT (WB)
*Looney Tunes* (8611)

Daffy Duck and Porky Pig are fugitives from a bill collector, and their antics provide an amusing session as they evade their persecutor by devious tricks. Daffy Duck started all the trouble by "forgetting" to pay a hotel bill. His partner, although not in sympathy with Daffy's action, suffers the same fate visited upon the duck.

*Release date, July* 17, 1943 *7 minutes*

### SNOW SPORTS (WB)
*Sports Parade* (8412)

Lake Placid is the object of the camera's attention in this Technicolor short. There are few winter sports that are not touched upon during its running time as sledding, ice skating, hockey, skiing, bob-sledding and other diversions have their turn in the spotlight. Horses on ice, pulling expert skiers are an interesting part of the proceedings.

*Release date, July* 24, 1943 10 *minutes*

### NURSERY RHYME MYSTERIES (MGM)
*Passing Parade* (*K*-487)

John Nesbitt dips into the history books to explain the birth of many of the present-day nursery rhymes. He cites as examples the stories of Mary of Scotland, Henry VIII and James II which brought inspiration for nursery rhymes. Behind Mother Goose, Nesbitt points out, a tragic story of history was wrought.

*Release date, July* 31, 1943 11 *minutes*

### SEEING HANDS (MGM)
*Pete Smith Specialty* (*S*-468)

Pete Smith turns serious with a tribute to Ben Helwig who, although completely blind, has made a place for himself at America's work bench to help hasten the day of victory. It is a story, heart-warming in nature, of the contributions of the blind to the war effort.

*Release date, July* 31, 1943 11 *minutes*

### DON'T YOU BELIEVE IT (MGM)
*Passing Parade* (*K*-484)

The fallacies in many accepted stories which have been repeated from generation to generation are exposed by John Nesbitt in this one-reel subject. Such tales as Nero's fiddling while Rome burns, Mrs. O'Leary's cow and Steve Brody's jump from the bridge receive due attention from Nesbitt as he refutes incidents which supposedly occurred in each instance.

*Release date, July* 3, 1943 10 *minutes*

### TIN PAN ALLEY CATS (WB)
*Merrie Melodie* (8717)

The trumpet notes of a night club musician are a little too much for Leon Schlesinger's cat and like so many of the present-day jitterbugs, he's sent "out of this world." When he gets there, however, he's happy to return to earth's solid soil for the weird land of phantasy is not all it's cracked up to be. Music and laughs are combined in a pleasant Technicolor cartoon.

*Release date, July* 17, 1943 *7 minutes*

### HISS AND MAKE UP (WB)
*Merrie Melodie* (8719)

The pet dog and cat of a spinster try to win their master's affections and the cunning and guile which each employs brings odd complications. Warned that they would face punishment if trouble arises again, the pets face an unexpected intervenor in the person of the canary. The three-cornered tangle makes an amusing Technicolor cartoon.

*Release date, July* 24, 1943 *7 minutes*

### YANKEE DOODLE DAFFY (WB)
*Looney Tunes* (8609)

Daffy Duck visualizes his nephew as an excellent entertainer. In true promotional style, he literally camps on the doorstep of theatrical agent Porky Pig. His schemings to attract the attention of the agent to his young protege, Sleepy La Goon, is described in Technicolor by the Leon Schlesinger artists. It is Daffy Duck who finally displays his own talents to Porky Pig.

*Release date, July* 3, 1943 *7 minutes*

### WACKIKI WABBIT (WB)
*Merrie Melodie* (8718)

Bugs Bunny lives peacefully on a South Sea island—but not for long. Two derelict beachcombers are washed ashore and the sight of the rabbit whets their appetites. From that point on a merry chase ensues in which the beachcombers, instead of Bugs, are in perilous difficulties. Island tranquility is resumed when the invaders finally decide that a rabbit dinner is not in order.

*Release date, July* 3, 1943 *7 minutes*

### YANKEE DOODLE MOUSE (MGM)
*Cartoon* (*K*-484)

Tom 'n Jerry conduct a private feud as each tries to out-blitz the other. Jerry, through superior trickery, outwits his rival of long standing and again the under-dog triumphs.

*Release date, June* 26, 1943 8 *minutes*

### MOUNTAIN FIGHTERS (WB)
*Technicolor Special*

This picturization of the Army Mountain Patrol offers many colorful scenes of the ski troops in training and in action. The story concerns a Norwegian Olympic champion who joins the troop but who keeps his identity a secret because he wishes to see active duty.

*Release date, August* 7, 1943 20 *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1428-1430.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1443-1444.

| *Title* | *Company* | *Prod. Number* | *Stars* | *Release Date* | *Running Time* | *REVIEWED — M. P. Herald Issue* | *Product Digest Page* | *Advance Synopsis Page* | *Service Data Page* |
|---|---|---|---|---|---|---|---|---|---|
| **ABOVE** Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | Block 1,'43-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1432 |
| Adventure in Blackmail (British) (formerly Breach of Promise) | English | .... | Clive Brook-Judy Campbell | Not Set | 70m | July 17,'43 | 1426 | .... | .... |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Ali Baba and the 40 Thieves | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | 1460 | .... | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| America | MGM | .... | Brian Donlevy-Ann Richards | 1943-44 | .... | ..... | 1460 | .... | .... |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Blonde Trouble | MGM | .... | Mickey Rooney-Lewis Stone | 1943-44 | .... | ..... | .... | 1459 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | . | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | 4011 | George Sanders-Marguerite Chapman | July 15,'43 | 77m | July 24,'43 | 1441 | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | . . . | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| Around the World | RKO | .... | Kay Kaiser-Joan Davis | 1943-44 | .... | ..... | .... | 1457 | .... |
| As Thousands Cheer (color) (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| **BABY** Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | .... |
| Bar 20 | UA | .... | William Boyd-Andy Clyde | 1943-44 | 55m | July 24,'43 | 1442 | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'42 | 1337 | 1127 | 1432 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | .... | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | Block 1,'43-44 | 94m | July 3,'43 | 1401 | 1191 | 1432 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Hills Express (1943-44) | Rep. | 362 | Don Barry-Wally Vernon | Aug. 15,'43 | 55m | ..... | 1460 | .... | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 13,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Sea Fighters | Artkino | .... | Documentary | Not Set | .... | ..... | .... | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1432 |
| Bombers Moon | 20th-Fox | 346 | George Montgomery-Annabella | 1943-44 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 60m | ..... | .... | 1276 | .... |
| Border Patrol | UA | ... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | | .... |
| Bordertown Gunfighters | Rep. | 2313 | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .. | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .. | .... |
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 65m | July 10,'43 | 1414 | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | ..... | .... | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 276 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Coastal Command (British) | RKO | .... | War Documentary | 1943-44 | 73m | Nov. 14,'42 | 1005 | .... | .... |
| Cobra Woman | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | 1460 | .... | .... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1432 |
| Conflict | WB | .... | Humphrey Bogart-Alexis Smith | 1943-44 | .... | ..... | 1459 | .... | .... |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 25,'43 | 1273 | 962 | 1432 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross of Lorraine, The | MGM | .... | Pierre Aumont-Gene Kelly | 1943-44 | .... | ..... | 1460 | .... | .... |
| Cross Your Fingers | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | 403 | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Sept. 9,'43 | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | May 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | Not Set | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | ... | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | ... | |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1432 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | Block 1,'43-44 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1432 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | ... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |
| Falcon in Danger, The | RKO | .... | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | 1943-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Colors | UA | .... | William Boyd | Not Set | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | .... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | . | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | 355 | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | .... |
| Find, Fix and Strike (British) | ABFD | .... | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .. |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | .... | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | .... | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | .... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | 168m | July 24,'43 | 1441 | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | | | .... | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | .... | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | .... | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | .... | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 23,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | Block 1,'43-44 | .... | ..... | .... | 1191 | .. |
| Girl From Leningrad, The | UA | .... | Anna Sten-Kent Smith | 1943-44 | .... | ..... | .... | 1457 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | . | Cecil Kellaway-Helen Walker | 1943-44 | .... | ..... | .... | 1191 | .... |
| Good Luck, Mr. Yates | Col. | 4014 | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Guadalcanal Diary | 20th-Fox | .... | Preston Foster-Lloyd Nolan | 1943-44 | .... | ..... | 1460 | .... | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | ... | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | . | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | 224 | William Lundigan-Virginia Dale | Aug. 26,'43 | 78m | July 31,'43 | 1455 | 1391 | .... |
| Heart of a Nation (French) | Graetz | . | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) | 20th-Fox | .... | Don Ameche-Gene Tierney | 1943-44 | 113m | July 24,'43 | 1441 | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Aug. 20,'43 | 64m | July 31,'43 | 1456 | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | | 1082 |
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | 1943-44 | 71m | July 31,'43 | 1456 | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |

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|---|---|---|---|---|---|---|---|---|---|
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hil Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice (formerly Oh, Doctor) | Univ. | .... | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony | 20th-Fox | .... | Monty Woolley-Gracie Fields | 1943-44 | .... | ..... | .... | 1431 | .... |
| Honeymoon Lodge (formerly Second Honeymoon) | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | 63m | July 31,'43 | 1455 | 1375 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | .... | Luise Rainer-Paul Lukas | 1943-44 | .... | ..... | .... | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .... |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | 103m | July 31,'43 | 1453 | 1192 | .... |
| I Escaped from the Gestapo (also called No Escape) | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 402 | John Carradine-Gale Sondergaard | July 26,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 18,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Sept. 10,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | ... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | ... | 1091 | |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | 1943-44 | .... | ..... | .... | 1240 | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Lassie Comes Home | MGM | .... | Roddy MacDowall-Edmund Gwenn | Block 1,'43-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | July 30,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | .... | Bob Hope-Betty Hutton | 1943-44 | .... | ..... | .... | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .... |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | .... | .... |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |

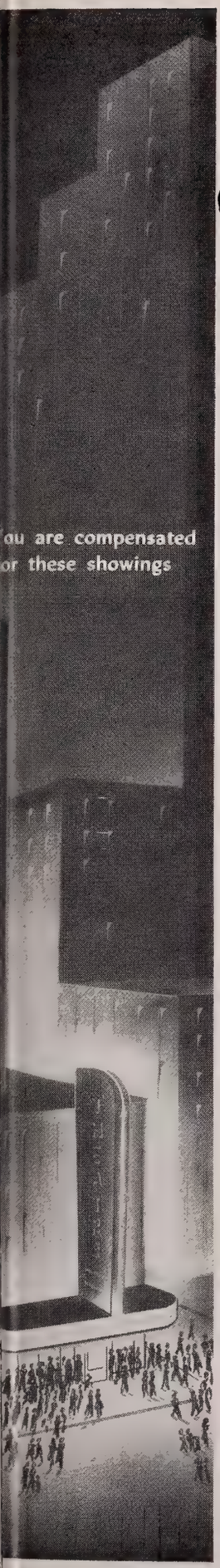
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .. | .... |
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Sept. 16,'43 | .. . | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .. |
| Man of the Family | Univ. | .... | Donald O'Connor-Peggy Ryan | 1943-44 | .... | ..... | 1459 | .... | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Meet the People | MGM | .... | Dick Powell-Lucille Ball | 1943-44 | .... | ..... | .... | 1459 | .... |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | .... | ..... | .... | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | .... | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | .... |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1432 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4041 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Moscow Strikes Back (Russian) | Rep. | .... | Documentary | Aug. 15,'42 | 55m | Aug. 15,'42 | 840 | .... | 1130 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1432 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| Murder on the Waterfront | WB | .... | John Loder-Ruth Ford | 1943-44 | 48m | July 31,'43 | 1454 | .... | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Aug. 31,'43 | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .... | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .... | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling (1943-44) | Rep. | .... | Mary Lee-Gladys George | Aug. 19,'43 | .... | ..... | .... | 1431 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | .... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OLD Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | .... |
| Old Mother Riley, Detective (British) | Br. Nat'l-Anglo | .... | Arthur Lucan | Not Set | 80m | Feb. 13,'43 | 1159 | .... | .... |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing (British) | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | June 5,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 22,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1432 |
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Passport to Suez | Col. | .... | Warren William-Ann Savage | Aug. 19,'43 | .... | ..... | 1460 | .... | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | .... | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | 1943-44 | .... | ..... | .... | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army (also called War Dogs) | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Raiders of Sunset Pass | Rep. | .... | John Paul Revere-Smiley Burnette | 1943-44 | .... | ..... | 1460 | .... | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth | Crystal | .... | Documentary on China | Not Set | 68m | Dec 5,'42 | 1043 | .... | 1392 |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Report from the Aleutians | WAC | .... | Documentary | July 30,'42 | 47m | July 31,'43 | .... | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .. | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | .... | Charles Starrett-Kay Harris | July 29,'43 | 57m | ..... | .... | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saint Meets Tiger (1943-44) | Rep. | 301 | Hugh Sinclair-Jean Gillie | July 29,'43 | 70m | ..... | .... | .... | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | ... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | Block 1,'43-44 | 102m | July 31,'43 | 1454 | 1057 | ..... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) Hellman-Gen'l | | .... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .... | 1174 |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .... | ... |

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|---|---|---|---|---|---|---|---|---|---|
| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Shine On, Harvest Moon | WB | .... | Ann Sheridan-Dennis Morgan | 1943-44 | .... | ..... | 1460 | .... | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Fleet (British) | Archers-Gen'l | .... | Ralph Richardson-Googie Withers | Not Set | 88m | Mar. 20,'43 | 1214 | .... | .... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | 256 | Roy Rogers | Aug. 12,'43 | 68m | July 24,'43 | 1442 | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | .... | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Aug. 26,'43 | .... | ..... | .... | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Soliga Solberg (Swedish) | Scandia | .... | Edvard Persson | Sept. 12,'42 | 89m | Sept. 19,'42 | 910 | .... | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember (formerly Prodigal's Mother) | Rep. | .... | Mabel Paige-John Craven | Not Set | .... | ..... | .... | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | ... | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song to the Wind (It.) | Hoffberg | ... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | .... | Leslie Howard-Rosamund John | Special | 90m | Apr.17,'43 | 1275 | .... | 1432 |
| Spotlight Scandals (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Oct. 1,'43 | 79m | July 24,'43 | 1442 | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1432 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | 344 | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1432 |
| Stranger from Pecos | Mono. | ... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .... | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 401 | John Litel-Alan Baxter | July 15,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | Block 1,'43-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tartu | MGM | .... | Robert Donat-Valerie Hobson | Block 1,'43-44 | .... | ..... | .... | .... | .... |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | ... | .... |
| Thank Your Lucky Stars | WB | .... | All Warner Contract Players | 1943-44 | .... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army (color) | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | 114m | July 31,'43 | 1453 | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | 223 | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30 '43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Tornado | Para. | .... | Chester Morris-Nancy Kelly | 1943-44 | .... | ..... | 1460 | .... | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | . | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | REVIEWED Advance Synopsis Page | REVIEWED Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life (color) | Para. | .... | Mary Martin-Franchot Tone | 1943-44 | .... | ..... | .... | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | .... | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .... | .... |
| Up In Arms | RKO-Goldwyn | .... | Danny Kaye-Dinah Shore | 1943-44 | . . . | ..... | 1460 | .... | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .. | ... |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | 1432 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | 2314 | Bill Elliott-Gabby Hayes | Aug. 19,'43 | 55m | July 31,'43 | .... | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine | WB | .... | Bette Davis-Paul Lucas | 1943-44 | 114m | July 31,'43 | 1454 | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| We'll Smile Again (Brit.) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 93m | Oct. 31,'42 | 982 | .... | .... |
| Went the Day Well? (British) | Ealing-UA | .... | Leslie Banks-Basil Sydney | Not Set | 92m | Nov. 14,'42 | 1006 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Not Set | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | 1943-44 | .... | ..... | .... | 1115 | .... |
| What's Buzzin', Cousin? | Col. | 4015 | Ann Miller-John Hubbard | July 8,'43 | 75m | July 31,'43 | 1454 | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | Block 1,'43-44 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) (formerly They Flew Alone) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | June 25,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas (formerly Faculty Row) | MGM | .... | Mary Astor-Herbert Marshall | Block 1,'43-44 | 77m | July 31,'43 | 1455 | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1443.***




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*The Saint Meets the Tiger*
*Revenge of the Zombies*
*Border Buckaroos*

LATE REVIEW
(In News Section)

*Melody Parade*

## DISCARD OR REVISE CONSENT DECREE SAY EXHIBITOR SPOKESMEN

*Page 13*

## Theatre Staffs Need not Take War Jobs, WMC Rules

*Page 12*

## Better Coverage of War Spurs Newsreel Selling

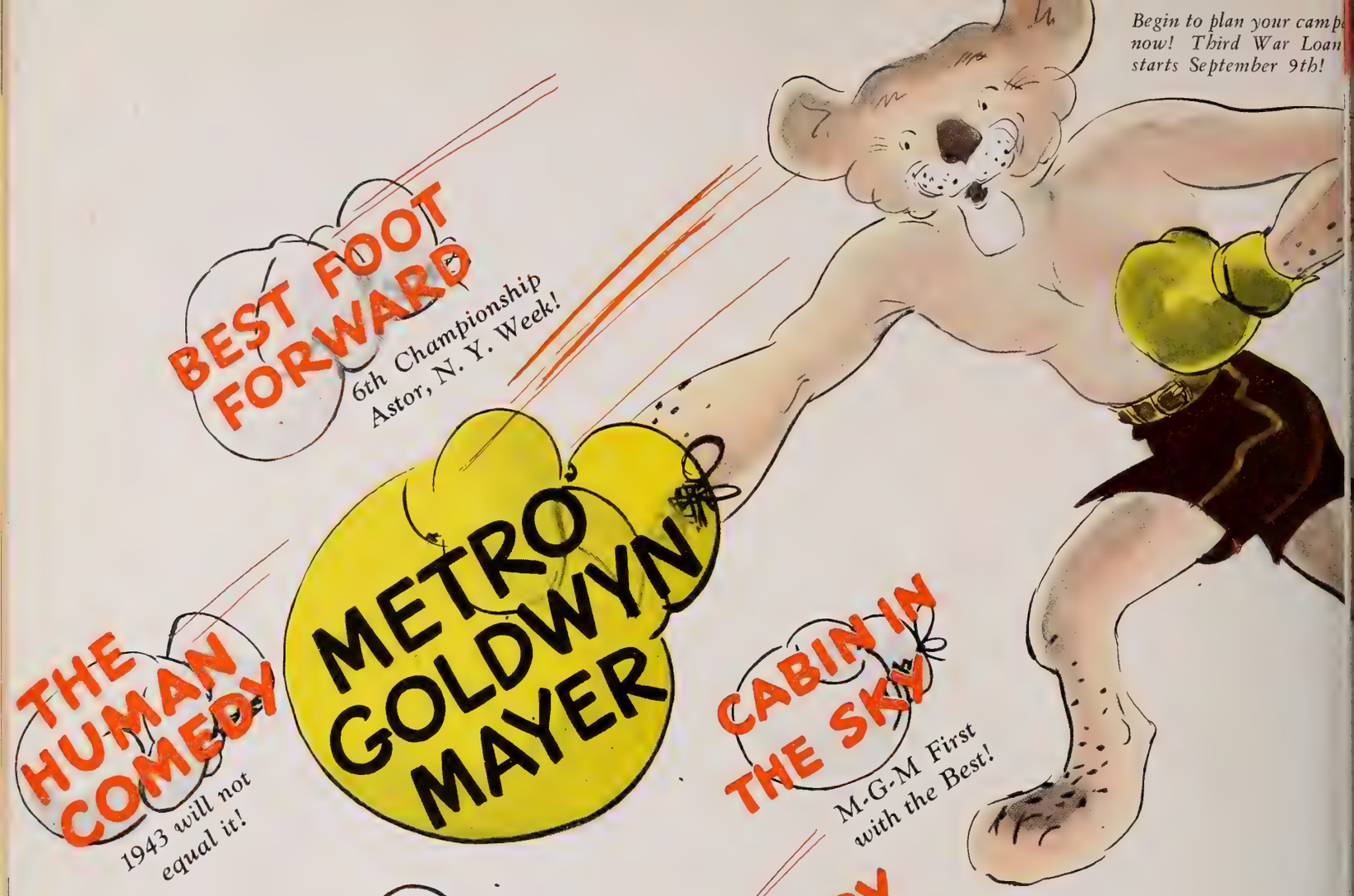
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VOL. 152, NO. 6

AUGUST 7, 1943

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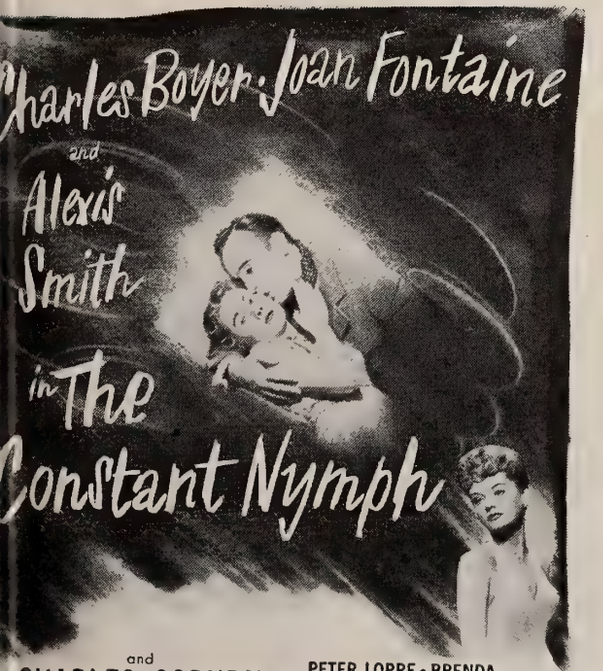
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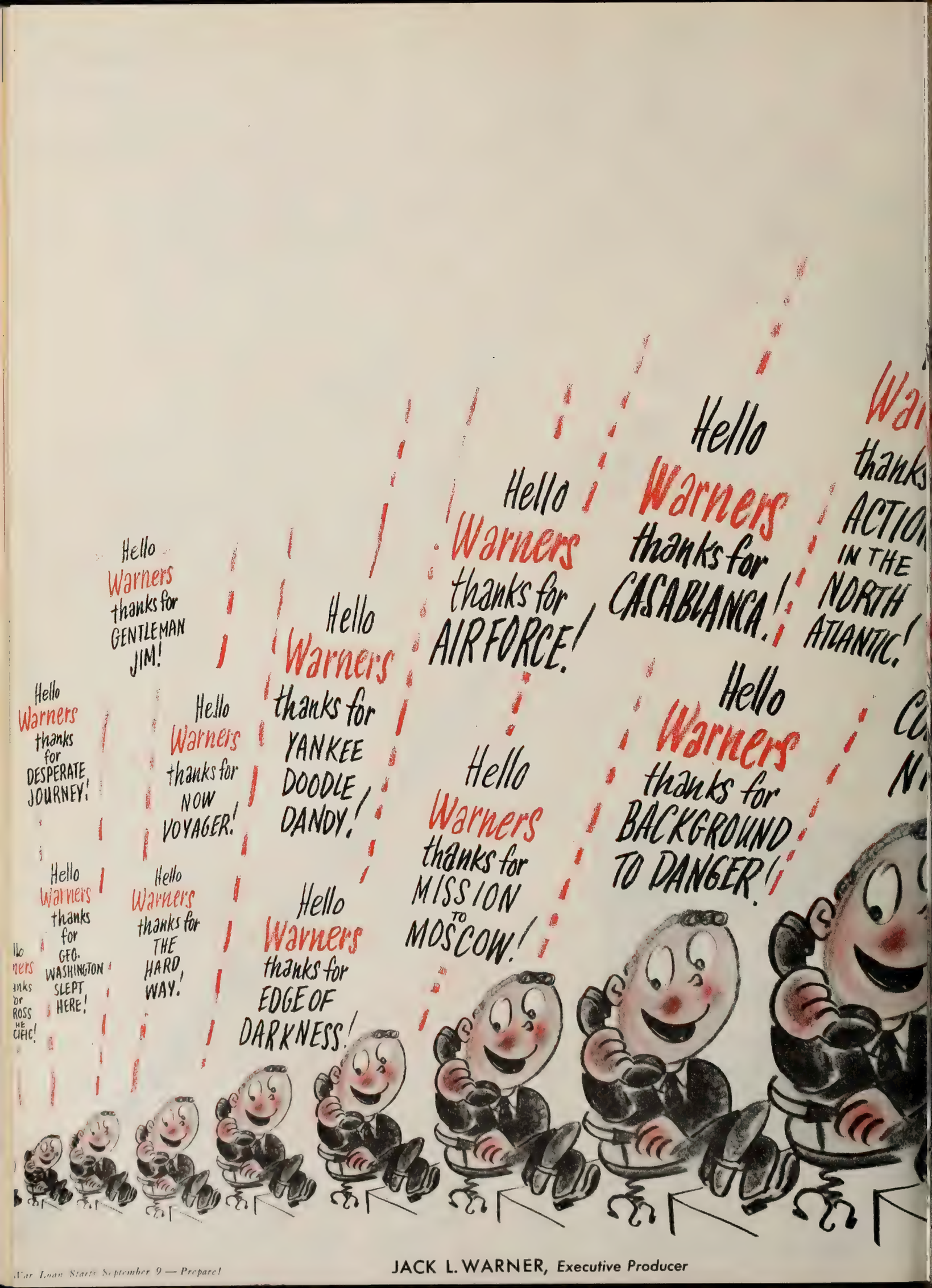

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# MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

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Vol. 152, No. 6

August 7, 1943

## ON FILM FRONT

THAT maladroit broadcast about "the moronic little king" of Italy thrown on the international air by the Office of War Information, while conspicuous, is but a well flowered specimen of the continuous efforts of a special clique of self-authorized policy makers. They would run the nation, and the world, their peculiar and militantly divergent way.

This particular expression, so invasive of the national interest in the crisis of war, by reason of its embarrassment of the President to the point where he found it necessary to administer sharp public rebuke, merely tells the public what the motion picture world has known for a long time.

These gentry of the same OWI clique have been trying to tell the motion picture what to do and how to do it—with equal competency, grace and skill. Months ago that was discussed on this page by Mr. Martin Quigley in an editorial.

What with its fictional Mr. Durfees on the air and its inept partisanships and ideological pressures under the guise of public service, the OWI has contributed more inflamation than information. There can be no reasonable doubt that it stands in need of management by persons of experience and judgment.

ADJUSTMENTS and rearrangements between the Government and the motion picture represented in the developments of the day are to be viewed with satisfaction. The program of "War Bulletins," of quarter-reel length, announced by Mr. Francis S. Harmon of the War Activities Committee, to replace the shorts that the Office of War Information was to make, is considerably more suited to the job to be done than the original schedule of hurried, inept and amateurish one-reelers laden with politics, which initiated the endeavour.

The appointment of Mr. L. C. Griffith, of the Oklahoma Griffiths, to head the industry's participation in the Third War Loan Campaign, as announced by Mr. S. H. Fabian, of WAC, accents the place of the big mid-west in our world of the screen, and recognizes a showman of national status.

Again, the appointment of Mr. Oscar Doob of Loew's theatre organization, and efficient member of numerous war effort committees, by Mr. Henry Morgenthau, Secretary of the Treasury, to the post of assistant national director of the War Finance Committee in charge of advertising, is a picking of the-man-for-the-job—a motion picture man.

The showmanship of the screen and the war effort are getting along. It all seems to go better when the Government asks instead of orders.

ADDITIONALLY, and importantly, the authorities directly concerned with the conduct of the war appear to have arrived at a more effective state of mind with reference to the newsreels. The screen report to America is getting better, more responsive to the acute public interest, and considerably more immediate. The motion picture audience waited for a year and an anniversary to get a report on Pearl Harbor. But it has already seen the story of the valiant landings and advance through Sicily. Incidentally there is a touch of more than hit-and-run camera reporting, too, in the newsreel film from Sicily, with its touches of poignant human interest, recorded in the reactions of the civilians as the tide of battle swept past. World War I was over before the military learned what to do about the motion picture. Progress is being made now. It might be well to suggest that the lessons be embedded in manuals and the practice of a future, which it seems will have to have considerable military attention.

△ △ △

## SMEAR to ORDER

OUT in that great middle empire and its capital, *The Chicago Tribune* under its dictatorial publisher, Col. Robert R. McCormick, is making a Roman holiday by throwing the motion picture and its people to the beasts in the arena of scandal.

According to *The Tribune* "Marcia Winn went to Hollywood to see what was happening there." Obviously Miss Winn went to Hollywood to make a preconceived story. There are about two hundred and fifty newspaper correspondents in Hollywood, including the representatives of all the press associations and syndicates. They somewhat completely tell "what is happening" there. *The Tribune* was sending for something else.

Miss Winn covered her assignment. Some of the headlines: "City of Magic, Fantasy, Filth—It's Hollywood"; "Corruption Blended with Intrigue"; "Hollywood Vice Swallows 300 Girls a Month"; "White Slavers Prey on Fame Chasers." The articles under those display lines seem to depend considerably on anonymous observers and unnamed sources of accusation. That is the process familiar to practitioners of the art of yellow journalism under the craft law of "never let the story fall down."

The industry of the motion picture and its Hollywood have no occasion for special concern in this matter. None would contend that this world of the motion picture is super-humanly perfect. Its people are very like other people in conduct and foibles. There is no more misconduct and assorted sin per capita in the motion picture community of Hollywood than among the figures in other industry, let one say for instance, the business of publication in the great city of Chicago.

There is such an obvious quality of belligerent purposefulness in *The Tribune's* anti-Hollywood campaign that it can make little impress. The public, especially *The Tribune's* public, has heard the like before. It is all highly reminiscent of those stories damning the same community some twenty years ago because one William Dean Tanner, alias Taylor, had been murdered. Today's stories are substantially rewrites. It is the ancient practise of picking on the pictures.

It is all a little bit too bad, too. Col. McCormick has been the inheritor of a great journalistic institution with tradition. Also it was the *Chicago Tribune*, in the days of the late and able Mr. James Keeley which was first among American newspapers to give heed to the screen and review pictures.

—*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Taxes Doubled

TAXES paid by the motion picture industry on income and excess profits from 1941 were almost double the sums paid the preceding year, the United States Treasury reported at Washington on Wednesday. The preliminary figures showed income and excess profits collections of $24,545,000 on the 1941 returns of film production, distribution and exhibition corporations. They paid $12,579,000 on 1940 returns.

The figures showed also that the number of motion picture corporations with income subject to tax increased from 2,353 in 1940 to 2,561 in 1941. The total number of corporations filing returns decreased from 4,682 to 4,552. The number of inactive companies increased by one, to 202.

The Treasury reported that the 2,561 corporations which were "in the black" for tax purposes reported total receipts of $892,320,000 and net income of $94,496,000. The $24,545,000 taxes they paid included $17,678,000 normal income tax, $3,112,000 surtax, $146,000 declared value excess profits tax and $3,609,000 excess profits tax. In 1940 the 2,353 tax paying corporations had total receipts of $810,516,000 and net income of $78,983,000.

Deficits for tax purposes were reported by 1,789 companies in 1941 against 2,118 in 1940. Their total receipts were $173,498,000 with a deficit of $9,610,000. Dividends in cash and assets other than their own stock of $44,160,000 were paid in 1941 by the taxpaying companies, against $37,335,000 in 1940 and for the deficit companies $303,000 against $330,000 in 1940.

## Splitting Seconds

STROBOSCOPIC photography, that recent wonder, enabling photographs to be made at speeds of as much as one hundred thousandth of a second, has been further advanced.

General Electric engineers announced recently in Schenectady that they were able to make photographs at one-millionth of a second.

The light comes from a small mercury lamp. In sustained operation, it lasts only one second—or one million exposures. A lot can happen in that time.

## All All-Star

ALL the industry is asked by Darryl F. Zanuck to assist him in the screen production of Wendell Willkie's "One World" and a projected life of Woodrow Wilson. In Hollywood Monday Mr. Zanuck, newly returned to his executive production post at Twentieth Century-Fox, announced that he had invited all the other studios to aid in the production of these two films by permitting their stars to play historic characters.

All the major producing companies, Mr. Zanuck felt sure, would lift their usual restrictions against lending contract players, because of the importance of the casting problem involved. Hundreds of living and dead statesmen and other historic leaders will be portrayed in the two pictures.

Although both "One World" and the Woodrow Wilson film would carry the trademark of 20th Century-Fox, Mr. Zanuck felt that as dramatized appeals for universal understanding and post-war unity they would be recognized as contributions by the entire industry, the announcement from Mr. Zanuck's publicity staffs said. At midweek there had been no public reply from other companies to this request.


THEATRE staffs need not take war jobs, WMC rules Page 12

SCRAP or revise Consent Decree, exhibitor leaders say Page 13

ON THE MARCH—Red Kann discusses sliding scales, trade policy Page 16

U. S. product to follow victorious invading Allied armies Page 17

THEATRES push newsreels as coverage of war improves Page 25

WAC maps plans with Treasury for new War Loan campaign Page 26

STARS of Tomorrow poll serves as guide for studio casting Page 28

U. S. lawyers start field study of exhibitor decree complaints Page 33


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## Fire Prevention

NATIONAL Fire Prevention Week this year will be from October 3rd through October 9th. The Underwriters' Laboratories, Inc., sponsored by the National Board of Fire Underwriters, this week stressed to the theatre owner his importance in educating the public to the increased importance of fire prevention. It said, in part:

"The important part that theatre managers have played in helping to promote worthy national and local drives and campaigns has increased the prestige of show business and has won patrons to individual theatres. Another opportunity for showmen will be offered during the campaign."

The organization said the country's local fire departments, chambers of commerce, insurance organizations, and civic leaders would cooperate, and urged the theatre man to make contact with them; and it reminded showmen of a one-minute sound trailer being produced, asking them to adopt as a slogan, "A trailer in every theatre in each community during Fire Prevention Week."

## New York Riots

FOLLOWING the Sunday evening-Monday morning riots in New York's Harlem, theatre business dropped in some instances 80 per cent. The section was under a 10:30 P.M. curfew Monday night, and an 11:30 curfew Tuesday.

Matinee receipts held, however, and it was reported damage to house fronts was small in contrast to stores on every main street. Windows were shattered, stocks looted. Damage to stores was estimated at $5,000,000. Owners are expected to sue the city.

In addition to the curfew, the city allowed lifting of the dimout, so that theatres were permitted to light their marquees. They also retained full house staffs during the emergency.

## "Los Hijos de Hitler"

"HITLER'S CHILDREN," which grossed a phenomenal $3,500,000 for RKO and its producer Edward Golden in the U. S. is setting Latin American records, too, according to RKO's foreign department. South American managers have been giving the picture heavy exploitation and the public, among whom A. Schicklegruber has few friends, have been packing the theatres. Opening records were set at Lima, Peru, and Caracas, Venezuela. RKO's manager in Peru cabled the picture established an unheard of record, and he had nothing to compare it with. It is currently in release in all countries except Argentina. If censors pass it there the picture will be shown under the more neutral book title, "Education for Death."

## For the OPA

BLACK market operators will face a devastating barrage of publicity on August 19th when, with the exhibition of the War Activities Committee information film, "Black Marketing," the nation's theatres lead off in a nationwide campaign against illegal trading in rationed goods. It will be sponsored by the Office of Price Administration.

Theatres will ask their audiences to sign pledges not to trade on the black market. Local OPA representatives will cooperate with regional War Activities Committees to publicize the film and collect the home front pledges.

Prentiss M. Brown, price administrator, sent a message to all exhibitors through the WAC this week asking their aid.

"I have observed," Mr. Brown said, "the manner in which exhibitors have aided the Treasury in the sale of Bonds, and the War Production Board in the collection of the all-important scrap metal—and I am certain that you will be able with your campaign to educate hundreds of thousands of people to the need for their cooperation. . . .

"It is a fine thing to know that the exhibitors of America plan to take such an active part in this vital job on the home front."

## Dimes

MOTION picture theatres raised $2,086,596 for the National Infantile Paralysis Foundation, Basil O'Connor, its president, announced last week. He reported the total collected for the Foundation in the 1943 campaign was $5,527,590, $1,500,000 higher than any year previously. The industry's "March of Dimes" drive also broke a record for collections.

## Pin Back Pin-Ups

A POTENTIALLY torrential flood of pin-up art for sale to service men was averted by Hollywood studios when the Industry Service Bureau rejected requests from three companies—the Noep Stationery Company, the Hellman-Shane-Byer Advertising Merchandisers and the Nelson-Spring Company, all of Los Angeles—for clearance on the use of photographs of the ladies of the screen in anything from polite profile to "standard swimsuit art." The rejection implied no criticism of the applicants, all reputable companies, of their motives, businesslike, nor of their proposals, which ranged from doing the job on a paid basis to sharing the proceeds via royalties. It reflected, instead, a group opinion of publicity directors, formulated after several discussions, to the effect that commercialization of service men's interest in Hollywood personalities is not in the interests of the art-industry.

## CHEERS FOR —The Army —The Navy —and Warners

**THE genius of Irving Berlin has won the distinction of two great wartime contributions—"Yip, Yip Yaphank" of the last war and the current, "This Is the Army." The brilliant success of the old show was even outshone in the new. Within the settled limitations of the theatre stage each of them made solid contributions to national morale and other great wartime causes.**

**And then came the proposal of Warner Brothers to translate into motion pictures the current army show. While as an attraction in the stage theatres it well realized its splendid potentialities, thrilling great audiences, and, incidentally, bringing substantial revenues to the cause of Army Emergency Relief. Yet, produced as it has been in the Warner Studio, it is clearly set for a career in the motion picture theatres that will surpass all that has gone before.**

**Great as was the stage show, greater is the motion picture—in its sheer entertainment and inspiration and in its ability as a motion picture to go throughout the land and even into remote reaches abroad. It will stimulate and amuse vast millions and will establish a new high in morale-building prowess, amongst the armed forces and along the home front, from metropolis to hamlet and amongst the whole people, irrespective of age or place in the national life.**

**Warner Brothers has made in the production of this motion picture a notable contribution in skill, experience and facilities—one that will endure as a highlight of industry cooperation in the purposes of the nation at war. The fact that all profits will go to the most worthy cause of Army Emergency Relief adds a roseate completeness to the whole undertaking.**

**—M.Q.**

## Realism

MOTION PICTURE HERALD'S "What the Picture Did for Me" department, for these many years of international fame, has now come to be cast into the evanescent amber of detective fiction. A current "whodunit," entitled "The Hill of the Terrified Monk" (William Morrow and Company, New York), introduces the HERALD, of all places, in a barroom scene in Tucson.

A fictional quotation from the department says: "Four exhibitors reported on 'The Invisible Zombie.' I. E. Boomhower of Medicine Hat said: 'Played this one at a kid matinee to the finest invisible audience you ever saw.' Max O. Greenberg of Shreveport said: 'Even fumigating the house didn't help after two nights of this epic.' Sol Spiegel of Dentox, Tex., said: 'The ushers shot elks in the balcony and the cops arrested the doorman for loitering the week we ran this one.' Harry Niemeyer of Kankakee said: 'We let service men in free for the Sunday night showing and you should have seen the uniforms going to the Baptist church around the corner.'"

The author is, so the title pages say, Geoffrey Homes, who is not in "Who's Who in America," despite his long list of titles. There's a clue, however, in the dedication to Dannie Rosemary Mainwaring. There was a Mr. Mainwaring who used to pertain to Warner Brothers' publicity department. He departed, bound for literature, a while back.

## Peace Rationing

PLANS are on Washington desks for a quick transfer when peace comes of the War Production Board to a "Peace" Production Board. Strict control of all production and the allocation of scarce materials will be retained through a lengthy demobilization period, the *Wall Street Journal* reports.

Already a 40-page report on how to taper off war production and resume a civilian economy has been prepared by Ernest Kanzler, an adviser to Donald Nelson. Even though Army and Navy leaders warn that peace may be several years away, many Washington war agencies are making quiet plans to stay in business.

Exhibitors who have dreams of getting that new projector, or seating, or sound equipment as soon as the shooting ends are warned by equipment makers and Washington advisers that they'll have to wait.

## This Is The Army

LEONARD LAUER, manager of Warners' Hollywood theatre, New York, had glowed for several weeks in anticipation. Then came the big day—last Wednesday. "This Is the Army" opened at the house. Mr. Lauer will not stay to the end of the run. He received his Army induction notice that day.

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# THIS WEEK the Camera reports:



INVASION. Among the 12 photographers assigned by the Canadian Army to photograph the invasion of Sicily was Sergeant Allan Grayston, former cameraman of the Associated Screen News, in Montreal.




THE PANTAGES THEATRE in Guadalcanal. Sergeant Lloyd Pantages, of the theatrical family, helped build the "house" which entertains soldiers on the battle front.

By Staff Photographer



By Staff Photographer

CONVENTION. Twentieth Century-Fox's eastern sales force gathered Monday, Tuesday and Wednesday at the Hotel Astor, New York, to hear discussions on product and policies. In the pictures here are some executives: William Kupper, assistant general sales manager; William Gehring, western division manager; L. Jack Schlaifer, home office representative; Dan Michalove, of National Theatres, and Tom J. Connors, vice-president in charge of distribution.

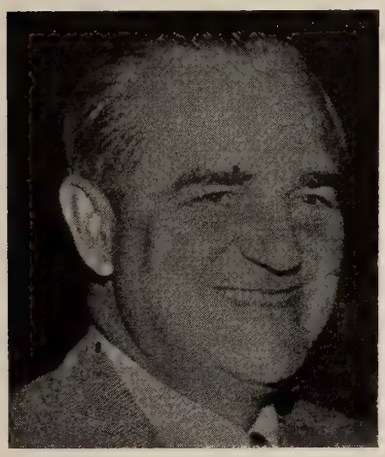
By Staff Photographer



HAL HORNE, director of advertising and publicity, and Harry Ballance, southern district manager, for Twentieth Century-Fox.



RECEPTION TO A HERO occurred recently at the Loew's Paradise, Bronx, where Staff Sergeant Schiller Cohen, former chief usher, returned with the Distinguished Flying Cross, after 52 missions as a tail gunner. Above, he shows the decoration to usher Victor Shure, manager Jerry DeRosa, his father, Robert Cohen, his mother and Eugene Meyers, Loew circuit district manager. Theatre patrons bought $3,200 in War Stamps during the rally for Sergeant Cohen.





SEVEN-year contracts and options on 50,000 shares of stock were given by RKO this week to Ned E. Depinet, left, and N. Peter Rathvon, right. See page 13.



By Staff Photographer

FIRST WOMEN, on the Radio City Music Hall's staff, are five recently hired. Above are two: Mrs. Bettie Napolitano, 18, and Mrs. Gertrude Usak, 25. Husbands of both are in service.



PREVIEW. A still glimpse from 20th-Fox's forthcoming "Jane Eyre". The sombre and costumed figure holding the hound is Orson Welles.



TOURIST. Leo Jones, Northwest Ohio exhibitor, visited New York last week. He is active in his state's exhibition organization.

# Theatre Staffs Need Not Take War Jobs

## *WMC Says They Will Retain Deferred Status; Father Draft Starts Oct.1*

Theatre employees who are draft deferred on legitimate grounds, being fathers, over-aged or 4-F, need not switch to war plants to retain their present classification, according to a ruling handed down in Washington following a meeting recently of officials of the War Manpower Commission, National Selective Service System and War Activities Committee representatives. The announcement was made by S. H. Fabian and Harry Brandt, WAC Theatres Division representatives after their return to New York early this week from the capital.

Meanwhile, the WMC announced that induction of fathers will begin October 1st, but only when a local board cannot fill its monthly call from other registrants who are not eligible for occupational deferment. Fathers who are key men in essential industries, and those whose induction would cause extreme hardships to their families, will be deferred. WMC Chairman McNutt explained it is no longer possible to meet the needs of the military in any other way.

### *No Basis for Past Ruling, U. S. Officials Declared*

The meeting in Washington was called to reaffirm this important fact as a result of the actions of several draft boards throughout the country instructing deferred theatre employees to get into war jobs or lose their deferred status.

"The men we met with declared officially that there was no basis for this type of ruling on the part of any draft board," Mr. Fabian stated. "If a theatre man is deferred because of physical disability, dependency or over-age it does not affect his status in the least if he keeps his present job in a theatre."

Mr. Fabian added: "It is not the intent of the WAC theatres division to secure deferment for any employee if the facts do not warrant it."

WAC outlined the procedure for cases where a legitimately-deferred employee is told by his board to change his job. The committee should be notified immediately, and the WAC then will communicate the facts to specified individuals in the Selective Service System, who were said to have promised prompt action.

### *Seek Deferred Status for Defense City Theatres*

Also out of Washington this week came the announcement of a proposal initiated by exhibitors in the national capital suggesting theatres in defense centers be given a Selective Service classification as locally needed activities, giving them the same deferment status as essential activities.

The District of Columbia exhibitors sought to impress upon WMC officials the contribution being made by theatres toward morale on the home front and the winning of the war, and WMC agreed to reconsider the proposal which follows a rejected proposal of some time ago.

Indications, meanwhile, are that President Roosevelt's order for national adoption of the 48-hour week will not materially affect exhibitors in the metropolitan areas, the main problem remaining the loss of manpower. Charles Skouras of the Fox West Coast circuit reports that more than 40 per cent of their managers have held their jobs less than one year, and that the circuit, with 450 men in the armed forces, now has 20 women managers and more than 40 feminine assistant managers. The National Theatres' total contribution to the services is more than 1,160 at last report.

As for the 48-hour week, officials of the WMC office in conference with Washington operators said there was no need to discuss the 48-hour order since they were in practical conformity now. Fifty-five per cent of theatres were found to be operating 48 hours or more, with the employees on an equal basis, while 20 houses operate 45 hours or less, using part time employees. WMC explained that part-time employees were not included in the order.

A spokesman for the exhibitors expressed the belief that similar conditions prevailed in most other cities.

### *Relief Is In Sight for Circuit Managers*

New York home office officials have reported that relief is in sight for over-worked circuit managers and workers. Numerous Government war regulations calling for many additional reports to be filed, have tied up managers and other staff workers for as many as three days weekly, causing neglect of other duties, managers have told division heads.

Home offices, according to the report, are sending out assistant managers, publicity men where needed, bookkeepers, and cashiers. Because of swelling receipts all over the nation, added overhead is not necessarily being looked upon with apprehension. Plans, it is said, call for women to be employed wherever possible.

## U. S. FAVORS LIFTING SUNDAY FILM BAN

**Acting on the observation of the War Manpower Commission chairman, Paul V. McNutt, that there is a connection between the speed and efficiency of war production and the kind of recreation a town provides for war workers, the Office of Community War Services has set out to develop local recreation, urging, among other things, the repeal or suspension of local ordinances requiring early evening and Sunday theatre closings.**

# *SPG Discovers Confusion in Work Program*

*Hollywood Bureau*

Efforts of the Screen Publicists Guild to appeal the case of the discharged Republic studio publicity staff to the War Manpower Commission under that body's Work Stabilization Program indicate a hopeless tangle for the industry in any similar cases which may follow.

It discloses that five branches of the WMC here have jurisdiction over different parts of the industry in regard to Work Stabilization Program cases.

Cases involving studios in the San Fernando Valley, Warner Brothers, Universal and Republic, must go to a Burbank branch of WMC. Those involving 20th Century-Fox would come under a Santa Monica branch and those concerning M-G-M under a Culver City branch.

Paramount, RKO, Columbia and half of the 20th Century-Fox studio at Sunset Boulevard and Western Avenue in Hollywood would come under the Hollywood branch while the half of the 20th Century-Fox studio lying east of Western Avenue, would go to a downtown branch along with Monogram and those studios located in that area.

As a result of this disclosure, the other independent guilds in the industry were notified and steps are now being taken to have the War Manpower Commission simplify this procedure under one office. It will be taken up by members of the labor-management committee which acts in advisory capacity to WMC here.

## Texas Hurricane Causes Several Houses to Close

One of the most severe hurricanes ever to sweep over southern Texas brought theatre operations to a complete standstill at Houston and Galveston for several days last week after the 132-mile gale struck on Monday.

A number of houses were completely destroyed while others were so damaged they will require extensive alterations.

Communities like Goose Creek, Bay City, Port Arthur and other surrounding communities were under 19 inches of rain. Theatres of the Jefferson Amusement and Interstate circuits are being inspected to determine the extent of damage. Failure of power was another factor.

## Unveil Plaque to Honor MGM Men in Service

A plaque in honor of the 10 MGM Washington exchange employees now in the armed forces was unveiled last week before the staff in a brief ceremony with John S. Allen, branch manager, as master of ceremonies. The committee in charge included: Paul Wall, Margaret Dempkish, Catharine Murphy, Vivian Brown, Hazel McLaren, Esther Blendman, John S. Allen, Joseph Kronman, Fred Rippengale, Marjorie D. Allen, Blanche Hall, Mariella Schaben, Anna Ridgeley, Dorothea Pfluger, Ida Barezofsky, Helen Gingles, Vivian Kelley, Victor Wallace, Jack Goldberg, Franklin Bliss, Harry Cohen, Rudolph Berger, Tom Baldridge, Phil Bobys, Elizabeth Blackstock.

## O'Sullivan Resigns as PRC Ad and Publicity Director

Joseph O'Sullivan has resigned as director of advertising and publicity for PRC, it was announced this week by O. Henry Biggs, president of the company. His resignation is effective September 1st. No replacement has yet been announced by Mr. Briggs.

# SCRAP OR REVISE DECREE, SAY EXHIBITOR LEADERS

## *Ask Arbitration Changes, Return to Full Season Sales, Divorcement*

Exhibitors are in solid agreement on revising or completely discarding the Consent Decree as it now stands. They don't like the present selling method. Full season selling is desired by a large majority. Half of these want rights of cancellation and selection.

This is the opinion of spokesmen for regional exhibitor associations expressed in replies to a questionnaire from MOTION PICTURE HERALD.

Divorcement of theatres by distributors is desired by more than half the exhibitors. There is strong sentiment for renewal of the Department of Justice's anti-trust prosecution of the major distributors.

Arbitration has generally been a failure, in the opinion of the exhibitor leaders. They find it too limited under the decree and want it broadened with less legality, more speed and staffed by arbitrators experienced in industry affairs.

### *Want No Federal Rule Over Film Prices*

Eighty per cent of the exhibitor groups have made their views known to the Departmetn of Justice by brief and letter or intend to do so at an early date.

On the question of film price regulations, the majority of the exhibitors made it clear that they want no Federal regulation of this phase of the business. Two-thirds of the replies indicated conviction that film price is a matter between buyer and seller and not something to be set by Government bureau or legislature.

Questionnaires were sent by Terry Ramsaye, editor of MOTION PICTURE HERALD, to the officers of local regional organizations.

The exhibitor replies made it clear that all groups are dissatisfied with the Consent Decree as it now stands. Not one failed to answer clearly the first question:

"Do you want the Decree continued, revised or discarded?" They voted:

| | |
|---|---|
| Discarded | 60 per cent |
| Revised | 40 per cent |
| Continued | 0 per cent |

On the question of enforced divorcement of theatre operation the ballot was less decisive. A substantial portion of the replies indicated that many leaders did not feel that this issue was as basic to trade problems as some Government spokesmen and a few exhibitor leaders had argued in the past.

"Are you in favor of divorcement?" the exhibitors were asked.

Their replies were divided as follows:

| | |
|---|---|
| Yes | 55 per cent |
| No | 10 per cent |
| No issue | 20 per cent |
| Don't know | 10 per cent |
| No answer | 5 per cent |

Opposition to the present system of small block selling was the most unanimously expressed reply of any received.

### WHAT EXHIBITORS SEEK FROM DECREE TALKS

**This is what the majority of the country's exhibitors seek from pending discussions of the fate of the New York Consent Decree. Summarizing leaders' replies to a Motion Picture Herald poll, the exhibitors want:**

**(1) Discard, or substantially revise, the Consent Decree.**

**(2) Divorce exhibition from distribution.**

**(3) Full season sales, with cancellation rights.**

**(4) Scrapping of arbitration as it now stands, to be replaced by a system with more authority and fewer complications.**

**(5) Renewal of the Government's anti-trust suit.**

**(6) Most exhibitor groups intend to tell the Department of Justice what they want, and why.**

**(7) No Government regulation of film prices.**

"Do you want continuance of small block sales? Or would you prefer full season sales?" the question read.

| | |
|---|---|
| Small blocks | 5 per cent |
| Full season | 85 per cent |
| (Full season with cancellation, 45 per cent) | |
| No answer | 5 per cent |

Strong support for a system of selling in large blocks, with a cancellation privilege, appeared in notations by 45 per cent of the replies that full season sales was acceptable only with liberal rights to cancel. Many of the exhibitors urged that this cancellation formula be based on the 20 per cent cancellation clause advocated by the Motion Picture Theatre Owners of America and which formed the basis for the selective privileges suggested a year ago in the United Motion Picture Industry council's suggestion for revision of the Consent Decree.

"Has arbitration worked? Any changes suggested?" was the fourth question asked. The replies indicated a general belief that the present system has been inadequate, the leaders voting:

| | |
|---|---|
| Yes | 10 per cent |
| No | 60 per cent |
| Partially effective | 28 per cent |

Sentiment favored renewal of the Department of Justice's anti-trust suits against the major distributors.

"Would you favor renewal of the Government suit?"

| | |
|---|---|
| Yes | 65 per cent |
| No | 20 per cent |
| Don't care | 10 per cent |
| No answer | 5 per cent |

"Have you, or will you, respond to the Department of Justice invitation to file a brief on the proposed revision?"

| | |
|---|---|
| Yes | 65 per cent |
| No | 15 per cent |
| Undecided | 10 per cent |
| Don't know | 10 per cent |

A number of organizations indicated that they would wait for a specific request for their opinion. They did not appear to regard the general suggestion by Robert L. Wright, assistant attorney general in charge of the film unit of the anti-trust division, that exhibitors record their views on the decree as a sufficiently official request for a brief.

With Congressional action for price controls of film rentals reported in preparation just before Congress adjourned and a group of New England independents under the leadership of George Farnum of Boston openly crusading for price ceilings exhibitors were asked, "What do you think of legal limits to film prices and admissions?" Votes in favor of and against were divided thus:

| | |
|---|---|
| Yes | 30 per cent |
| No | 60 per cent |
| No answer | 10 per cent |

In comments appended to their ballots many of the leaders said they considered price control a matter to be worked out within the industry. They warned that government regulation would lead to many political dangers.

## *RKO Executives Get New Pacts*

N. Peter Rathvon, president of RKO; Ned E. Depinet, president of RKO Radio Pictures, and Charles W. Koerner, executive vice-president of the producing company, have been given new contracts extending their services for a period of seven more years, it was announced this week by Floyd B. Odlum, chairman of the board of RKO Corporation.

In addition, each of the three executives was given options to purchase 50,000 shares of the corporation's common stock at $8 per share with the approval of the stockholders.

Another condition limits the exercise of a portion of the options to the sixth and seventh years respectively. In making the announcement, Mr. Odlum complimented the three men, citing the company's satisfactory operations since they assumed their posts.

## General Curtis Awarded U. S. and French Medals

Brigadier General Edward Peck Curtis, on active duty in the European war theatre, has been awarded the American Legion of Merit and French Legion of Honor. He is on leave of absence from the Eastman Kodak Company of Rochester, with which he holds the post of sales manager of motion picture film.

General Curtis served as an aviator in the first World War, winning the Distinguished Service Cross, the Croix de Guerre and the Order of St. Anne. His sister, Mrs. Helen Gilman, now with the British Air Ministry in Washington, received word of the awards.

"MARVELOUS DIRECTION; VERY CLEVER; ELABORATE; SHOULD BE A TO

CENTURY HEADED FOR A NEW RECORD" HARRY WARREN

"I THIN

"THAT LUBITSCH MASTER'S TOUCH" LEO BR

"A SMASH HIT"

YEARS

"FINEST COMEDY!

"A VERY GOOD PICTURE" HARRY SHAW LOEW POLI

"VERY HAPPY HEAVEN CAN WAIT IS PLAYING AT MY THEATRES" SAM RINZLE

BOXOFFICE SUCCESS"

"A MOST UNUSUAL PICTURE" LOUIS BROWN

OWNER IS HAPPY ABOUT! THE TYPE OF PICTURE AUDIENCES ARE LOOK

# 2

# ERNST L

PROD

# HEAVEN

*with* **Gene Tierney • Do**

*and* **Marjorie Main • Laird Cregar • Sp**

**Signe Hasso • Louis Calhern • Hele**

***Produced and Directed by Ernst Lubits***

***Based upon the P***

THIRD WAR LOAN SEPT. 9th to 20th. GET READY!

SSER" ABE BLANK

"A GREAT PICTURE ANOTHER HIT FROM 20TH

PICTURE IS SWELL . . . THE KIND WE REALLY NEED TODAY" MAX COHEN

"PRONOUNCED SUCCESS"

ENTURY-FOX Presents

"GREAT

# BITSCH'S

ION OF

# CAN WAIT

## meche • Charles Coburn

Byington • Allyn Joslyn • Eugene Pallette

ynolds • Aubrey Mather • Michael Ames

*een Play by Samson Raphaelson*

*hday" by Lazlo Bus-Fekete*

*chnicolor*

"TREMENDOUS AUDIENCE REACTI

SURE

BOXOFFICE! A PICTURE EVERY

THEATRE

R" HARRY BRANDT

"VER

RTAINMENT

## *Ask the showman who has seen it!*

(Our space permits printing only a few of the hundreds of the wires! But thanks to all of you who came, were convinced and share 20th's confidence in this great attraction!)

# ON THE MARCH

by RED KANN

HOLLYWOOD

FOR the historical accuracy of it, and proper sequence as well, an added chapter must pile on two recorded earlier on this page. Subject: Metro, sliding scales, communities thrown askew by the war.

In April, William F. Rodgers was here discussing his sales policy with Southern California exhibitors. It was an argument for the slide rule method quite naturally. Points registered then were (1) a public declaration Metro wanted no one's eye teeth; (2) the sliding formula rated pictures on their drawing power so that a fixed forty per center under inflexible methods might cost the theatre operator only twenty-five; (3) injustices, admittedly developing from time to time, were adjustable if the facts proved the injustice.

In May, he addressed the ITO of Ohio where he uttered a large mouthful, returned to New York, set it all down in writing and thereafter relayed the broad fundamentals of the policy to branch managers in order to eliminate doubts or misquotes.

It has been our thought, more or less conveyed here at the time, that Metro either was fortifying its future with blue chips and dividends or extending itself on a precarious limb. Knowing Rodgers, we conclude it's no limb he's on.

In his letter, which established the clearest sort of relationship between buyer and seller, those perennial industry scowlers, Rodgers went as high as thirteen different points. He sounded and reiterated the company's desire and intention to be fair. Where allocations have been miscalculated, supporting facts supplied by the exhibitor will be sufficient to place the attraction(s) in a lower bracket. In other words, pictures do not have to be frozen in their allotted slot merely because they were assigned there in the first place. It depends on what the theatre specifically concerned can demonstrate to be the facts, determined by the results. So policy declaration went.

Point 6 of particular interest dealt with shifting populations, industrial doldrums in some small communities and with some subsequent runs—factors bundled together as wartime reverberations. In those instances, Metro openly stated it would forego preferred playing time for mid-week equivalents. Finally, all adjustments may be handled in the field without need to unburden in New York.

## New Moves Are On the Wing

IT reaches further. With Cincinnati as a jumping off place, Metro is busy on a re-canvass of all of its accounts, about 12,000 of them in the home market. The purpose is to find out where new terms seem reasonable and feasible. It ought to be observed that this is not a commitment to unwind; it could be one to rewind as well. Importantly, however, is the possibility and the expectancy, that situations requiring help will reveal themselves. Here is one step, at least, in the direction of practical aid.

Now. Metro is not running a charitable institution. It intends getting all the traffic can bear, but first there has to be traffic. Thus, while the company has documented its willingness to assist where the facts convince assistance is necessary, it is also resolved to transform negative into positive, if it can, by seeking to make adjustments and reduced terms unnecessary.

This is the purpose behind the appropriation of $125,000 which marks the beginning of exploitation and promotional aids to small town theatre men in war-affected areas. By official ukase, it ties to the unchallenged belief this type of showman is an integral and vital part of the community life of the country, and of the nation's prosperity as well.

It has been published in the news columns, of course, but worthy of repetition is the policy statement about this made by Howard Dietz in Chicago:

*"To M-G-M every customer represents a decided entity regardless of the size of his operation. We intend to stimulate trade in every section of the country that has suffered from the shifting of population during these abnormal times. We welcome communications from all exhibitors as to their problems, however small. We are prepared to give the same attention to the small theatres proportionately that we give to the big key city first runs. This additional aid in the form of advertising, exploitation and promotional help is definite evidence of the determination of this company to leave no stone unturned to give every aid to deserving situations."*

A separate move further out front takes form in abandonment of the weekly shorts payment plan over which exhibitors once protested loudly and long, then quieted down when they discovered their steam letting did them no good. Rodgers gives three reasons for this decision: "Irregularity of delivery, unforeseen delays in production and our healthy short subject circulation."

All of them grace the upper, not the under side, of the table.

These undertakings in the cause of better relationships are likewise in the cause of good business. One follows the other, and that's a simple enough observation which will now be glossed over on the theory it is so self-evident it requires no amplification.

## New Drift, New Day, Or What?

IN fact, there is reason to conjecture if another day entirely is not bursting upon the industry. While Metro has made its position consistently clear and in terms more direct than other distributors, evidence is around tending to indicate a new drift is at hand. Interesting, too.

Very interesting, for instance, are letters in possession of the MPTOA's Committee on Product, Prices and Policies, new child born of the directors' meeting in New York in early May. E. L. Kuykendall tells about them in one of his bulletins.

*Neil F. Agnew,* telling it for Paramount: ". . . I cannot believe that a fair complaint cannot get proper attention in the field either from the branch manager or the district manager in that territory. . . . If instances develop wherein the exhibitor feels that he is, nevertheless, not getting fair consideration he may at any time communicate with either of our sales managers here in New York . . or with me."

*Tom J. Connors,* telling it for Twentieth Century-Fox: "We have recognized the fact that there has been a shift in population and that, while many theatres are enjoying an upsurge in business, other theatres have shown a decrease in business. . . . Our policy is based upon the individual theatre's ability to pay and, since our policy has been in effect, I have not received any complaints. . . . We have further stated, and repeat, that if proper consideration, time and attention is not received from that source (branch and district managers), the doors in New York are open for a review of the facts."

*Robert Mochrie,* telling it for RKO: ". . . it has for many years been RKO's established policy to grant equitable relief to every exhibitor having a just complaint. We have found the men in the field . . . are in a better position to intelligently and fairly discuss grievances. . . . While it is true any action that the men in the field propose to take . . . is subject to home office approval, this approval, in a majority of instances, has been readily forthcoming. . . . If the exhibitor shall be of the opinion that neither the branch nor the district manager has satisfactorily dealt with his problem, he may communicate with me and I can assure you that his complaint shall receive my individual attention and serious consideration."

*William A. Scully* for Universal: "We do not market our pictures through local exhibitor's associations and neither do we settle any of our disputes through local exhibitor's associations. However, if any exhibitor . . . cares to discuss any inequities . . . and cannot receive the proper satisfaction from our local representatives, we will be glad at all times to personally receive any exhibitor who has a justified complaint, but we do not care to deal with any exhibitor's representative."

At bulletin time, yet to be heard from were Ben Kalmenson for Warners, Abe Montague for Columbia and Carl Leserman for United Artists.

A door, bolted tight for years, with suddeness seems to have found its key.

Or have we been out in the sun too long?

■ Hollywood knew what Marcia Winn, representing the Chicago *Tribune,* was after and is neither surprised nor shocked at the smear.

Peashooters don't bruise.

# U. S. PRODUCT TO FOLLOW INVADING ALLIED ARMY

## *Hollywood Films Already in Sicily; 40 Titles Set for Next Advance*

Italian theatres will show American pictures almost as soon as the smoke has settled in the wake of invading armies. Already Hollywood product is reported reaching Sicilian theatres and plans have been completed to deliver film entertainment and information to other Axis territories as soon as our forces take over.

American distributors, working in cooperation with the overseas division of the Office of War Information, have completed plans to insure a supply of Hollywood's best pictures, specially edited and with foreign language subtitles.

Forty films are now ready, or in final stages of preparation for the next move by Allied armies. An additional program of about 120 short subjects is being rushed to completion. They will form the nucleus for the screen entertainment which OWI will send to Europe.

### *40 Films Now Ready for Release Are Listed*

The 40 feature pictures which have been approved by Robert Riskin, head of the OWI overseas film unit, and which the respective companies are preparing for release are:

Columbia: "You Were Never Lovelier," "The More the Merrier," "Here Comes Mr. Jordan," "My Sister Eileen" and "Our Wife."

Twentieth Century-Fox: "Remember the Day," "Sun Valley Serenade," "Tales of Manhattan," "Moontide" and "My Friend Flicka."

Metro-Goldwyn-Mayer: "Young Tom Edison," "Joe Smith, American," "Seven Sweethearts," "Pride and Prejudice" and "The Human Comedy."

United Artists: "The Gold Rush" (in the re-edited and re-scored 1942 version of the Chaplin classic), "The Long Voyage Home," "Our Town," "Pot 'O Gold" (produced by James Roosevelt for UA release).

Paramount: "I Married a Witch," "The Major and the Minor," "Magic in Music," "Christmas in July," "So Proudly We Hail" and "Hold Back the Dawn."

RKO: "The Navy Comes Through," "Mr. and Mrs. Smith," "No, No, Nanette," and two Walt Disney features which have not yet been finally selected.

### *Four Films from Warner Are on War Subjects*

Universal: "It's a Date," "It Started with Eve," "Appointment for Love," "If I Had My Way" and "Shadow of a Doubt."

Warner Bros.: "Air Force," "Sergeant York," "Action in the North Atlantic," "Yankee Doodle Dandy" and "Across the Pacific."

Each company is also selecting suitable pictures from their short subjects program. Cartoons, musical short subjects, band reels and general entertainment shorts compose a large part of the program. Topical reels such as the March of Time, This Is America and the Victory Short series are being approved also by OWI.

Distribution of the pictures is initially under the control of military authorities in the newly occupied territories. OWI compiles the screen product through the cooperation of the American distributors and from its own production unit. These pictures are then shipped overseas for distribution under the direction of the Army Service Forces, working with OWI outpost representatives.

### *Prepare Foreign Versions At Own Expense Here*

American distributors prepare the foreign versions of the approved pictures at their own expense. Operation of theatres will be left in native hands, except where they have been in direct control of Fascist leaders or persons unfriendly to United Nations interests.

Rentals will be collected by OWI as circumstances permit. Although the initial object is to get the psychologically important American films on the screens, the OWI also seeks to restore normal commercial operation. Revenue from the pictures eventually will find its way back to the producing companies.

This week OWI and industry officials were in conference at Washington to determine how the film rentals will be collected and allocated. Inasmuch as OWI is without direct authority to enter commercial operation it is possible that a semi-governmental corporation may be set up to control the film operations.

Distributors and OWI spokesmen said, however, that feature pictures would not be distributed through one company representing all producers. While effective with the United Newsreel this is not felt to offer the ideal solution to feature circulation.

Recalling their past experiences in Italy, Germany and other countries with Parufamet, Fanamet and other cooperative companies which represented Americans in partnerships with native companies distributors are not anxious to see another attempt at cooperative operation.

As soon as peace is concluded with a recognized government of the occupied lands distributors expect permission from American diplomatic authorities to negotiate new commercial arrangements and to restore their foreign operations.

OWI motion picture activity overseas is to be under the direction of experienced film men. Laudy Lawrence, former foreign manager for Twentieth Century-Fox, is now in North Africa. He had charge of moving films into Sicily and will direct film work in southern Europe. Lacy Kastner, one-time Paris manager for United Artists, is now with OWI at New York on leave of absence from Columbia. He will head the London film staff, supervising northern Europe.

### *Equipment Situation Is Major Problem*

The equipment situation in occupied Europe presents one of the major obstacles in immediate exhibition of U. S. films. Army Service Forces, however, are reported to be purchasing large quantities of new sound and 35mm projection apparatus from RCA, Western Electric, International Projector and other major manufacturers. Much of this will be sent overseas for installation in key theatres in occupied areas. Technicians and spare parts also will be supplied by the Army to get the projectors rolling.

Manufacturers of film equipment are filling these orders under high priority. Many phenomenal production records are said to have been established, although companies are prohibited from discussing figures. Typical is the recent completion of more than 50 projectors in less than two weeks by one company.

A large proportion of the sound equipment in Italy before the war was American-made. Some Tobis-Klangfilm or Siemens and Halske equipment was introduced from Germany, and a few Italian made installations were used. But this production is said to have halted with war and the equipment reportedly has had scant repair service.

### *Would Use Refugees as Office Staff Nucleus*

American films were withdrawn from Italy on December 31, 1938, when distributors found that restrictions imposed under the film monopoly of the Fascist government practically prohibited continued operations. Companies were required to dub in Italy and to pay 50,000 lire permit fees on each picture.

Their own branches were operated in Italy by Warners, MGM, Paramount and Twentieth Century-Fox. Other companies distributed through Italian franchise holders. Distributors report that many of their former agents and employees are now refugees in this country. Using these persons as a nucleus, the foreign managers say that it will not be difficult to establish new foreign offices in a short time.

## LARGE ITALIAN CIRCUIT IS AWAITING FILMS

**More than 3,000 theatres in Italy and Sicily can be used for the exhibition of U. S. films, according to the latest estimates. In December, 1937, there were 4,049 theatres on the Italian mainland. About 56 per cent of them had been converted to modern sound equipment. In Sicily there are about 400 theatres. Only 155 of these were wired for sound in 1938 when U. S. companies withdrew from the Italian market.**

# Coe Sees Films Helping to Win World Peace

Eastman Kodak executives and workers at the Eastman State Street Auditorium in Rochester, N. Y., last Tuesday night heard Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, define the function of the motion picture, which, he said was to portray the drama of life.

Said Mr. Coe: "Life is, and will continue to be, lived differently in different parts of the globe. We have seen that the first act of tyranny anywhere is to make it impossible for subjugated people to see American films. We know that no propaganda-laden picture can stand against American films.

"We know that the first effect of vicious propaganda films is to empty theatres. But that does not mean that entertainment can be insensible to the great forces clashing in the world. That's the stuff of which drama is made and drama is entertainment."

Mr. Coe also predicted that realism would be unsurpassed when the third dimension was added to the screen. He spoke of the third dimension of depth transforming the screen into an open stage, and said this addition to sight and sound would be made posssible by great research institutions like Eastman.

Mr. Coe spoke of the achievements of Eastman. He also paid tribute to the company for its great work of pioneering with the Eastman teaching films in the fields of medical and surgical photography. He said, "Out of these pioneering experiments have come treasured strides in current training films and promise of pedagogical expansion almost incalculable."

Viewing the post-war era, Mr. Coe said, "Films will serve the purpose transcendent of all others; here the quick application of oral-visual training, which has so incomparably contributed to the achievements of war, will just so bountifully contribute to the processes of peace."

## Republic Top Features Get Advertising Test

Republic's upper bracket releases will get test engagements in key cities to determine the most effective advertising and publicity campaigns. It is the first time such a policy has been applied.

Twenty-four sheet billboard posters, spot radio announcements and cooperative advertising are to be included in the campaigns.

A minimum of $250,000 has been announced for promotion on "In Old Oklahoma" with premieres set in 33 key cities in October, it was announced by Charles Reed Jones, advertising and publicity director, who recently returned from coast conferences. Republic's previously announced half-hour radio program is being planned for a dinner-time spot.

## Approve Contracts for Loew's Executives

New contracts were approved Thursday, July 29th, by Loew stockholders in New York, for Louis B. Mayer, vice-president in charge of production; David Bernstein, vice-president and treasurer; J. Robert Rubin, vice-president and general counsel, and Lawrence A. Weingarten, production supervisor. The stockholders also voted confidence in each of the four.

The new contracts will expire August 31, 1946. They provide a three-year extension upon notice by the company and acceptance by the executives.

## PROPOSES HOLLYWOOD LIAISON FOR OWI

**Members of the Society of Independent Motion Picture Producers met this week at Hollywood's Beverly Wilshire Hotel, heard Walter Wanger recommend that a liaison board comprising representatives of all producers, plus screen actors, writers, directors, and talent guilds, be created in Hollywood to work with the head of the Office of War Information Motion Picture Bureau, still unnamed, and heard Palmer Hoyt, on hand to represent the OWI, accept Mr. Wanger's recommendation. Other business included the announcement that Mr. Wanger and David O. Selznick each had volunteered to make one war information short for the program of 26, decided upon by the OWI and the WAC.**

# KMTOA Elects Tom Edwards

The Kansas Missouri Theatre Owners Association ended a two-day convention in Kansas City, Mo., last week, by electing Tom Edwards, of Eldon, Mo., as president, succeeding R. R. Biechele, who had served 12 years. Mr. Biechele was named to the board of directors.

The convention was at the Hotel Phillips, last Tuesday and Wednesday. Other officers elected were Homer Stowig, Abilene, Kan., vice-president, and George S. Baker, Kansas City, secretary.

Speakers were Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Finton Jones, insurance agent; C. P. Thompson, War Production Board; Elmer C. Rhoden, War Activities Committee, and Claude Lee, director of exhibitor relations for Paramount.

Mr. Lee emphasized that his company's policy, carried out through its salesmen, was to be eternally vigilant, that no case of unfairness or inequity occurs inadvertently, or, having occurred inadvertently, remains unadjusted, and he added that Paramount believes that the job of conciliation is part of the job of selling itself, because no account is really sold until it is sold a square deal.

The exhibitors resolved against "blind checking" discussed percentage pictures without arriving at an opinion, and referred to their board proposals for expansion.

## Monogram Sets Three Films For Release in August

Monogram placed "The Law Rides Again" in release on Friday, August 6th, and announced that it would follow with "Black Market Rustlers" and "Melody Parade" on August 27th.

"Melody Parade" has Tim and Irene, Jerry Cooper and Mary Beth Hughes among others in the cast and is a musical directed by Arthur Dreifuss.

The others are Westerns, one in the Ray Corrigan group, the other a Hoot Gibson-Ken Maynard action film.

## Universal Newsreel to Navy

The Navy Motion Picture Service has signed with Universal Newsreel for the showing of the company's product aboard ships. The contract is effective until June 30, 1944.

# 20th-Fox Holds First Regional Sales Meeting

Salesmen and branch managers from eastern exchanges, home office sales and publicity executives, and officials from allied and subsidiary companies gathered at the Hotel Astor, New York, on Monday, Tuesday and Wednesday, for the first 1943 regional sales meeting of Twentieth Century-Fox. They heard product announced and discussed, and also the sales policies for the coming year. A. W. Smith, Jr., eastern sales head, presided.

Gracie Fields, co-star of "Holy Matrimony"; Ann Baxter, of "Crash Dive"; Carole Landis, of "Wintertime"; and Ernst Lubitsch, producer of "Heaven Can Wait," were introduced to the delegates Tuesday afternoon. Also introduced was Charles Skouras, president of National Theatres circuit, who presented "Rick" Ricketson, Elmer Rhoden, Harold Fitzgerald, and Dan Michalove, of his organization.

Delegates saw "Claudia" at the home office Wednesday morning.

Other executives present were Spyros Skouras, president; Murray Silverstone, foreign sales chief; Hal Horne, director of advertising and publicity; William Clark, short subjects sales manager; Edmund Reek, Fox Movietone News; and heads of all home office departments. Mr. Connors headed discussion of product sales policy. Mr. Skouras spoke on Tuesday. The Monday meeting was concluded with a cocktail party at which Mr. Connors was host. The March of Time tendered a party Tuesday afternoon, with Roy Larsen, president of Time, Inc., as host.

The second regional meeting will be at the Blackstone Hotel, Chicago, Thursday through Saturday; the third, at the Ambassador Hotel, Los Angeles, August 11th through 13th.

# PCCITO Attacks Pay Previews

Trade showing of "Heaven Can Wait" to paying audiences was protested last week by the Pacific Coast Conference of Independent Theatre Owners.

In a telegram to Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox, the unit said the previews would establish a precedent that could easily be followed by all other distributors, and thus inject a further unfair trade practice which would undoubtedly be opposed by all exhibitor organizations.

The PCCITO also charged: "There can be no doubt that when paying audiences view a commercialized trade showing another inroad has been made into potential box office receipts of all independent subsequent run theatres. We do not believe you would have taken this action if you had consulted with exhibitor representatives and it is our sincere hope it is not too late for you to decide not to introduce the policy."

## Warner Division Heads Leave on Sales Trips

Roy Haines, southern and western division sales manager for Warners, and Jules Lapidus, eastern division head, left New York on Tuesday for a tour of their respective territories. Mr. Haines first will visit Chicago and then make the swing around the entire midwest, while Mr. Lapidus is scheduled to stop at Buffalo and then go to Albany, Boston and New Haven.


DO YOU KNOW WHAT'S BACK OF Claudia?


20th CENTURY-FOX PRESENTS


FACT: Dorothy McGuire as CLAUDIA will sweep to stardom on the screen! The greatest personality find in years, she is destined to surpass her sensational stage and radio success! (Lift this page! And open your eyes as the boxoffice facts unfold!)
FACTS SHOWMEN SHOULD KNOW!





# Claudia

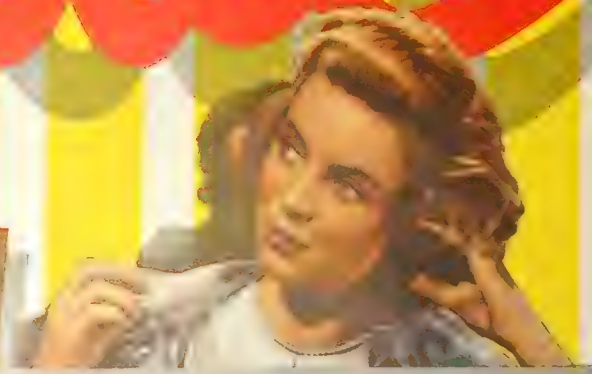
**FACT:** CLAUDIA was a smashing hit on Broadway! SRO at 728 performances, a two-year run! And road-shown in 25 of the nation's largest cities! The name and fame of CLAUDIA has already echoed and re-echoed from coast to coast!

**FACT:** As a book, CLAUDIA became an immediate best-seller, running into edition after edition! And tremendous popular-price reprints are now being read by millions! A vast and eager audience!

**FACT:** Over 7,000,000 readers of Redbook have hailed the heart-warming CLAUDIA stories which have been appearing since 1938, have attained an unprecedented popularity and for more than five years have been building up to your playdate!

**FACT:** Edmund Goulding, who has given to the screen so many distinguished productions and memorable money-makers, achieves a new pinnacle in his career with his superb direction of CLAUDIA!

"CLAUDIA" with DOROTHY MCGUIRE · ROBERT
Reginald GARDINER · Olga BACLANOVA ·
Directed by EDMUND GOU



20th CENTURY-FOX PRESENTS ONE OF THE BIGGEST OF THOSE BIG ONES FOR 1943-44!

**FACT:** From the studios of 20th Century-Fox, during this new show season of 1943-44 will come the greatest entertainment properties in the hit-making history of the company!

# Claudia

"JANE EYRE"

"The SONG of BERNADETTE"

"GUADALCANAL DIARY"

"SWEET ROSIE O'GRADY"

HIT AFTER HIT AFTER HIT FROM... 20th CENTURY-FOX

BUY MORE WAR BONDS!

PRINTED IN U.S.A.

# THEATRES PUSH NEWSREELS AS WAR SHOTS IMPROVE

## *Sicilian Invasion Pictures Revive Interest on Part of Showmen and Public*

Newsreels of the Sicilian invasion, showing great improvement in war coverage and reaching these shores within 10 days after the pictures were shot at the front, practically keeping pace with front page headlines, have revived interest in both public and exhibitors, the latter now being fed with material shaped to exploitation.

Also, distributors believe newsreels are getting better as a result of manifold experiences at the front, and that it is possible censorship, which has made it difficult for newsreels, will get more lenient. With greater leeway, better Army cooperation, and progressive action along all fronts, newsreels are bound to be pointing now in the direction indicated by the Sicilian invasion films, it is indicated.

Newsreel theatres have reported a perceptible increase in business since the Sicily coverage. As an executive of the Telenews Theatre Circuit of 11 houses throughout the country pointed out:

### *Report Business Better, Due to Sicily Pictures*

"The managers of my houses have been reporting that business has been falling off badly as result of patrons being fed up with library shots they've seen a hundred times. The Sicilian campaign newsreels were a gift out of the blue. They may not be perfect, but they are definitely a step in the right direction. They have revived our patrons' interest in war coverage films, and we can only hope news shots continue in the right direction."

Distributors, too, are hopeful since the Sicilian invasion pictures. They point out that in the past American Army officials apparently failed to follow in the footsteps of British Army officials who learned from time and experience that interesting coverage and quick distribution are the life blood of newsreels. But, they point out, the Sicilian pictures give every indication of a change to British policy.

Stewart Martin, general manager of the Embassy Newsreel circuit in New York City, reports his houses all found audience-interest high in the first Sicilian pictures, with audience comment generally favorable. He also quoted a number of regular customers citing improvement in war coverage. He expressed the hope that the current quality and frequency of product would continue.

### *Newsreel Theatre Men Complain of Duplication*

Many newsreel theatre men, while granting quality to the films from Sicily, complain there is still much duplication. Mr. Martin reported getting only 21 stories from five reels last week, as compared to a one-time average of about 52, with many exclusives from each reel. Others have given varying comparable figures.

Both official films and shots from newsreel cameramen sent to the newsreel pool taken in Sicily were delivered in this country within 10 days of the battle, a record.

Newsreel men also report that coverage from Alaska and the Pacific is improving. Special credit for this is being given the Air Corps, which has been getting its own material for reels and is helping to rush it back to this country.

Loew's Theatres, out to take full advantage of the revival in interest, has one man, assigned by the advertising department, who maintains constant contact with newsreel distributors to learn in advance, when possible, the material to be included in each release. The department then inserts marginal advertising in Loew's Movie Guide, rushes out 22 by 28 cards for the fronts of the 73 theatres in the metropolitan area, and broadcasts a series of spot announcements over Station WHN, New York.

### *Exhibitors Advertise New Spot War Coverage*

Pat Notaro of the Columbia theatre in Sharon, Pa., about to go into the Army, reports he has a tieup with radio station WPIC whereby every hour from noon to 7 P. M. the station broadcasts promotion on anything of importance coming up in a newsreel. The booking department in Pittsburg keeps him advised a day or two in advance of anything special due to come up, enabling his staff to play advertising accordingly.

Richard Feldman of the Paramount theatre in Syracuse, N. Y., made a news item of the fact that newsreels recording the invasion of Sicily were in town and landed his copy with city editors. The news item outlined the news action to be seen on the Paramount screen.

Eleanor Stanton, manager of the Bloomfield theatre in Birmingham, Mich., created a display with newsreel stills encircling her advertising copy which included a personal touch whereby the theatre management informed relatives and friends of soldiers appearing in newsreels or directly concerned with them.

RKO Pathe News through RKO theatres watches for any subject that the audience of any particular RKO house might find of special interest, and the subject and the newsreel are publicized thoroughly in that neighborhood.

In the Managers' Round Table, July 17th issue of Motion Picture Herald, Chester Friedman, in an editorial titled "The Newsreel *Is* Important," warned against exhibitors underrating the drawing power of the newsreel, explaining that though people read the news in the paper they want to see what they have read on the screen, just as readers of a novel rush to see its adaptation to the screen.

"A man reads his paper or hears a broadcast about the great victory in Sicily, then he wants to see how it was done—so he goes to the movie to see it in the newsreel," wrote Mr. Friedman, adding, "The newsreel definitely sells tickets."

### COL. SHAW TO SICILY WITH COL. GILLETTE

**Lieut. Colonel Robert Shaw, formerly at the Signal Corps studio in Astoria, L. I., is back working for his old boss, Colonel Melvin E. Gillette, who was transferred from Astoria to General Dwight D. Eisenhower's invasion army, where he is in charge of all still and motion picture production in the Mediterranean area. Newsreel offices in New York are crediting Colonel Gillette with being largely responsible for the improved coverage by newsreels of the Sicilian campaign. Colonel Shaw is in active charge of Signal Corps photographers.**

## *Blue Network Is Sold to Noble*

David Sarnoff, president of the Radio Corporation of America, announced last Saturday that an agreement had been reached with Edward J. Noble, former Under-Secretary of Commerce and chairman of the Life Savers Corporation, to sell the Blue Network for $8,000,000.

Mr. Noble announced that he was sole purchaser of the Blue Network and added that there would be no change in management. He also announced his New York City station, WMCA, was for sale. He said stock in the network may be offered the public.

When the Blue was first organized in January of 1927 it comprised 115 stations, but since has grown to 159.

Following Mr. Sarnoff's announcement, news from Washington stated that full details regarding all interests associated with Mr. Noble will be required by the Federal Communications Commission before approval can be given the sale.

Characterizing the deal as a good example of industry cooperation with Government, Mr. Fly gave the impression that the information would forthcoming quickly and the commission would lose no time passing on the sale.

## Warner Canadian Meeting Set Back to August 19-20

Warner Brothers has set back its Canadian sales meeting for one week and has set the two-day conference at Montreal for August 19th-20th. Wolfe Cohen, Canadian district manager, will preside over the session, which is to be attended by all branch managers and salesmen in the Dominion. Among home office executives expected to take part in the meeting are Joseph Bernhard, vice-president; Ben Kalmenson, general sales manager; Mort Blumenstock, eastern advertising and publicity director; A. W. Schwalberg, supervisor of exchange operations; Arthur Sachson, assistant general sales manager, and Norman H. Moray, short subjects sales manager.

# WAC Maps Plans for War Loan Campaign

## *Griffith and Doob Confer on Drive in September to Raise 15 Billion*

Preliminary plans for the September War Bond drive, in which theatres are to have a prominent part, were drawn at a meeting in New York late last week among L. C. Griffith, general chairman of the industry drive; Si Fabian, chairman of the War Activities Committee theatres division; Arthur Mayer and Ed Schreiber, of the WAC, and Oscar Doob, of the Treasury Department. The September drive, which is to be the Third National War Loan, aims at the sale of $15,000,000,000 worth of Bonds during the month.

On his arrival in New York, Mr. Griffith said, "This is a great opportunity for the entire industry to work together on one of the most important war jobs it has ever undertaken. The Third War Loan will need the greatest degree of cooperation from every single person in the industry. One of the reasons I was happy to accept the post of general chairman for the campaign was that I was certain I could count on that cooperation to make this job another industry success."

### *Doob Says Industry Is Now in the Spotlight*

Mr. Griffith returned to the Oklahoma City headquarters of his circuit over the weekend, but was to return to New York August 10th. He is expected to make his headquarters at the WAC New York office. Meanwhile, he will choose the personnel of the campaign committee.

The motion picture industry is in the spotlight and on the spot in the Third War Loan, according to Mr. Doob, who in his new capacity as assistant national director of the War Finance Division, came from Washington over the weekend to confer with WAC heads.

"I doubt that many in the motion picture industry realize fully just how important a place the industry is expected to take in this gigantic Third War Loan drive," Mr. Doob told Mr. Griffith, and Mr. Fabian.

### *Calls It the Greatest Mass Selling Job Undertaken*

"Since getting into the new Treasury job, I've been surprised repeatedly to hear, first hand, how much reliance Secretary Morgenthau and Theodore R. Gamble, national director, are placing on the industry and all its branches to fulfill a vital part in the overall drive to sell $15,000,000,000 worth of War Bonds in September. At every Washington meeting with the tremendous field organization of the War Finance Committee, the plans of the motion picture industry are discussed and emphasized as a prime factor in the success of the drive," Mr. Doob said.

"The September drive is focused on the 'E' Bonds and mass distribution. It is probably the greatest mass selling job ever undertaken—with some 50 million customers in view. And that makes it a film industry campaign—because, through the theatres, the movies reach those millions. Ten per cent of all the official fiscal issuing agents in the country are now motion picture theatres—which emphasizes the importance of those lobby booths that are open for business night as well as day and every day.

"The Treasury has set up a promotion plan of great scope and completeness—newspaper ads, radio, billboards and all other media. But one phase of the campaign is primarily in showmen's hands—the exploitation, the ballyhoo, the color and spectacle of the campaign.

### *Parades and Rallies Urged To Spur Bond Sales*

"The Treasury feels that that phase must not be overlooked, that the touch of the spectacular is needed to round out the campaign. Hollywood, with its caravan, its hero tours and the theatres with their locally executed parades, rallies and displays, are the key factors in the publicity barrage that must pave the way for the hundreds of thousands of volunteers who must do the actual Bond selling," Mr. Doob said.

The WAC public relations division executive committee discussed publicity in the drive at a luncheon in New York Tuesday. Ray Beall will be campaign publicity chairman; A. P. Waxman, campaign publicity director.

Crowding 37,000 into the Yale Bowl for a rally last week, with radio, screen and stage talent on hand, the local Shangri-la War Stamp committee reached a $2,500,000 total of sales for New Haven against its $169,000 quota. Harry F. Shaw, Loew-Poli division manager, was program chairman.

The motion pictures given free to soldiers by the American film industry have been praised by the *Stars and Stripes,* Army weekly, in its Middle Eastern edition, which recently remarked, in part:

"If your wallet is a little short of piastres, francs, shillings, rials, fils—or whatever else is passing for money in your neck of the Middle East—don't let it worry you because the American motion picture industry is releasing films to U. S. troops free for nix."

The films, in 16mm, come to the soldiers in that area, through the Middle East Film Exchange, headed by Major J. E. Felton. The exchange's library now has 400 films.

## Schaefer Chairman for NEIC September Rally

At its meeting in New York on Tuesday, the National Entertainment Industry Council elected George J. Schaefer, War Activities Committee chairman, to head the arrangements committee in connection with the group's mass rally set for September 20th in New York.

He also was named to the membership committee, of which Harry Brandt, president of the Independent Theatre Owners Association, New York, is chairman.

Anita Granis was named to the coordinating committee, while Philip Loeb was elected chairman of the working committee and Leonard Callahan chairman of the executive secretary committee.

# *Mexican Output For Year Seen Cut to 85 Films*

by LUIS BECERRA CELIS
*in Mexico City*

Mexican producers must curb their output for the rest of this year in view of the raw film shortage. It is understood there is only enough raw stock available for Mexico in 1943 for a maximum production of 85 features and as the producers made 42 pictures up to July 15th the producers must hand-pick films that they have arranged to produce.

Frank Founce, impresario of screen and stage theatres in California which cater to Mexicans and now of the cinematographic division of the Office of the Coordinator of Inter-American Affairs, is here helping producers cope with the raw film situation. Some producers see 60 as the maximum 1943 Mexican output.

▽

Some exhibitors here are developing plans for girls to substitute for male employees as far as possible, as is being done in the United States, in the event that the war should make greater demands on Mexican manpower. While, right now, there is no need for girls to take men's jobs in the theatres, the exhibitors have an eye to the future. Most theatre cashiers now are women.

▽

Those who would register their picture scenarios for copyright protection with the Mexican Government, through the Intellectual Properties Department of the Ministry of Public Education, must now work harder. Mere synopses can still be registered. But they are only accepted as "literary pieces," which means that the author has no protection on his idea. For full copyright protection, the scenarist must present, along with the synopsis, the complete film dialogue and such technique as camera movements.

▽

Films Mundiales, producer of two pictures that won Mexican prizes, has announced that on October 23rd it will start a fourth film version of the classic Mexican novel, "Santa" ("Saintess"). The third version of this story, directed by Norman Foster, did well at the Cine Palacio here and now is doing capacity business at the Cine Insurgentes, both first run theatres.

Films Mundiales has lent its patronage to two of its leading actors, Rene Cardona and Felipe Subervielle, who have organized a producing unit of their own, which expects to start work on its first picture about September 1st.

## RKO Film Has 79-Theatre Premiere in Northeast

RKO Radio has announced that 79 theatres took part in the premiere showings of "Behind the Rising Sun" in New England and upper New York State on August 3rd. A "Buddy Party" was part of the celebration in Boston on the previous night when James Braddock, former heavyweight boxing champion, met Charlie Strack in a wrestling bout refereed by Jack Sharkey.

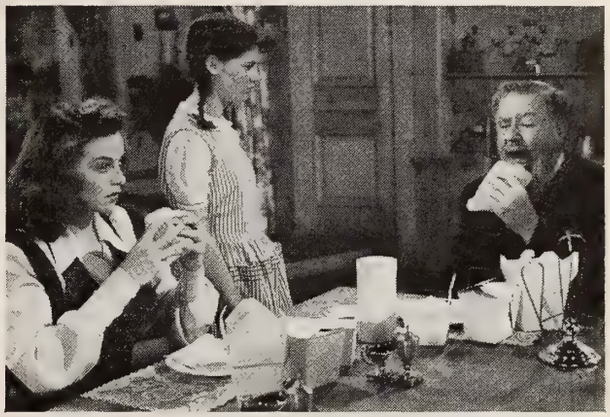
Universal's Technicolor feature, "The Phantom of the Opera" opens August 19th at the Albee theatre, Cincinnati. Warners' "Watch on the Rhine" opens Friday at the Warner theatre, Atlantic City. United Artists' "Hi, Diddle, Diddle" opened Tuesday at the Avon, Utica. Paramount's "Let's Face It" opened Wednesday at the Paramount, New York.

The New York opening of "Watch on the Rhine" is on August 26th at the company's Strand theatre. General release is September 4th. "Hi, Diddle, Diddle" will have pre-release engagements, after the Utica engagement, at Loew circuit theatres.

# CANDID SHOTS from "My Kingdom For A Cook"



DEPARTURE. The Great 'Dingle' (Charles Coburn to you) "The More The Merrier" man bids a heart-rending farewell to his favorite personality ... his cook ... in "MY KINGDOM FOR A COOK".. COLUMBIA's new hit comedy in the best tradition of "Mr. Deeds".. "It Happened One Night" and other big box-office pictures.



GREAT MAN COMES TO DINNER. Scene from the Columbia comedy hit "MY KINGDOM FOR A COOK" showing Charles Coburn as Rudyard Morley, famous British author and gustatory authority taking his first meal in America. And it's hamburgers, of course!



LAUGH MAKER. The great man, himself, about to launch a side-splitting scene in the new Columbia laugh-riot... "MY KINGDOM FOR A COOK"... starring Charles (Dingle) Coburn.



POPULARITY Autograph hounds meet a distinguished visitor in "MY KINGDOM FOR A COOK" The visitor is none other than Charles Coburn ... famous 'Dingle' of the equally famous "The More The Merrier".



SUCCESS. Charles Coburn . he made your sides ache with laughter as Mr. Dingle in "The More The Merrier".. puts his okay on a cook in his new starring picture "MY KINGDOM FOR A COOK" It's a logical successor to the long line of Columbia Comedy Greats.



TRIUMPHANT TRIO. The three principal culprits in Columbia's comedy hit for August release. ."MY KINGDOM FOR A COOK", Bill Carter, Charles Coburn, Marguerite Chapman.




ADVERTISEMENT

# STARS OF TOMORROW POLL GUIDES STUDIO CASTING

## *Two Winners of 1942 List Won Academy Awards; Exhibitors Now Voting*

In three swift and war-influenced years MOTION PICTURE HERALD'S annual Stars of Tomorrow poll of exhibitors, now in progress, has established itself in the Hollywood concept alongside the older and basic Money-Making Stars poll as an indisputable authority on the always urgent question of personality values.

Welcomed at its inception as a long needed direct and democratic means of determining today the identities of the players whom the public is going to be demanding to see in their screen entertainment tomorrow, the poll was implemented at once by studio heads and casting directors, who gave immediate effect to the wishes of the public as expressed in the votes of exhibitors.

### *Role in "Johnny Eager" Wins Van Heflin Award*

Assignments were switched, roles were built up, publicity was pointed in the direction which the wind of public favor was shown to be blowing, and what happened to the young players named in the first poll is history—box office history.

What happened to the players named in last year's poll is a matter of interest at this point to exhibitors with pencils poised over the ballots furnished HERALD readers last week.

Two of last year's winners in the Stars of Tomorrow poll conducted last summer won Academy of Motion Picture Arts and Sciences awards last winter. They are Van Heflin and Teresa Wright.

Heflin, given that award for his performance in "Johnny Eager," is now an officer in the United States Army. Prior to entering upon that career, however, he established a screen career, renewable on his return to pictures, which included the title role in the much debated "Tennessee Johnson," the lead in "Seven Sweethearts" and an especially good performance in "Presenting Lily Mars." Naming him in Number One position on last year's Stars of Tomorrow list, exhibitors made him a star of today and his studio gave him pictures which assure his stardom in that other tomorrow which is to come.

### *Eddie Bracken to Star In "Rainbow Island"*

Teresa Wright, given the Academy award for her performance in "Mrs. Miniver," was starred by Samuel Goldwyn opposite Gary Cooper in the successful "Pride of the Yankees," and by Universal opposite Joseph Cotten in Alfred Hitchcock's "The Shadow of a Doubt," ill health intervening then to bring about her withdrawal from the Goldwyn "North Star." Recovered, she is presently to resume her interrupted career.

Effervescent Eddie Bracken, holder of second place in last year's poll, added to the gaiety of the nation in "Star Spangled Rhythm" and went from there into a principal role in Preston Sturges' Paramount production, "The Miracle of Morgan's Creek," long in the making and now awaiting release. He is to star in Paramount's "Rainbow Island," an elaborate Technicolor production now in preparation.

Jane Wyman, third winner on last year's list, was co-starred in the Twentieth Century-Fox production of "Footlight Serenade," on loan from Warners, and in that company's "Princess O'Rourke," completed and awaiting release. She moved from that picture into the subsequently suspended "Animal Kingdom" and is awaiting reassignment.

### *Newcomers Justify Exhibitors' Votes*

John Carroll, Number Four in last summer's balloting, is serving in the Army of his country in fact after serving in the skies over China in Republic's "Flying Tigers," on loan from Metro-Goldwyn-Mayer in a two-picture deal, which included his stardom as the song publisher in "The Hit Parade of 1943."

Alan Ladd—well, everybody knows about Ladd! He, too, is in the Army now, but between the time exhibitors voted for him last summer and he joined the colors he starred in the record-breaking "China" and "Lucky Jordan" and broke all the fan-mail records, including Valentino's, in the books.

Lynn Bari, last year's Number Six, played a principal role in the successful "Orchestra Wives" for Twentieth Century-Fox, another in "Hello, Frisco, Hello," still another in "China Girl," and is now at work in that studio's forthcoming "Tampico," a property before the cameras at this time.

Nancy Kelly, Number Seven, is to be co-starred in the forthcoming "Hitler's Women," announced as Monogram's most expensive production to date. She is to be seen in the Pine-Thomas Paramount production of "Tornado," awaiting trade showing, and opposite Johnny Weissmuller in the likewise completed but unreleased Sol Lesser production, "Tarzan's Desert Mystery."

Donna Reed stepped from the Number Eight spot in last year's list to a principal role in Metro-Goldwyn-Mayer's "Eyes in the Night" and from there into the acclaimed "Human Comedy." She was then given the feminine romantic lead in that studio's "The Man from Down Under," reviewed in this edition, and is at work now in "See Here, Private Hargrove."

Betty Hutton, after sparking "Star Spangled Rhythm" opposite Eddie Bracken, moved with him into "The Miracle of Morgan's Creek" and then to the immediately forthcoming Bob Hope film, "Let's Face It." The next assignment for her is the role of the late Texas Guinan in the Paramount picture to be based on the life of that night club personality.

Three of last year's winners—Van Heflin, John Carroll and Alan Ladd—and five of the previous year's winners—Robert Preston, Ronald Reagan, John Payne, Jeffrey Lynn and Jackie Cooper—are taking time out from the careers of stardom voted them to defend the country that guarantees exhibitors in common with other Americans the right of ballot by exercise of which, in election of stars or statesmen, the will of tne people is implemented.

The 12 other previously elected Stars of Tomorrow are making good as stars of today.

Mark and mail your ballots early.

### STARS OF TOMORROW PROVE THEIR CASE

MOTION PICTURE HERALD'S *annual Stars of Tomorrow poll, now in progress, has elevated 20 players to stardom, out of 20, since its inception. Two of them have won Academy awards.*

*Here are the winners of the previous polls.*

| 1942 | 1941 |
|---|---|
| Van Heflin | Laraine Day |
| Eddie Bracken | Rita Hayworth |
| Jane Wyman | Ruth Hussey |
| John Carroll | Robert Preston |
| Alan Ladd | Ronald Reagan |
| Lynn Bari | John Payne |
| Nancy Kelly | Jeffrey Lynn |
| Donna Reed | Ann Rutherford |
| Betty Hutton | Dennis Morgan |
| Teresa Wright | Jackie Cooper |

*Eight of the 20 are out of pictures for the duration by reason of enlistment in the armed services.*

## National Decency Legion Classifies 10 Pictures

The National Legion of Decency reviewed 10 films during the current week, classifying five as unobjectionable for general patronage, three as unobjectionable for adults and two as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Headin' for God's Country," "The Saint Meets the Tiger," "Nobody's Darling," "Sky's the Limit" and "This Is the Army." Class A-2, Unobjectionable for Adults: "I Dood It," "Tartu" and 'Someone to Remember." Class B, Objectionable in Part: "First Comes Courage" and "Behind the Rising Sun."

## Paramount Closes 4,000 Deals on Last Group

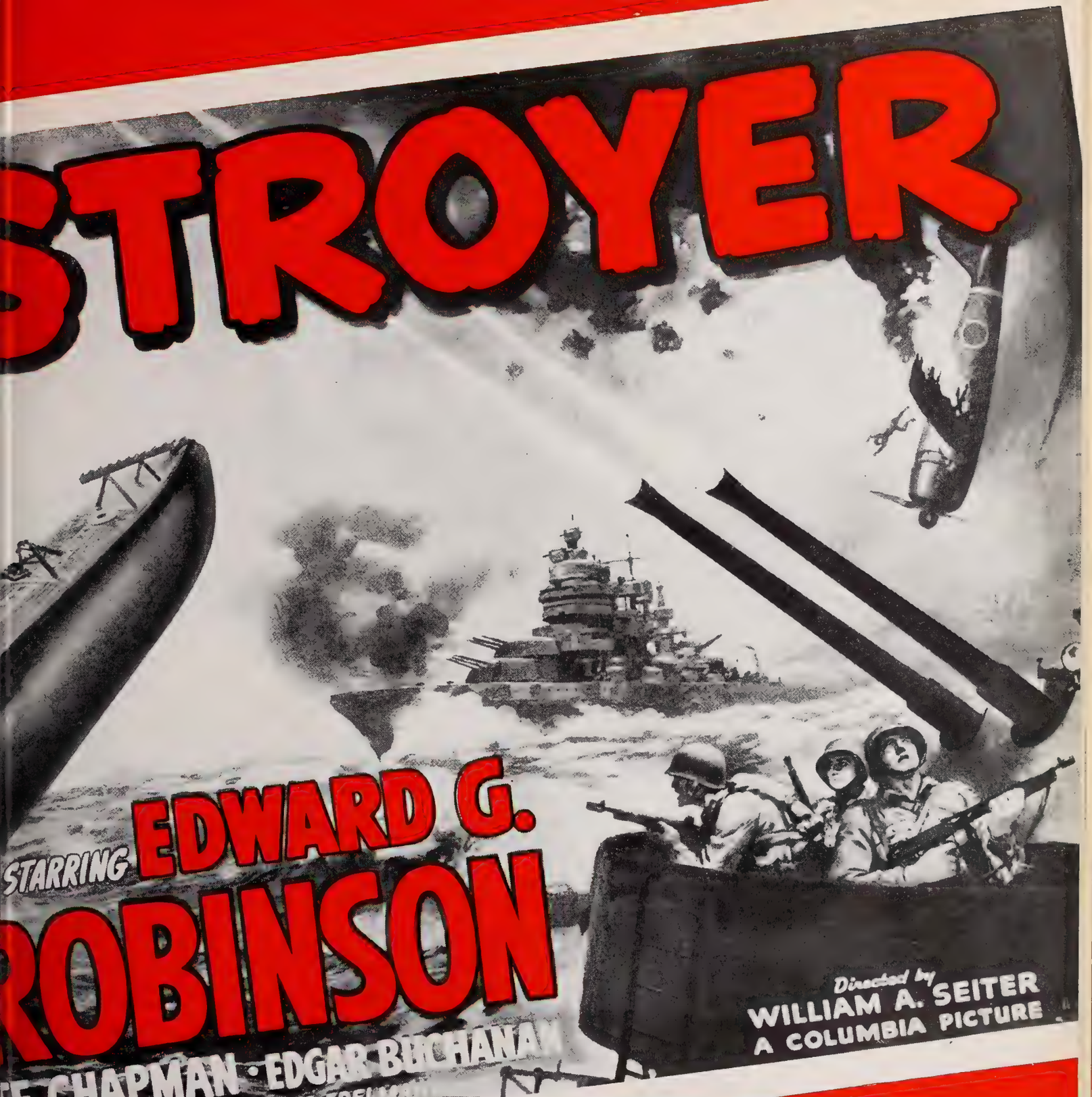
A total of 4,064 contracts with independent exhibitors have been sold on Paramount's sixth and last block of the 1942-43 season in four weeks of selling, it was announced last Friday by Neil Agnew, the company's general sales manager. During the past four weeks, records were broken each week, he said. Total contracts sold to independents so far better last year's mark by more than 1,000.

## Block Contract Renewed

Twentieth Century-Fox has signed Bertram Block eastern story editor, to a new long-term contract. He has held his present position since June, 1941.

It took a year and one of the biggest budgets in COLUMBIA'S history to bring this epic story to the screen!


DE
with GLENN FORD · MARK
Screen Play by FRANK WEAD, LEW
1943,
AND GLOR




# MIGHTIEST STORY OF GALLANTRY
# ..HEARTBREAK AND VICTORY!



# DESTROYER

Every now and then the screen brings forth a picture that captures the emotions of all... Just such extraordinary film entertainment is Columbia's "DESTROYER"! It has the tears and sweat...the joy...the heart! It has the story of men and their ship! It has thrill-packed action!



STARRING

## Edward G. ROBINSON

with GLENN FORD
MARGUERITE CHAPMAN
EDGAR BUCHANAN

A COLUMBIA PICTURE

Screen Play by Frank Wead, Lewis Meltzer and Borden Chase · Directed by WILLIAM A. SEITER · Produced by Louis F Edelman

**One of the striking newspaper ads to sell this stirring picture!**

COLUMBIA PICTURES

# U. S. LAWYERS START FIELD STUDY OF COMPLAINTS

## *Clark Orders Local Offices to Solicit Exhibitors' Decree Grievances*

Field offices of the Department of Justice have begun a first hand investigation of independent exhibitor reaction to the Consent Decree. The Government agents will also solicit specific instances of trade practice grievances.

Tom C. Clark, new assistant attorney general in charge of the anti-trust division, ordered the field representatives of his department to make the first hand survey following his return to Washington this week from visits to Hollywood and west coast offices of the Department of Justice. During this tour he discussed the Consent Decree and trade practices with exhibitors, distribution men and Hollywood production leaders.

This official check on exhibitor reaction to the Consent Decree is expected to receive important consideration in the Government's determination of what course it will take with respect to the Consent Decree. The three year trial period of the settlement of the New York anti-trust suit ends on November 20th.

### *Clark Says Inquiry Was Suggested by Exhibitors*

Another important check on exhibitor decree sentiment appears on page 13. It is a poll of opinion among the leaders of key national and local exhibitor organizations.

Mr. Clark admitted that the inquiry had been initiated at the suggestion of exhibitors with whom he talked during his recent trip. He said that they had told him the decree was working not to the advantage but in many ways to the detriment of the independent operator.

The field investigators have been instructed to gather the facts. Their reports might be used not only as information on which to base changes in the decree but also as the basis for evidence in court should the Government decide to revive its anti-trust prosecution of the film industry.

There are Department of Justice field offices in most exchange cities. Exhibitor visits will be welcomed, Mr. Clark said.

### *Indicate Time to Be Spent In Gathering Information*

When the study has been completed, Mr. Clark expects to make another trip to the Coast to confer again with all branches of the industry. This will probably not be until mid-September.

Hugh Bruen and H. V. Harvey, trustees of the PCCITO, left Los Angeles Wednesday for Washington, to confer with Mr. Clark on the PCCITO analysis of territorial conditions and decree recommendations given the assistant attorney general while he was in Los Angeles. They will attend the special Allied meeting in Baltimore next week, it was indicated.

Mr. Clark said that it was possible that he would visit other field offices in the meantime to discuss motion picture trade matters. His recent western tour took him to Portland, Seattle, San Francisco and Denver as well as to Los Angeles.

Results of the investigation, it is understood, will remain confidential. Field agents will send reports direct to the anti-trust division at Washington for study in connection with the Consent Decree negotiations which are expected to get underway soon.

Mr. Clark's order for the field check was seen by exhibitor leaders as a change in the Government's attitude. When preparing the current Consent Decree in 1940 the Government did not consult with exhibitors leaders, and they received only a brief opportunity to register objections before Judge Henry W. Goddard in District Court at New York. Exhibitors have since then called frequent attention to the Government's failure to adopt any of their recommendations. They have also been markedly outspoken in demands for consultation before the November expiration date.

## MOMAND VERDICT DUE IN OCTOBER

**A decision in the $5,000,000 anti-trust suit of A. B. Momand at Oklahoma City against the major distributors and the Griffith circuit will not be handed down for 60 to 90 days, Judge Bower Broaddus of the Federal District Court has indicated. He has had the case under advisement since the six and a half week trial ended on February 23rd.**

**In one of the most complicated suits in film history, Mr. Momand charges that he was forced from exhibition in the Oklahoma area. It has been in the courts for more than 12 years. The decision is expected to set an important precedent.**

**Pretrial examination in the Department of Justice suit to dissolve the Griffith circuit has been set for September 13th at Oklahoma City. Trial will begin soon afterwards, according to Edgar S. Vaught, U. S. Attorney.**

## Los Angeles Admission Tax Measure Killed

The Los Angeles City Council this week eliminated the admission tax proposal which would have levied one-cent on each admission in all theatres in the city, by sending the measure back to committee. The council agreed upon the appointment of a citizens' committee including theatre owners in order that a substitute measure might be worked out.

The tax was for the purpose of repairing the Los Angeles sewer system. Theatre owners had protested against passage of the measure.

## *Allied to Plan Decree Action*

Next week a special committee of National Allied States Association leaders will meet in Washington with Abram Myers, general counsel, to study the consent decree situation in advance of the meeting of Allied's directors at Baltimore on August 11th and 12th. The advance committee meeting was called by H. A. Rosenberg, Allied president.

The Consent Decree, Mr. Myers said Friday, will occupy a prominent place on the agenda for the board meeting. The special committee will submit a report based on information from regional members and the Allied Caravan.

A selling plan may be part of the proposals submitted to the directors, it was hinted by Mr. Myers' statement. He called attention to the fact that a sales formula had been omitted from the decree recommendations approved by Allied directors at Detroit on May 5th. This was done, he said, in order for the directors to confer on the subject with their members. These reports will be heard next week.

The directors will also consider a report on the work of the Caravan, a report by Roy Harrold on 16 mm and non-theatrical competition and one by Jack Kirsch on juvenile delinquency. Also Mr. Myers will describe the Kilgore divorcement bill, and the directors will study Canadian reports on the effect of price ceilings, proposed enlargement of the bulletin service, local reports of print shortages and delivery problems and sales practices.

Frank Hornig, president of the Motion Picture Theatre Owners of Maryland, and Meyer Leventhal, national Allied secretary, have completed arrangements for the meeting in the Lord Baltimore hotel. Baltimore exhibitors and the local Variety Club will entertain.

Reservations have been received from H. A. Cole (Texas), Roy E. Harrold and Don Rossiter (Indiana), Martin G. Smith and Leo Jones (Ohio), Maxwell A. Alderman (Connecticut), Harry Lowenstein, Irving Dollinger and Thornton Kelley (New Jersey), Jack Kirsch (Illinois), M. A. Rosenberg and Harry Walker (Western Pennsylvania), S. E. Samuelson, H. Chertooff, George Ickes and L. Gold (Eastern Pennsylvania), W. L. Ainsworth (Wisconsin) and Ray Branch (Michigan).

The Pacific Coast Conference of Independent Theatre Owners will be represented by Hugh W. Bruen, of Whittier, California, and Rotus Harvey, of San Francisco, the former as an "observer," the latter as a member of the Allied Caravan.

## McNally Becomes New York U. S. District Attorney

James B. M. McNally, former professor of law at St. John's University, Brooklyn, was sworn in Monday as United States district attorney for the southern district of New York. He succeeded Howard F. Corcoran, who had been successor to Matthias F. Correa after the latter was given an Army commission in June. Mr. Corcoran had been Mr. Correa's assistant. He resigned last Friday, also to accept a commission.

## Leaves National Screen

Oscar Harris, for the past 12 years with National Screen's advertising department, has joined *Billboard* in New York.

# *Wins Clearance Cut on Appeal In Arbitration*

Varying clearance arrangements in the Los Angeles suburban area were criticised Friday by the Appeal Board of the motion picture arbitration system in its 77th decision. It modified the award of Woodson Wallace, arbitrator, to cut clearance of the Southgate theatre operated by L. W. Allen in South Gate from 70 to 49 days behind the Vogue, in Huntington Park.

Noting the curiously irregular boundaries of Los Angeles and the variations in adherence to the blue book clearance patterns set up under the NRA the board found no valid reason for a vastly different system in the metropolitan area of which South Gate is a part; or for holding back the Southgate theatre to 70 days after the Vogue with an availability of approximately 105 days after Los Angeles.

"The present arrangement also fails to make allowance for the recent expansion of population in this area," the board held. Political boundaries and the blue book precedent are less important in the consideration of clearance than the location, density and habits of the population it said.

Costs were divided among the complainant, MGM, 20th Century-Fox, Paramount, Warners, RKO and intervenors.

Existing seven-day clearances between subsequents in the Oranges, N. J., were properly found reasonable by the arbitrator of the 45th New York case the Appeal Board ruled in its 78th decision.

Dismissal by G. K. Wright, arbitrator, of the complaint of Jerome Kridell, operating the fourth run Beacon in East Orange was affirmed. The arbitrator had found substantial competition existed with the intervening Ormont theatre. The history of frequent closings for the Beacon, and the competitive factors specified by the Consent Decree supported this ruling, the board said.

Costs were assessed against Mr. Kridell, MGM, Paramount, Warners and 20th Century-Fox and the Courter Amusement Company.

### *Albany*

Reduction from 49 to 42 days in Schenectady clearances over the Scotia theatre, Scotia, N. Y., was insufficient, Sol Schaeffer, head of the Edsol Theatre Corp., contends in an appeal of the 11th Albany case. It was filed Monday.

## Freeman Vice-Chairman of Los Angeles War Chest

Y. Frank Freeman, vice-president in charge of production for Paramount, has been named as one of six vice-chairmen of the Los Angeles War Chest Drive which starts October 29th.

The committee will coordinate activities of all separate groups associated with the campaign and also raise funds for the maintenance of the war organizations connected with the project.

A special labor committee includes: J. W. Buzell, Central Labor Council, AFL, secretary; Lew Blix, Southern California director of the AFL Labor League for Human Rights, and Herbert K. Sorrell, business representative of the Motion Picture Painters, Local 644, AFL.

## Union Requests Election

The N. Y. State Labor Board will be asked by the Motion Picture Managers and Employees Local 152, CIO, of New York, to grant an election covering the employes of the Combined Bronx Amusements comprising a six-theatre circuit, according to a union official. The local was chartered in New York recently.

# LATE REVIEW

## Melody Parade

***(Monogram)***

**Musical Comedy**

Here is a musical comedy which does very well. It has plenty of music with two good bands and Anson Weeks and Ted Fio Rito, well known band leaders, featured as well as some excellent singing, good comedy, attractive dance numbers given plenty of production with, of course, a lot of pretty girls.

While offering no top names, it's of the type that will send most customers home with a pleasant taste. One or two song numbers might be remembered.

Mary Beth Hughes does well as a night club hat check gal with whom Eddie Quillan, comic busy boy, is in love and determined to see that she gets a break as singer. Through his comic skullduggery she finally gets her chance, goes over big and, of course, Eddie wins her love. Mantan Moreland supplies good comedy as the club porter. Tim Ryan as a night club manager and Irene Ryan as the owner give a good account of themselves.

The production was given everything needed by Lindsley Parsons and Arthur Dreifuss did not miss any bets in his direction of the original by Tim Ryan and Charles R. Marion.

*Previewed at the studio. Reviewer's Rating: Good.*—JACK CARTWRIGHT.

Release date, August 27, 1943. Running time, 73 min. PCA Certificate No. 9348. General audience classification.

Mary Beth Hughes, Eddie Quillan, Tim and Irene, Manton Moreland, Jerry Cooper, Armida, Anson Weeks Orchestra, Ted Fio Rito Orchestra.

## UA Already Selling First Cagney Film

Selling has started on the Cagney Productions film, "Johnny Come Lately," which is to be distributed by United Artists. Scoring and editing are now being completed, according to William Cagney, president of the independent unit, who indicated that release might be set for the first week in September.

A Broadway theatre is being lined up for the premiere but in the event that holdovers prevent it being booked in the New York sector, pre-release engagements in other cities will be substituted, it is said.

A print is expected to arrive in New York within two weeks.

## Fabian Circuit Celebrates Its 30th Anniversary

More than 20 New York and New Jersey theatres of the Fabian Theatre Circuit, of which Si Fabian is president, currently are observing the circuit's 30th birthday with a 10-week drive for increased sales in War Bonds and Stamps and box office receipts, and increased efficiency of theatre management. Harold Blumenthal is captain of the drive, scheduled to end the first week of September.

## Griffith Amusement Staff Holds Meeting in Tulsa

The annual regional meeting of managers and officials of the Griffith Amusement Company was held in Tulsa, Okla., last week, with L. C. Griffith, company president, discussing wage stabilization, theatre operation, manpower shortage and wartime cooperation with government drives, which the 75 managers and executives who attended will put into operation during the coming season.

## Warner Club Boat Ride

Approximately 350 members of the Warner Club in the Chicago-Wisconsin zone are expected to attend the organization's all-day boat ride to St. Joseph, Mich., on August 11th.

# *'Army' and 'Bell' Runs Drawing Record Gross*

Warners' "This Is the Army" at the Hollywood theatre, New York, has broken all house records, the company announced Tuesday. Its $55-top premiere brought almost $30,000; its subsequent four days at the theatre collected another $30,000, and the expected gross for the rest of the week was expected to make a total, for eight days, of $80,000. At noon last Thursday, first day of its continuous run, there was a five-hour waiting line.

Paramount's "For Whom the Bell Tolls," at the Rivoli theatre, New York, collected $38,000 in its third week there. Seats for its premiere at the Carthay Circle theatre, Hollywood, August 16th, were put on sale Monday. Entire proceeds of that opening will go to the Los Angeles War Chest. Tickets will sell at $5.50 each. Thereafter, they will be $1.65 and $1.10 for evenings.

The company has mapped what it terms the biggest advertising barrage ever set for a film in Los Angeles. The advertising started Monday, with major ads in all newspapers. Robert Gillham, director of advertising and publicity, said the advertising would not taper off with the premiere, but would continue throughout the engagement. There also will be a total of 420 24-sheets posted. Through cooperation of the Fox West Coast and Fanchon and Marco circuits, seven first run theatres will run a trailer advertising the opening.

Leading business, social, and civic personalities are sponsoring the premiere. Among them are: Charles P. Skouras, president of National Theatres, and Victor Adams of Greek War Relief; Count de Lalaing and Dr. Charles Winsel of Belgian War Relief; Basil Rathbone and Major Robert R. Glen of British War Relief; Miss Margaret Hill and George Fusenot of French War Relief; Olaf Halverson and John A. Jorgeson of Norwegian War Relief, and Richard Ordynski and John S. Thompson of Polish War Relief.

## Denies McClintic Share Of Film Rights Money

Judge Sidney Bernstein on Monday in New York Supreme Court denied Guthrie McClintic, play producer, a share in the recovery of $142,000, won by Margaret Ayer Barnes and Edward Sheldon in their suit against Metro-Goldwyn-Mayer. The two are authors of the play, "Dishonored Lady," produced by Metro as "Letty Lynton."

Mr. McClintic, as producer, claimed film rights to the play, asking for 50 per cent of the money paid to the authors, who won their copy infringement suit against MGM after eight years of Federal court litigation.

A 30-day stay and 60 days in which to prepare for appeal action were granted the plaintiff.

## Withdraw Florida Trust Suit

A stipulation agreeing to dismiss their million dollar triple damage anti-trust action against the major distributors was filed in New York Federal Court Wednesday by J. P. and Josephine F. Benitoa, Miami exhibitors. The suit, filed in April, 1942, charged Paramount, MGM, RKO, Warners, Twentieth Century-Fox, Columbia, Universal and Monogram had conspired with the Paramount and Wometco circuits to eliminate competition. Under the agreement clearances for the Benitoa's Modern theatre, Miami, and Liberty theatre, Liberty City, were reduced from between 150 and 180 days to 7 after first run Miami.

# WARNER BROS.' TRADE SHOWINGS OF

# "THANK YOUR LUCKY STARS"

## WITH ALL THE WARNER STARS!

| CITY | PLACE OF SHOWING | ADDRESS | Day and Date | Time |
|---|---|---|---|---|
| Albany | Warner Screening Room | 79 N. Pearl St. | Mon. 8/16 | 12:30 P.M. |
| Atlanta | 20th Century-Fox. Sc. Rm. | 197 Walton St. N.W. | Mon. 8/16 | 10:00 A.M. |
| Boston | Paramount Sc. Rm. | 58-62 Berkeley St. | Mon. 8/16 | 2:00 P.M. |
| Buffalo | Paramount Sc. Rm. | 464 Franklin St. | Mon. 8/16 | 2:00 P.M. |
| Charlotte | Paramount Sc. Rm. | 307 So. Church St. | Mon. 8/16 | 10:00 A.M. |
| Chicago | Warner Screening Room | 1307 So. Wabash Ave. | Mon. 8/16 | 1:30 P.M. |
| Cincinnati | RKO Screening Room | Palace Th. Bldg. E. 6th | Mon. 8/16 | 2:30 P.M. |
| Cleveland | Warner Screening Room | 2300 Payne Ave. | Mon. 8/16 | 8:00 P.M. |
| Dallas | Paramount Sc. Rm. | 412 S. Harwood | Mon. 8/16 | 1:30 P.M. |
| Denver | Paramount Sc. Room | 21st & Stout Sts. | Mon. 8/16 | 4:00 P.M. |
| Des Moines | Paramount Sc. Rm. | 1125 High St. | Mon. 8/16 | 12:45 P.M. |
| Detroit | Film Exchange Bldg. | 2310 Cass Ave. | Mon. 8/16 | 4:00 P.M. |
| Indianapolis | Paramount Sc. Room | 116 W. Michigan | Mon. 8/16 | 7:30 P.M. |
| Kansas City | 20th Century-Fox. Sc. Rm. | 1720 Wyandotte St. | Mon. 8/16 | 1:30 P.M. |
| Los Angeles | Vitagraph Sc. Rm. | 2025 S. Vermont Ave. | Mon. 8/16 | 2:00 P.M. |
| Milwaukee | Warner Th. Sc. Rm. | 212 W. Wisconsin Ave. | Mon. 8/16 | 1:00 P.M. |
| Minneapolis | 20th Century-Fox. Sc. Rm. | 1015 Currie Ave. | Wed. 8/18 | 3:00 P.M. |
| Memphis | Paramount Sc. Room | 362 S. Second St. | Mon. 8/16 | 10:30 A.M. |
| New Haven | Warner Th. Proj. Rm. | 70 College St. | Mon. 8/16 | 2:00 P.M. |
| New Orleans | Paramount Sc. Rm. | 215 S. Liberty St. | Mon. 8/16 | 10:00 A.M. |
| New York | Home Office | 321 W. 44th St. | Mon. 8/16 | 2:30 P.M. |
| Oklahoma | Paramount Sc. Rm. | 701 W. Grand Ave. | Mon. 8/16 | 1:30 P.M. |
| Omaha | 20th Century-Fox. Sc. Rm. | 1502 Davenport St. | Mon. 8/16 | 12:30 P.M. |
| Philadelphia | Vine St. Sc. Rm. | 1220 Vine St. | Mon. 8/16 | 11:00 A.M. |
| Pittsburgh | 20th Century-Fox. Sc. Rm. | 1715 Blvd. of Allies | Mon. 8/16 | 2:00 P.M. |
| Portland | Jewel Box | 1947 N. W. Kearney | Mon. 8/16 | 2:00 P.M. |
| Salt Lake | 20th Century-Fox Sc. Rm. | 216 East 1st South | Mon. 8/16 | 4:00 P.M. |
| San Francisco | Republic Sc. Rm. | 221 Golden Gate Ave. | Mon. 8/16 | 1:30 P.M. |
| Seattle | Little Victor Theatre | 2422 Second Ave. | Mon. 8/16 | 10:30 A.M. |
| St. Louis | S'renco Sc. Rm. | 3143 Olive St. | Mon. 8/16 | 1:00 P.M. |
| Washington | Earle Th. Bldg. | 13th & E Sts. N.W. | Mon. 8/16 | 10:00 A.M. |

# Propaganda Growing, State Censor Warns

## *Pennsylvania Censor Chief Says Trend Definite and Danger Is Potent*

An indictment charging the motion picture industry with permitting the screen to become a medium of propaganda instead of remaining a source of straight entertainment, was made by Mrs. Edna R. Carroll, chairman of the Pennsylvania State Board of Motion Picture Censors. Writing under a by-line in the Sunday magazine supplement of the Philadelphia *Inquirer* on August 1st, the censor head warned that while the development is fairly recent, the trend is definite and the danger potent.

"What was once solely a source of entertainment now is attempting to become an important molder of public opinion," complained Mrs. Carroll, who stated that in her four years as censor head, 7,547 films have been submitted to the board for viewing and that she personally has seen more than half of that number.

Pointing out that newsreels, travelogues and educational shorts were the start of the growth of propaganda in the films, Mrs. Carroll's tirade, titled "Behind the Veneer," proceeded to prove her point at the expense of "Mission to Moscow," "Mr. Smith Goes to Washington," the imported Russian pictures and the Victory Films of the OWI.

### *Cites "Mission" as Example Of Propaganda Film*

Charging that apart from the theatrical license permitted in distortion of fact and reversion of chronological events, the "phony purge trials" and the "humiliating whitewashing of the invasion of Finland" in 'Mission to Moscow' should never have been presented on the screen "at a time when it is important that post-war relations with our allies be built upon truth, honesty and integrity."

"The really vile angle to 'Mission to Moscow'," wrote Mrs. Carroll, "is the prologue by Joseph E. Davies in which he completely endorses the film as a quasi-official document, and the interpolation of the voice of the President of the United States and other official personalities deliberately used to lead the viewer into believing he is witnessing an authentic presentation of an episode in history."

### *Claims Elected Officials Discredited in Picture*

Mrs. Carroll singled out "Mr. Smith Goes to Washington" as the first major attempt to use the screen for propaganda at the expense of entertainment, characterizing the picture as "perhaps the most controversial film of its time."

"It stands out like a sore thumb as the first attempt to discredit the men elected by the people to make the laws which govern the land—and the motion picture," said Mrs. Carroll. She pointed out that such film treatment was in strange contrast to British products. "These always impress the viewer with the dignified presentation of all civil servants and officials," she said. To Mrs. Carroll, "Mr. Smith Goes to Washington" was a "devastating form of propaganda."

While the importation and distribution of Russian films before the war were viewed as a source of real danger by Mrs. Carroll because they were bought and sold in an attempt to propagandize our people with a system of government opposed to our form of government, the present day imports are still viewed as essentially propaganda films by the censor board chairman. Although the Russian pictures now call attention to the military, industrial and educational strength of the Soviet, and mentions of communism, the revolution and religion are conspicuous in absence, Mrs. Carroll complained that they still show only what they would have us see, which leads naturally to the most outrageous production for propaganda purposes ever to have reached the screen.

### *Decries OWI Releases As Propaganda Films*

Mrs. Carroll also takes exception to the OWI films because of their propaganda content and particularly because they represent regimentation of the industry on the part of the government. Pointing out that while "At the Front in North Africa," "Desert Victory" and "Prelude to War" were offered and accepted as documentary editorials on war news, the censor head said they must all be considered from the angle of "spreading a particular doctrine or a system of principles—in short, they are propaganda films."

While the motion picture industry had been credited with doing a fine war service in the distribution of the OWI pictures, Mrs. Carroll emphasized that newspapers, magazines and news services had contributed similar services from the actual war fronts and from the home front, and without bureaus specifically set up and without participation by the Government.

"The danger of concentrated control of theme by the Federal Government and the propagandizing of the people has been recognized by Congress in the recent cut in appropriation to OWI—presumed to be aimed at the motion picture branch of the bureau," observed Mrs. Carroll.

"There is here no problem of freedom of the press; it is a moot question whether our boys in the armed services who are giving their lives to secure certain freedoms for their allies want to lose these same freedoms at home. All these excursions into the field of propaganda via the movies are part of a pattern of regimentation which is diametrically opposed to representative, free government whether it emanates from an industry—or from a government."

## Maj. Vanderbilt with Birdwell in Publicity

Major Cornelius Vanderbilt, Jr., recently honorably retired from service following five months in the Walter Reed Hospital in Washington, D. C., veteran of two wars, twice decorated, in 1942 and 1918, has joined the publicity company of Russell Birdwell and Associates.

# *Screen Function To Entertain and Inform: Harmon*

In a radio address as part of the NBC program, "For This We Fight," last weekend, Francis S. Harmon, executive vice-chairman of the War Activities Committee, said, "As a medium of communication the screen respects its obligation to report news accurately. As a medium of entertainment, the screen can and does illuminate facts through fiction. To inform and to entertain—these are the twin functions of the theatrical motion picture."

Mr. Harmon appeared on the program with Walt Disney and James L. Fly, chairman of the Federal Communications Commission, the ninth of a series designed to present views on post-war readjustments.

Both Mr. Harmon and Mr. Disney emphasized the importance of the screen as a medium of education. Said Mr. Harmon: "The war also has given belated impetus to the use of non-theatrical motion pictures as a visual aid in education. Thousands of training films upon a variety of subjects—both technical and general—have provided quick and effective instruction to several million men in the armed services.

"Once the fighting stops, motion pictures may well become the chief visual aid in comprehensive educational programs not only for millions still in uniform, but also for even larger numbers of civilians in the freed countries and in Axis lands occupied by United Nations forces.

### *Sees Screen as Chief Aid In Education Programs*

Mr. Disney, on the same subject, said: "It is not visionary or presumptuous to anticipate the use of our medium in every schoolroom in the world. The motion picture never will replace the teacher in the classroom, but when educators and motion picture producers begin to cooperate in earnest on a constructive program of visual teaching, the possibilities offered are without limitation."

Mr. Disney, on the subject of education, reminded: "It may sound fanciful, but there are more than 3,000,000 persons in this country alone who cannot so much as write their own names. And there are 15,000,000 more who are unable to read a newspaper.

"In cooperation with the Office of the Coordinator of Inter-American Affairs and our State Department, we are now working on a series of pictures designed to help solve this problem of illiteracy."

### *Fly Cites Role of Radio in International Affairs*

Mr. Fly, speaking mainly about radio's potential contributions to the post-war period, said: "War . . . has for the first time brought home to the American people the role which radio must play in international affairs."

On the subject of education in relation to the industry, United States Commissioner of Education John W. Studebaker told the Academy of Motion Picture Arts and Sciences at a luncheon in the board's offices, that the screen would largely supplant text books, and schools would adopt methods of education developed by the military in which training films far outdistance modern educational methods.

In a round table discussion following the prepared broadcast Mr. Harmon stressed the importance of freedom of expression to the screen.

It was the inherent freedom of expression granted to the screen in the United States which led to its preeminent position, Mr. Harmon declared, contrasting it with the controlled film industry of Fascist lands.

Quoting the message of President Roosevelt to Arturo Toscannini, Mr. Harmon noted that art could flourish only when free.




# We doff our hats to Mr. Wanger...

Within a year, Walter Wanger has given to this industry, two significant boxoffice attractions in "Eagle Squadron" and "Arabian Nights."

Mr. Wanger has now completed "We've Never Been Licked," the first picture of America's youth in uniform, inspired by the fighting sons of Texas A & M.

We believe that "We've Never Been Licked" will not only be an impressive successor to "Eagle Squadron" and "Arabian Nights," but that in importance and boxoffice quality it will even surpass these outstanding pictures.

# *Petrillo Plan for Free Concerts Is Maturing*

Free symphony concerts soon may be given in many small cities, as a result of meetings this week in Chicago between James Caesar Petrillo, president of the American Federation of Musicians, and officials of AFM locals in 14 cities. The plan for such concerts, from Mr. Petrillo, envisions 23 orchestras, giving five concerts each.

Some of the cities are San Francisco, Los Angeles, Seattle, Cincinnati, Chicago, Dallas, New Orleans, Louisville, Minneapolis and Indianapolis.

Mr. Petrillo's union will pay $250,000 for the traveling expenses of the orchestras, Mr. Petrillo said. He added that this was the President's idea and that if transportation difficulties arise, the AFM would have to seek priorities.

Meanwhile, in New York, Neville Miller, president of the National Association of Broadcasters, assailed the plan as unequalled for hypocrisy. He charged that Mr. Petrillo by his ban on the manufacture of recordings had done more to prevent symphonic music in the United States than any other man in the history of the country.

He added, "The essence of Mr. Petrillo's gesture is that he is going to compel some of his members to render free services and the orchestral societies to lend their names and reputations to his enterprise, so that he may take unto himself credit for their services."

In Washington, the Petrillo plan was said by Presidential secretary Stephen Early to represent an idea President Roosevelt had had in mind for years.

## Local 306 Plans Appeal To President on Wages

The New York Operators' Union Local 306, is planning to appeal directly to President Roosevelt for a wage ruling following the failure of the War Labor Board to settle the Joelson circuit case which brought a 25 per cent salary slash to some projectionists employed by the circuit. On March 22nd, an impartial referee appointed by the WLB handed down a ruling favoring the union. Later, the WLB failed to act in confirming the referee's decision, but stated that the importance of policy in the case forced it to give the matter careful consideration.

## Ask Theatres to Report on Refrigerant Gas on Hand

The War Production Board this week ordered theatre operators to report monthly on the amount of chlorinated hydrocarbon refrigerant over 500 pounds, in stock. The amount being used in the cooling systems also must be reported. The directive will affect mainly the circuit operators who keep replacement supplies on hand, WPB officials indicated.

## Cooling Systems Are Problem

Philadelphia exhibitors are expressing grave concern over the increasing breakdowns in cooling systems at theatres and their inability to get repair parts. Some theatres have posted lobby display signs informing patrons no refunds will be made in the event of a mishap to the cooling system.

## Formato Sales Manager

Lou Formato, Metro-Goldwyn-Mayer salesman for eastern Pennsylvania and southern New Jersey, will be installed as sales manager of the company's Philadelphia exchange, it was announced this week.

## MEXICAN FILM BANK LOANED $655,000

**The Banco Cinematografica, the Mexican industry's own film financing bank, made loans and extended credits during the first half of 1943, to June 30th, amounting to $655,000, according to a report from Carlos Carriedo Galvan, manager. The bank was established in 1941 jointly by the industry and the Mexican Government.**

# *New WPB Unit to Aid Exhibitors*

The major effort of the motion picture section of the expanded Office of Civilian Requirements will be to get all we can for the theatres that is appropriate to the circumstances, it was disclosed over the weekend by Donald R. Longman, assistant to Arthur D. Whiteside, War Production Board vice-chairman in charge of civilian supply.

Mr. Longman explained that this would involve assistance to exhibitors in matters not directly controlled by the WPB, as well as supply problems, and will include OCR cooperation in solving problems of manpower, fuel, transportation and the like.

It was indicated by Mr. Longman that he would take a personal interest in the activities of the motion picture section, which is headed by George W. McMurphey, former Office of Price Administration executive.

It was made clear that no definite program has been worked out yet for the motion picture section, and Mr. Longman denied reports that the OCR would engage in any broad effort to control theatre operations, declaring they were based upon "pure speculation."

On the contrary, he said, the OCR will not consider admission price or rental regulation, which is prohibited in the Price Control Act, and will maintain the WPB policy of non-intervention in purely industry controversies.

Organization of the motion picture section has not been completed yet and it is expected that one or more men experienced in the industry will be brought in. The first move, Mr. Longman said, would be to make a study of exhibitor problems and no program will be laid down until the survey has been completed.

## SWG and Independents Sign Writer Contract

The Independent Motion Picture Producers Association has approved the signing of a contract with the Screen Writers Guild whereby the independents will employ writers on the same basis as the majors.

The association also approved production of one OWI short for distribution by the War Activities Committee, print costs to be divided between PRC and Monogram. At a future special meeting, production arrangements would be set, it was said.

## Close Theatres Temporarily

The Warner circuit in Philadelphia has announced the temporary closing of three major houses for redecoration in preparation for the new season. The Earle in Philadelphia will close August 12th, reopening on August 27th. The Stanley in Chester will close on August 15th and will resume on September 2nd. The Stanley in Camden will close on August 8th and reopen on August 26th.

# *WPB to Keep Out Of Intra-Trade Controversies*

The War Production Board this week again evidenced its intention of keeping out of intra-industry controversies, rejecting a petition filed by George Farnum, attorney for a group of New England independent exhibitors, for an investigation of alleged "hoarding" of finished productions by the distributors.

Mr. Farnum's application, filed last month, charged that the withholding of pictures was contrary to the spirit and purpose of rationing. He suggested that the board order the distributors to release all finished pictures, under penalty of losing from their raw stock allocations an amount of film equivalent to that tied up in such productions, the film to be transferred to independent interests that could use it.

In letters explaining the position of the board, Allen G. Smith, chief of the theatre equipment section, pointed out that the matter was not one with which he could deal, while Harold Hopper, head of the motion picture section, also found no basis on which he could act, since the raw stock allocations merely divide available film among the users and do not provide any control over its disposition.

Since the complaint dealt specifically with a trade practice, it was suggested that if Mr. Farnum felt a violation of the anti-trust laws was involved he could submit the matter to the Department of Justice.

# *New SOPEG Pact Ratified by WLB*

The regional War Labor Board has approved a contract between the Screen Office and Professional Employees Guild, Local 109, CIO, and Paramount under which the film company will pay weekly minimums of $21 per week to clerical workers and $18 per week to messengers, retroactive to October 5, 1942. The announcement was made by SOPEG last week.

A similar arrangement between the union and United Artists went into effect following ratification by the WLB. However, clerical workers will receive only $20 under the terms of the contract rather than $21 minimum reached with Paramount. The UA contract is retroactive to November 21, 1942. Included in the Paramount agreement was a "cost of living" bonus provision.

In negotiations with National Screen Service, SOPEG members will receive $20 per week if employed in a clerical capacity with the approval of the WLB setting the retroactive date at September 1, 1942. A general $3 weekly increase to approximately 200 NSS employees also is sought by the union.

Renegotiation of contracts has been asked by the union in the case of 20th Century-Fox, Loew's, RKO and Columbia which would involve about 1,300 home officeworkers with the rising cost of living providing the basis for the latest requests.

## Equity Wage Stands Unless Government Orders Change

Actors Equity Association last week informed the League of New York Theatres that the basic minimum salary set between the two organizations would be renewed unless new Government directives ordered higher minimums. The present weekly wage is $57.50 under a two-year agreement ending August 31st. Adjustment in arbitration is also being asked.




**Look up your figures on Walter Wanger's "Eagle Squadron" and "Arabian Nights"!**

**"We've Never Been Licked" will lick these two!**

Our next big war job! Third War Loan starts September 9th! Get ready.

# THE HOLLYWOOD SCENE

**From HOLLYWOOD BUREAU**

Events abroad are beginning to clarify in retrospect some of the counsel which the office of War Information was imparting many months ago to producers who didn't take kindly to it at the time and pressed for reasons which were not and could not be confided.

It was and is a prime point in OWI's counsel to producers that pictures with war connotation will serve the nation's purpose best if they fasten the responsibility for the conflict upon the forces at fault instead of upon the dictators whom those forces have raised to power.

In the beginning there was producer resistance to this counsel, for it was an obvious and easy thing to concoct a picture which would depict Hitler, Mussolini or Tojo in terms which would arouse intense and quickly implemented fervour for whatever undertakings might be necessary to bring about their personal destruction. It was a less obvious, less easy and more time-consuming thing to devise pictures which would indict Fascism in its various forms as the impersonal enemy to be destroyed by means much longer in the marshalling and implementing than a *coup d' etat* or assassin's bullet.

### *OWI Prevented Films Scoring Dictators*

Perhaps only Lowell Mellett and Nelson Poynter know exactly how many films which would have pinned the war guilt personally and exclusively on the dictators were "averted," which is the word they used for the process, by counsel prior to the start of production. A specimen of the personal-attack type of picture they averted, after setting up shop, is Charles Chaplin's "The Dictator," produced prior to the establishment of the OWI. It is because of OWI, primarily, that there has been no succession of pictures singling out Hitler, Mussolini and Tojo as the three individuals responsible for the war.

What the effect of the advice against their manufacture is, however, can be calculated in plain dollars and cents, quite apart from consideration of such matters as the nation's state of mind and degree of determination.

Specifically, the passing of Mussolini finds no pictures in circulation or in production which are thrown out of consonance with contemporary fact. No theatres are exhibiting films which depend upon Mussolini for their effectiveness as entertainment, or otherwise. No exhibitors had to cancel bookings of any such pictures, no producers had to scrap any such pictures in process of production, and no theatre goer has had to reconstruct his evaluation of the causes of the war on account of having been led by the screen into a belief that it was all Mussolini's doings.

### *Policy Believed To Have Saved Films from Shelf*

How much this state of affairs engendered by OWI policy may mean ultimately in terms of the nation's interest is a matter apart from this report.

How much it means to the industry, in terms of dollars, can be computed in round millions represented by pictures which might have had to be withdrawn from exhibition or production for reshooting or shelving.

It is to be noted, lest at this point concern arise as to pictures in prospect under titles which suggest otherwise, that there are no films in preparation which could not survive the passing of Hitler or Tojo from the world stage.

"The Hitler Gang," in preparation at Paramount, is fundamentally a documentation of what has occurred within and around the Hitler orbit, subject matter of essentially historical character, interest in which would not diminish and might increase if Hitler walked the plank.

"Hitler's Women," Monogram, concerns the status of womanhood under the Nazi regime. Others conform likewise to the pattern.

# *Studios Press Production*

Far from undergoing what used to be called the summer slump in production, studios had 55 films in shooting stage at the close of a week which not even the Chamber of Commerce called cool.

Warner Brothers started the standout among the new pictures, "Passage to Marseille," Hal B. Wallis producing and Michael Curtiz directing. Humphrey Bogart, Sidney Greenstreet, Claude Rains, Peter Lorre, John Loder, George Tobias and Helmut Dantine head the cast.

Columbia started two. "Cowboy in the Clouds" is a Charles Starrett Western, Jack Fier producing and Benjamin Kline directing. "The Gamble of Boston Blackie" presents Chester Morris and George E. Stone, William Castle directing for producer Wallace MacDonald.

Universal also started two. "Sundown Trail" stars Tex Ritter, Vernon Keays directing for associate producer Oliver Drake. "Set to Music" is an Alan Jones vehicle, produced and directed by Edward Lilley, with June Vincent and Betty Kean.

PRC likewise started a pair. "The Girl from Monterey," produced by Jack Schwarz and directed by Harry D. Edwards, offers Armida, Edgar Kennedy, Veda Ann Borg and others. "The Underdog," produced by Alexander Stern and directed by William Nigh, presents Barton McLane, Charlotte Wynters and Jon Wiley.

Metro-Goldwyn-Mayer launched the Wallace Beery-Marjorie Main comedy, "Rationing," under producer O. O. Dull and direction of Willis Goldbeck.

RKO Radio started "Higher and Higher," a Tim Whelan production directed by Clem Beauchamp, which will present Michele Morgan, Jack Haley, Frank Sinatra, Marcy McGuire and Leon Errol.

Paramount put "Henry Aldrich's Code of Honor" before the cameras, Michel Kraike directing for producer Walter McEwen. The cast: Jimmy Lydon, Charlie Smith, Joan Mortimer.

Republic started "The Man from the Rio Grande," a Don Barry number, with Twinkle Watts, Harry Cording and Nancy Gay. Howard Bretherton is producing, Eddie White directing.

Harry Sherman continued his series of Hopalong Cassidy Westerns, starting "Thundering Hoofs," with William Boyd, Andy Clyde and Jimmy Rogers. George Archainbaud directing.

The status of production at the weekend:

## COMPLETED

**Columbia**
Doughboys in Ireland

**Monogram**
13th Guest

**Paramount**
Timber Queen
(Pine-Thomas)

**RKO Radio**
American Story

**UA**
Texas Masquerade
(Harry Sherman)

## STARTED

**Columbia**
Cowboy in the Clouds
Gamble of Boston Blackie

**MGM**
Rationing

**Monogram**
Texas Kid

**Paramount**
Henry Aldrich's Code of Honor

**PRC**
Girl from Monterey
Underdog

**RKO Radio**
Higher and Higher

**Republic**
Man from the Rio Grande

**UA**
Thundering Hoofs
(Harry Sherman)

**Universal**
Sundown Trail
Set to Music

**Warners**
Passage to Marseille

## SHOOTING

**Columbia**
Tropicana
Cover Girl
There's Something About a Soldier
Is Everybody Happy?

**Goldwyn**
Up in Arms

**MGM**
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
Cross of Lorraine
Heavenly Body
America
Madame Curie
Guy Named Joe
See Here, Private Hargrove

**Monogram**
College Sweetheart

**Paramount**
Ministry of Fear
Standing Room Only
Story of Dr. Wassell
Frenchman's Creek
Hail the Conquering Hero

**RKO Radio**
Glidersleeve on Broadway
Revenge
Government Girl
Around the World

**Republic**
In Old Oklahoma
Here Comes Elmer

**20th Century-Fox**
Tampico
Pin-Up Girl
Buffalo Bill

**UA**
Jack London
(Samuel Bronston)
Girl from Leningrad
(Frenke)

**Universal**
Professor Goes Wild
Crazy House
Top Man*
Ali Baba and the 40 Thieves
His Butler's Sister

**Warners**
Rhapsody in Blue
Conflict
In Our Time
Destination Tokyo
Shine On, Harvest Moon

*—Formerly "Man of the Family"




SNEAK PREVIEW!

**Sneak preview results prove it's better "audience" than "Eagle Squadron" and "Arabian Nights"!**

**Wanger does it again with "We've Never Been Licked!"**

Our next big war job! Third War Loan starts September 9th! Get ready.

# Papers on Coast Are Not Limiting Film Ad Space

*Hollywood Bureau*

Theatre managers and exploitation chiefs of circuits, as well as home office exploitation executives here were prepared to pull in their horns on first run theatre compaigns, including the premieres of "For Whom the Bell Tolls" and "This Is the Army," until a misunderstanding on newspaper theatre advertising space limitation was cleared up.

Reports circulated here had the metropolitan morning papers, the Los Angeles *Times* and Los Angeles *Examiner,* limiting all theatre advertising to 40 column inches and prohibiting the use of color due to the papers' requirements that color ads run a minimum of 80 column inches.

The Los Angeles Newspaper Publishers' Association, however, told MOTION PICTURE HERALD that no such decision had been reached by any of its members.

"Conservation methods have been discussed and neighborhood theatre directory space in both the *Times* and *Examiner* has been reduced 30 per cent," C. C. Durr's office of the association said. "Actual limitation of first run theatre advertising has not been put into effect and, although it may have to come, the publishers hope to conserve enough otherwise to meet the WPB 15 per cent newsprint cut."

William Randolph's Hearst's *Herald-Express,* afternoon paper, has not ordered limitations as yet but is expected to follow suit on directory space and undoubtedly will join in any further reductions found necessary.

The *Daily News,* morning and evening paper, conserved newsprint by eliminating classified ad pages in spite of their rapid growth to top-heavy ads run by war plants seeking labor.

The *Examiner* also saved some newsprint by reducing body type size on all theatre page matter and on sports news.

## Plan Nine Shows Weekly For American Troops

United States armed forces in Great Britain have been assured nine programs weekly of current product, following a series of conferences between U. S. Army officials and British Government officials at the Ministry of Supply in London.

The arrangements will relieve a situation that was becoming more serious daily due to the shortage of film prints in England.

The Entertainment Services Association reversed its previous stand of placing U. S. Army entertainment films in a secondary category and now puts the program on the same basis as British Government departments and other agencies.

## Pictorial Films Contract on 16mm. Stands, Says PRC

PRC Pictures, which recently acquired majority stock control of Official Films, Inc., 16mm non-theatrical producers, has not changed the company's present agreement with Pictorial Films, it was announced by O. Henry Briggs, PRC president.

In a statement, he said: "The deal whereby PRC secured control of the stock of Official Films, Inc., does not alter or abrogate our present arrangement with Pictorial Films, Inc., whereby Pictorial Films acts as distributor of PRC product in the 16mm non-theatrical field."

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 95**—Battle for Munda. . . . British action in Sicily. . . . Bombing of Rome. . . . Allies over Turin. . . . President Roosevelt promises Axis downfall. . . . Major Mahoney a hero.

**MOVIETONE NEWS—Vol. 25, No. 96**—Carrier training on Lake Michigan. . . . Negro cavalry unit. . . . Jewelry for service men. . . . Transport planes for war. . . . Evacuation of wounded. . . . Amphibious jeeps. . . . Archbishop Spellman home. . . . Water sports. . . . Drama in sky. . . . WAVES' first anniversary.

**NEWS OF THE DAY—Vol. 25, No. 293**—Bombing of Rome. . . . Roosevelt sees dictators' doom. . . . Rendova captured. . . . British invasion of Sicily. . . . Wisconsin defense show.

**NEWS OF THE DAY—Vol. 25, No. 294**—Axis prisoners taken. . . . U. S. airmen leap to safety. . . . Blast Japs on Kiska. . . . Honor Canadian fighters. . . . Jeeps show tricks. . . . Sea lions get racing fever. . . . Floating college. . . WAVES' first birthday.

**PARAMOUNT NEWS—No. 98**—Eighth Army's Sicily job. . . . Pacific action at Munda. . . . Bombing of Rome. . . . General Montgomery's surprise visit. . . . Report on Italy from Roosevelt.

**PARAMOUNT NEWS—No. 99**—Harry Ford going strong at 80. . . . Archbishop Spellman home. . . . War's biggest fish story. . . . Production for peace. . . . WAVES' first anniversary. . . . Army mows 'em down.

**RKO PATHE NEWS—Vol. 14, No. 98**—Bombing of Rome. . . . President pledges total victory. . . . Rendova captured. . . . West coast Chinese build ships.

**RKO PATHE NEWS—Vol. 14, No. 99**—Sicily invasion. . . . Archbishop Spellman returns. . . . Giant cargo planes. . . . Brazil troops to go overseas. . . . Marines rescue nuns from Japs. . . . Navy flat tops. . . . Bomb Japs on Kiska.

**UNIVERSAL NEWSREEL—Vol. 16, No. 211**—Roosevelt flays Axis. . . . Bombing of Rome. . . . Invasion scenes in Sicily. . . . "This Is the Army" has premiere. . . . Wisconsin defense show.

**UNIVERSAL NEWSREEL — Vol. 16, No. 212** — WAVES' first anniversary. . . . Navy hits Kiska. . . . Yanks in Sicily. . . . Archbishop Spellman speaks on Italy. . . . Fish stopped by airplane. . . . Army's "leapin' lena." . . . New lawn mower goes 30 miles per hour. . . . Airmen hit the silk.

**ALL AMERICAN NEWS—Vol. 2, No. 41**—Negro social science leaders address teachers. . . . Bond purchases by insurance men. . . . Crowds beat the heat. . . . Launch first warship named for Negro. . . . Stars shine in music festival. . . . Jules Bledsoe dies. . . . C. C. Spaulding makes address.

## Vance Cites Exhibitors' Unsolved Problems

Willis Vance, chairman of the Indignant Exhibitors' Forum in Cincinnati, points out in the association's current bulletin: "It is a pitiful state of affairs when part of an industry as profitable as ours has to fight day after day for its very existence. If this condition prevailed in any other industry, the government would be quick to take that industry over." Mr. Vance cited a statement by a prominent exhibitor that government control would be preferable to the control which confronts exhibitors.

## International Film Group To Honor Visitors

The International Film Relations Committee at its meeting last week set August 17th as the date for a luncheon to be held at the Harvard Club in New York in honor of touring Latin American newspapermen from Colombia, Ecuador and Venezuela.

David Blum, chairman, recently was reelected to that post, and approval was voted David O'Malley's membership in the group. Mr. O'Malley is director of foreign advertising and publicity for Columbia Pictures.

## Service Chief Inducted

Arthur Schreiber, chief of service at the RKO Palace in Chicago, has reported to Fort Custer, Mich., for Army service.

# Cuff Visions New Sales Approach For Television

Sponsors of post-war television programs actually will be in the entertainment business, Samuel H. Cuff, director of commercial program research for DuMont Laboratories, told the American Television Society at a New York meeting at the Hotel Capitol last week.

Mr. Cuff said that sponsors and their advertising agencies already were conducting experimental programs over DuMont's New York outlet, Station W2XWV, which has given over its facilities in order to test the new approach. Leaders in the field had become aware of the potentialities of the new medium and were now laying the groundwork, he said.

"Now, when the television audience necessarily is limited by wartime restrictions, is the time for advertisers to test the medium, 'play around' with television and experience the growing pains of program development—by trial and error—so that when television becomes full-blown they will be ready for it," Mr. Cuff said.

The research director, who broadcasts every Sunday on the television program, "The Face of the War," belittled those who branded television as a complicated affair by pointing out that television was limited by the size of the viewing screen. He stressed the importance of keeping television intimate so that the public in their homes can feel completely relaxed.

He warned against any elaborate productions and said that it would be a mistake to present programs which tried to compete with theatres or night clubs. Mr. Cuff completed his address with a review of future possibilities for the commercialization of television and added that television was the greatest medium yet developed for the advertiser of trade-marked goods and packages.

## Schedule Carroll Suit Against Paramount

Earl Carroll's damage suit for $300,000 against Paramount Pictures, charging breach of contract and libel, is scheduled to start November 1st, according to a stipulation filed in New York Federal Court. A motion to vacate depositions to be taken of nine witnesses from Paramount, was withdrawn by Mr. Carroll. The depositions are to be taken in California.

The plaintiff charges that Paramount's film "A Night at Earl Carroll's" used his name despite his protest, and that the picture reflected on his good name and reputation.

Mr. Carroll also charges that contrary to the contract the defendants permitted him little or or no control over production of the picture, and that the film was of poor quality and inferior to musicals produced by him.

## Survey Shows Exhibitors Favor Equipment Plan

A survey of exhibitor needs for theatre equipment in the post-war era has been completed by National Theatre Supply and the company's "Magic Bridge" plan has been received favorably, according to W. E. Green, president.

The plan attempts to measure the exhibitors' requirements for the future in order that National Theatre Supply may be better able to foresee the demands in terms of volume, style and design. One benefit, it is pointed out, is the fact that no advance payments need be made.

## Heads General Aniline

George W. Burpee, a partner in the engineering firm of Coverdale & Colpitts, last week was elected president of the General Aniline and Film Corporation. He succeeds Robert E. McConnell.




# *Wanger does it AGAIN!*

**Record breakers like "Eagle Squadron" and "Arabian Nights" are hard to beat, but Walter Wanger tops his own record with "We've Never Been Licked"**

ur next big war job! Third War Loan starts September 9th! Get ready.

# "WHAT THE PICTURE DID FOR ME"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor**
**ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**ATLANTIC CONVOY:** John Beal, Virginia Field—While the inmates like war films, they don't enjoy this type of picture. Played Saturday, Sunday, July 3, 4.—A. W. Bates, Auditorium State Prison, Raiford, Fla.

**49TH PARALLEL (THE INVADERS):** Leslie Howard, Raymond Massey—Spot booked this one. The price was O. K. The picture was good; the customers well pleased—so no regrets. Played Thursday-Saturday, June 24-26.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

**IT'S A GREAT LIFE:** Penny Singleton, Arthur Lake—The latest in the Blondie series that our customers like so well. The usual foolishness with the addition of trick horse. Business excellent and everyone pleased. Played Wednesday, Thursday, July 21, 22.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**REVEILLE WITH BEVERLY:** Ann Miller, William Wright—If you have a one-day play and want to give your patrons a treat, this is it. Will really pack them in. Give us more like this with Ann Miller doing more dancing. Played Sunday, July 11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Jack Oakie, Janet Blair—I would rate this picture as a little below "Reveille with Beverly." It has some swell dogs in it for a few moments and a little good music, but the rest is a waste of time. A mediocre crowd felt mediocre about the picture.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**TWO SENORITAS FROM CHICAGO:** Jinx Falkenburg, Joan Davis—Lots of laughs and business above average. Joan Davis a big draw here. Played Friday, July 9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

## Esquire

**UNCENSORED:** Eric Portman, F. Culley—A very fine picture that keeps your interest but fails to do extra business. Played Monday-Wednesday, July 19-21.—Harlan Rankin, Centre Theatre, Chatham, Ont., Canada.

## Metro-Goldwyn-Mayer

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—Those that attended seemed to enjoy the picture, but not enough attended. Played Sunday, Monday, July 18, 19.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—This is a real small town picture and will please. We really made a few nickels on this one. Play it. Played Sunday, Monday, July 11, 12.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—While these Andy Hardy serials are good, they are not quite strong enough to play as a single feature after the first run. Those who came to see "Double Life" enjoyed it, but we lost money at the box office. The soldiers, particularly, liked Esther Williams, the swimmer. Played Friday, July 9.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**CABIN IN THE SKY:** Rochester, Ethel Waters—First night's business was good, but fell off last two. It's different and it's well made but many of our regular customers refused to come. Played Tuesday-Thursday, June 15-17.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**HUMAN COMEDY, THE:** Mickey Rooney, Frank Morgan—Majority of patrons suggested it left them with a depressed feeling, but they still liked it. Above average business, so a satisfactory picture. Played Sunday, Monday, July 18, 19.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**KEEPER OF THE FLAME:** Spencer Tracy, Katharine Hepburn—Good acting, but not the type to draw nowadays. This wasn't the Spencer Tracy of the old Boy's Town series. Played Sunday, Monday, June 20, 21.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

**KEEPER OF THE FLAME:** Spencer Tracy, Katharine Hepburn—This was not a picture suited for our trade, but business was better than expected, which was a decided tribute to the popularity of Tracy. Despite the fact that he was co-starred with the most unpopular female screen star of all time. Played Sunday, Monday, July 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

**KEEPER OF THE FLAME:** Spencer Tracy, Katharine Hepburn—A splendidly done mystery drama that should hold attention well all through. It pleased a small crowd. That's the only kind of a crowd I can get with an empty town.—Alfred W. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small town patronage.

**MRS. MINIVER:** Greer Garson, Walter Pidgeon—We agree with every exhibitor. Without a doubt the best picture since "Gone With the Wind." Packed the house for five performances. Played Thursday-Saturday, July 8-10.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

**MRS. MINIVER:** Greer Garson, Walter Pidgeon—This picture went over swell both nights. Patrons well pleased. It's worth spending extra money for exploitation. Played Sunday, Monday, July 18, 19.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town and rural patronage.

**OMAHA TRAIL:** James Craig, Dean Jagger—Just another Western. Several walkouts, box office way down. Played Thursday-Saturday, June 17-19.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

**RANDOM HARVEST:** Greer Garson, Ronald Colman—James Hilton's story as a film has a slightly different twist from the book since the audience knows that the girl who marries the amnesia victim and the one who marries the wealthy mine owner is the same. But the story doesn't suffer for it; rather, it reveals a new side which is equally as interesting as the surprise ending of the original story. This is a fine film. Played Sunday, July 18.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**SEVEN SWEETHEARTS:** Van Heflin, Kathryn Grayson—A fine picture that should be played at all theatres. Reasonable in price. Played Friday, Saturday, July 9, 10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**SLIGHTLY DANGEROUS:** Lana Turner, Robert Young—Just about as corny as they come but business was good and everyone said they enjoyed it, so why should we kick? Played Saturday-Tuesday, July 10-13.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**WAR AGAINST MRS. HADLEY, THE:** Fay Bainter, Edward Arnold—Good picture. Acting excellent, comments very good. Box office above average. Played Thursday-Saturday, June 10-12.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

## Paramount

**AERIAL GUNNER:** Chester Morris, Richard Arlen—After listening to my customers rave about having too many war pictures, they came out to see this one and liked it. Not so depressing; has a few laughs. Played Tuesday, July 20.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**FIVE GRAVES TO CAIRO:** Franchot Tone, Anne Baxter—Very good war picture, but marquee names not strong enough. Played Sunday, Monday, July 18, 19.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**FLEET'S IN, THE:** Dorothy Lamour, William Holden—This is without a doubt the best musical picture that we had had; clean, wholesome and very funny. Was enjoyed by everyone; thanks to Paramount. Played Saturday, Sunday, July 10, 11.—A. W. Bates, Auditorium State Prison, Raiford, Fla.

**FOREST RANGERS, THE:** Fred MacMurray, Paulette Goddard—Beautiful color and quite an interesting story. Enjoyed by all. Played Sunday, Monday, June 13, 14.—Robert J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

**HAPPY GO LUCKY:** Mary Martin, Dick Powell, Rudy Vallee—Many stars, beautiful in Technicolor, but no hit at the box office. Played Sunday, Monday, July 18, 19.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**HENRY ALDRICH GETS GLAMOUR:** Jimmy Lydon, Charlie Smith—Was the best of the Aldrich pictures this year. Pleased the patrons. Played Sunday, July 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**HOLIDAY INN:** Bing Crosby, Fred Astaire—Just another picture. Very light. My customers will not turn out to see Fred Astaire. Box office receipts below average. Played Thursday-Saturday, July 15-17.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

**LOUISIANA PURCHASE:** Bob Hope, Victor Moore, Vera Zorina—Audience very well satisfied. My advice—don't play in small town. Played Thursday, July 15.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town and rural patronage.

**LOUISIANA PURCHASE:** Bob Hope, Victor Moore, Vera Zorina—This picture's lavish settings contrast with the recent silly limit of $5,000 costs. We are playing some of the Technicolor musicals back again and this one was just as big a hit this time as it was two years ago. Gorgeous scenes, side-splitting comedy, spectacular dancing, blended with Victor Moore's senatorial investigations, and his intimate discussions with Bob Hope about "gadgets" were convulsing, as usual. Played Tuesday-Thursday, June 22-24.—N. W. Huston, Liberty Theatre, Columbus, Kan. Family patornage.

**NIGHT PLANE FROM CHUNGKING:** Robert Preston, Ellen Drew—I should have run this on a double bill; not strong enough to stand alone. Played Friday, Saturday, July 16, 17.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**REAP THE WILD WIND:** Ray Milland, Paulette Goddard—Played this during a hot spell. Business very satisfactory, considering the weather. Picture seemed to please all. Played Tuesday-Thursday, July 20-22.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddit Bracken, Victor Moore—This was a swell show. Don't miss it. It does you good to have your patorns come out and say, "Give us more like that." Business average. Played Wednesday, Thursday, July 14, 15.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken, Victor Moore—A swell picture for any kind of a town. Nothing to it, but it was fun for old and young alike. Would advise playing it. Played Sunday, Monday, July 11, 12.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**STREET OF CHANCE:** Burgess Meredith, Claire Trevor—This picture failed to do business. Those who saw it liked it, but not enough saw it. Played Sunday, July 18.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Producers Releasing Corp.

**BABY FACE MORGAN:** Mary Carlisle, Richard Cromwell—Good show, but people don't seem to like PRC pictures and neither do I. Played Friday, Sat-

(*Continued on opposite page*)

(*Continued from opposite page*)
urday, July 23, 24.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**BILLY THE KID IN THE MYSTERIOUS RIDER:** Buster Crabbe, Al St. John—"Fuzzy" is the draw to this average Western. Played Friday, Saturday, July 23, 24.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Republic

**DESERT BANDIT:** Roy Rogers, Gabby Hayes—This is an average Western for Rogers. He will never do as well as Gene Autry. Had big house both days. Played Friday, Saturday, July 16, 17.—Cecil R. Atkinson, Star Theatre, Star City, Ark. Small town and rural patronage.

**HI! NEIGHBOR:** Lulubelle and Scotty, Jean Parker—Very good business and the crowd enjoyed it. Why can't we have more pictures like this? Played Wednesday, Thursday, June 9, 10.—Robert J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

**ICE-CAPADES REVUE:** Ellen Drew, Richard Denning—This picture didn't click. Poorest ice picture we have played. Played Wednesday, Thursday, July 21, 22.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**IDAHO:** Roy Rogers, Virginia Grey—We double billed this with "Give Out, Sisters," and we did do business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**MOUNTAIN RHYTHM:** Weaver Bros. and Elviry—An average Weaver Bros. Played with "The Traitor Within" to a fair crowd. Some said they did not think it was as good as some of the other Weaver Bros. pictures. Played Saturday, Sunday, July 24, 25.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

**PURPLE V, THE:** John Archer, Mary McLeod—Played with "Riders of the West" which made a good program for the weekend trade. Played Friday, Saturday, July 16, 17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**REMEMBER PEARL HARBOR:** Don Barry, Fay McKenzie—Fair "B" picture. Played Saturday, Sunday, June 26, 27.—A. W. Bates, Auditorium State Prison, Raiford, Fla.

**TRAITOR WITHIN, THE:** Don Barry, Jean Parker—Another one of Republic's flops. We had walkouts on this one. Played it double with "Mountain Rhythm" to a fair crowd. Played Saturday, Sunday, July 24, 25.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

## RKO Radio

**AVENGING RIDER, THE:** Tim Holt—Wonderful Western. Above average. Hope RKO makes more of them. Played Friday, Saturday, July 16, 17.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**BAMBI:** Disney Feature Cartoon—Here's another masterpiece from the Disney Studios which is as beautiful in musical background as it is human in story and artful in color technique. Bambi is a story that everyone can't help but enjoy, so play it for sure if you haven't already. Played Sunday, July 4.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**BOMBARDIER:** Pat O'Brien, Randolph Scott, Anne Shirley—Excellent picture of its kind. Patrons seem to like war pictures provided there is sufficient comedy relief and romance. Picture did better than average business. Played week of June 30.—Peter D. Bathory, Lyric Theatre, Indianapolis, Ind. General patronage.

**CAT PEOPLE:** Simone Simon, Tom Conway—Used this on double bill for weekend, but business was very poor. Played Friday, Saturday, July 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

**FLIGHT FOR FREEDOM:** Rosalind Russell, Fred MacMurray—Here is one of the very best pictures of the past season. Business above average for midweek. Should be played on Sunday. Stars both good in an unusual story that holds interest. Played Wednesday, Thursday, June 23, 24.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—Word of mouth advertising can be one of the biggest handicaps as well as one of the biggest assets for any picture. Those who already had seen this one talked it down so that we didn't sell enough tickets to cover expenses. Many walkouts on this over-advertised war film. Played Sunday, July 11.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**JOURNEY INTO FEAR:** Joseph Cotten, Dolores Del Rio—This is about as close to being nothing as I have ever seen. Everybody wondered what it was all about. Ditch it; absolutely no good. Played Wednesday, Thursday, July 7, 8.—O. E. Simons, Roxy Theatre, Manno, S. D. Rural and small town patronage.

**MEXICAN SPITFIRE'S ELEPHANT:** Lupe Velez, Leon Errol—Used on double bill with "Cat People" but business way off. Played Friday, Saturday, July 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

**NAVY COMES THROUGH, THE:** Pat O'Brien, George Murphy—A natural for a small town. Made the mistake of playing it midweek. Played Wednesday, Thursday, July 14, 15.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**WINGS AND THE WOMAN:** Anna Neagle, R. Newton—Just why RKO would import a picture of this sort is beyond me, as they are not bad at making duds themselves. Played Friday, Saturday, July 2, 3.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

## Twentieth Century-Fox

**CHETNIKS, FIGHTING GUERILLAS:** Philip Dorn, Virginia Gilmore—This was a good picture but it failed to draw. The men and boys liked it fine. Played Monday, Tuesday, July 12, 13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**CONEY ISLAND:** Betty Grable, George Montgomery—Excellent entertainment. Audiences welcomed relief from war pictures. Far above average business. Cannot but do business anywhere. Played week of June 23.—Peter D. Bathory, Lyric Theatre, Indianapolis, Ind. General patronage.

**CONEY ISLAND:** Betty Grable, George Montgomery—Critics will never give this picture any award but your customers will. Some swell old songs, beautiful color and Betty Grable even better than ever. Business excellent and 100 per cent enjoyed. Played Saturday-Wednesday, July 17-21.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**DESERT VICTORY:** War in Africa Feature: Just another little war picture with off-screen dialogue. Had lots of children come to me and ask if that was the picture. Played Wednesday, Thursday, July 14, 15.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**DESERT VICTORY:** War in Africa Feature—This is a wonderful picture but it sure failed to draw a crowd for us. All the women stayed away. Everyone that I talked to about the picture said that they were fed up on war pictures. Played Friday, Saturday, July 16, 17.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

**DESERT VCTORY:** War in Africa Feature—A fair picture of its type, perhaps the best to be filmed on the battle field. It was a good draw, with better than average Friday-Saturday business. Played July 16, 17.—D. A. Russel, Ness Theatre, Ness City, Kan. Small town patronage.

**HELLO, FRISCO, HELLO:** A small town natural. We did excellently and had lots of very fine comments. Played Monday, Tuesday, July 19, 20.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—This picture is very depressing and no comments except, "Why do we have to play war pictures like this?" To hear the grumblings of the patrons is enough, without having a box office failure. Played Wednesday, Thursday, July 21, 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—Another war picture. The fact that the rather meager attendance spoke very highly of it shows that in other times it would have been a high grosser. It isn't all war, but your crowd does not know that until it is too late to do any good.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MY GAL SAL:** Rita Hayworth, Victor Mature—Very good. Suited my customers 100 per cent. The entertaining type that really pleases. The color and music were excellent. Played Thursday-Saturday, June 3-5.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

**TALES OF MANHATTAN:** Charles Boyer, Rita Hayworth, Ginger Rogers—Positively not a small town picture. Ditch it if you can. Played Sunday-Tuesday, July 18-20.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**THIS ABOVE ALL:** Tyrone Power, Joan Fontaine—Played this late but it clicked just the same. Tyron Power is a great favorite with my customers. Played Thursday-Saturday, July 1-3.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Canada. Rural and small town patronage.

**TO THE SHORES OF TRIPOLI:** Maureen O'Hara, John Payne—This production has been elaborately conceived, with settings and a musical background matching in quality a supporting cast. The music deserves special mention as it has a secondary theme of unusual interest and beauty. Played Saturday, Sunday, July 17, 18.—A. W. Bates, Auditorium State Prison, Raiford, Fla.

**WE ARE THE MARINES:** March of Time Feature—Very good feature length March of Time if your audience likes feature length subjects of this sort. Mine doesn't. Ran four performances with "Power of the Press" to a very measly attendance (and there was no sickness in town at that time either).—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

## United Artists

**CHUMP AT OXFORD:** Laurel and Hardy—They cut this down to a streamliner. Good enough to repeat on any program. One of their best. Played Tuesday-Thursday, July 20-22.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

**FLYING WITH MUSIC:** Marjorie Woodworth—Because this was rather short we ran it on a double bill with "How Green Was My Valley," a repeat run. I can think of nothing quite so worthless as "Flying With Music," which should have been condensed into a one-reeler, and then cancelled. Luckily for me "How Green Was My Valley" redeemed the evening. Played Tuesday-Thursday, July 6-8.—N. W. Huston, Liberty Theatre, Columbus, Kan. Family patronage.

**HANGMEN ALSO DIE:** Brian Donlevy, Walter Brennan—Another war picture. The chief fault with this one is that it's too long. Well done, but business below average. Played Wednesday, Thursday, July 14, 15.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**McGURRINS FROM BROOKLYN:** Max Baer, William Bendix—A fair program picture that will get by. No standing of patrons with this type of picture. Played Monday-Wednesday, July 19-21.—Harlan Rankin, Centre Theatre, Chatham, Ont., Canada.

**UNDERCOVER MAN:** William Boyd, Andy Clyde—Not as good as "Hoppy" has made.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

## Universal

**GIVE OUT, SISTERS:** Andrew Sisters—This proved to be a natural. Really did business. Everybody liked it. Played Friday, Saturday, July 23, 24.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**HALF WAY TO SHANGHAI:** Irene Hervey, Kent Taylor—A fair program picture with no particular draw. Played Thursday-Saturday, July 22-24.—Harlan Rankin, Centre Theatre, Chatham, Ont., Canada.

**HIT THE ICE:** Abbott and Costello—Best Abbott and Costello comedy as far as I'm concerned. Excellent business, above average. It's a relief to get away from the war picture-routine. After all, we are supposed to be in the entertainment business and this picture bears it out. Played week of July 7.—Peter D. Bathory, Lyric Theatre, Indianapolis, Ind. General patronage.

**HOW'S ABOUT IT?:** Andrews Sisters, Robert Paige—Billed this with "Truck Busters" to good business. This show is great and Universal sure does know how to make 'em. Played Tuesday, Wednesday, July 20, 21.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**IT AIN'T HAY:** Abbott and Costello—Not as many laughs as before but they still draw way above average. So far, every time we've had one of these pictures we had great opposition, but they still brought them in—especially the kids. Played Sunday, Monday, July 18, 19.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**MADAME SPY:** Constance Bennett, Don Porter—Great little picture from Universal. Played Friday, Saturday, July 16, 17.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**SHADOW OF A DOUBT:** Teresa Wright, Joseph Cotten—Not Alfred Hitchcock's best picture, but it was very good and well liked here. Attendance was satisfactory.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**SING ANOTHER CHORUS:** Johnny Downs, Jane Frazee—A fair program picture. Nothing outstanding. A picture that will be forgotten after you've gone a block. Played Thursday-Saturday, July 22-24.—Harlan Rankin, Centre Theatre, Chatham, Ont., Canada.

**WHEN JOHNNY COMES MARCHING HOME:** Allan Jones, Jane Frazee—My town usually goes for pictures of higher calibre than this. It is O. K. for what is intended but Donald O'Connor saved the day for it as far as I am concerned. Average business. Played with "They Got Me Covered."—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

## Warner Bros.

**ACTION IN THE NORTH ATLANTIC:** Humphrey Bogart, Mary Astor—Action good but picture drags too much. Could have been cut at least 30 minutes without hurting the picture. Audiences not buying. Lack of romance seems to hurt box office. Women are not going for it. Business less than average. Played week of July 14.—Peter D. Bathory, Lyric Theatre, Indianapolis, Ind. General patronage.

(*Continued on page* 48)



With a heartful of gratitude to all who helped in the making of "Lassie Come Home" Metro-Goldwyn-Mayer keeps faith with them by inserting this special message in the trade press. Showmen will thank us for urging them to attend the trade showings. The great book by Eric Knight, author of "This Above All" has become an immortal motion picture destined to pack the theatres of the land with thrilled audiences. "Lassie Come Home" will be nationally advertised and powerfully promoted everywhere so that America may know the wonderful picture it is.

•

PODDY McDOWALL • DONALD CRISP • Dame May Whitty
Edmund Gwenn • Nigel Bruce • Elsa Lanchester • LASSIE
Screen Play by Hugo Butler • Based Upon the Novel by Eric Knight
Directed by FRED M. WILCOX • Produced by SAMUEL MARX

The First Two
TRADE SHOWS of
METRO-GOLDWYN-MAYER'S
TECHNICOLOR TRIUMPH

"LASSIE COME HOME"

•

NEW YORK CITY
Tuesday, August 17th
at 10:30 A. M. and 2:30 P. M.
M-G-M SCREENING ROOM
630 Ninth Avenue

LOS ANGELES
Tuesday, August 17th
at 2:30 P. M.
20th CENTURY-FOX SCREENING ROOM
2019 So. Vermont Avenue

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Complete List of Trade Shows on Next Page

# "I urge every exhibitor to attend the Trade Shows of 'LASSIE COME HOME'"

| | | | | |
|---|---|---|---|---|
| ALBANY | 20th-Fox Screen Room | 1052 Broadway | TUES. 8/24 | 8:00 P.M. |
| ATLANTA | 20th-Fox Screen Room | 197 Walton St., N.W. | TUES. 8/24 | 10:30 A.M. |
| BOSTON | M-G-M Screen Room | 46 Church St. | TUES. 8/24 | 10 A.M. & 2:15 P.M. |
| BUFFALO | 20th-Fox Screen Room | 290 Franklin St. | TUES. 8/24 | 8 P.M. |
| CHARLOTTE | 20th-Fox Screen Room | 308 South Church St. | TUES. 8/24 | 1:30 P.M. |
| CHICAGO | H. C. Igel's Screen Room | 1301 S. Wabash Ave. | TUES. 8/24 | 1 P.M. |
| CINCINNATI | RKO Screen Room | 16 East Sixth Street | TUES. 8/24 | 7 P.M. |
| CLEVELAND | 20th-Fox Screen Room | 2219 Payne Avenue | TUES. 8/24 | 1 P.M. |
| DALLAS | 20th-Fox Screen Room | 1803 Wood Street | TUES. 8/24 | 2:30 P.M. |
| DENVER | Paramount Screen Room | 2100 Stout Street | TUES. 8/24 | 2:30 P.M. |
| DES MOINES | 20th-Fox Screen Room | 1300 High Street | TUES. 8/24 | 1 P.M. |
| DETROIT | Max Blumenthal's Sc. Rm. | 2310 Cass Avenue | TUES. 8/24 | 1:30 P.M. |
| INDIANAPOLIS | 20th-Fox Screen Room | 326 No. Illinois Street | TUES. 8/24 | 9 A.M. |
| KANSAS CITY | Vogue Theatre | 3444 Broadway | TUES. 8/24 | 1 P.M. |
| LOS ANGELES | 20th-Fox Screen Room | 2019 S. Vermont Ave. | TUES. 8/17 | 2:30 P.M. |
| MEMPHIS | 20th-Fox Screen Room | 151 Vance Avenue | TUES. 8/24 | 1 P.M. |
| MILWAUKEE | Warner Screen Room | 212 W. Wisconsin Ave. | TUES. 8/24 | 1:30 P.M. |
| MINNEAPOLIS | 20th-Fox Screen Room | 1015 Currie Avenue | TUES. 8/24 | 1 P.M. |
| NEW HAVEN | 20th-Fox Screen Room | 40 Whiting St. | TUES. 8/24 | 10 A.M. |
| NEW ORLEANS | 20th-Fox Screen Room | 200 South Liberty | TUES. 8/24 | 1:30 P.M. |
| NEW YORK<br>NEW JERSEY | M-G-M Screen Room | 630 Ninth Avenue | TUES. 8/17 | 10:30 A.M. & 2:30 P.M. |
| OKLA'MA CITY | 20th-Fox Screen Room | 10 North Lee Street | TUES. 8/24 | 1 P.M. |
| OMAHA | 20th-Fox Screen Room | 1502 Davenport | TUES. 8/24 | 1:15 P.M. |
| PHILADELPHIA | M-G-M Screen Room | 1233 Summer Street | TUES. 8/24 | 11 A.M. |
| PITTSBURGH | 20th-Fox Screen Room | 1715 Blvd. of Allies | TUES. 8/24 | 2 P.M. |
| PORTLAND | B. F. Shearer Screen Rm. | 1947 N.W. Kearney St. | TUES. 8/24 | 1 P.M. |
| ST. LOUIS | S'Renco Screen Room | 3143 Olive St. | TUES. 8/24 | 1 P.M. |
| SALT LAKE CITY | 20th-Fox Screen Room | 216 East First St., Soutn | TUES. 8/24 | 1 P.M. |
| S. FRANCISCO | 20th-Fox Screen Room | 245 Hyde Street | TUES. 8/24 | 1:30 P.M. |
| SEATTLE | Jewel Box Preview Theatre | 2318 Second Avenue | TUES. 8/24 | 1 P.M. |
| WASH., D. C. | 20th-Fox Screen Room | 932 New Jersey, N.W. | TUES 8/24 | 1 P.M. |

(*Continued from page* 45)

**AIR FORCE:** John Garfield, Gig Young—The right kind of a war drama still brings out the crowd. This was made to order to thrill the patrons and make them realize what the Flying Fortresses are doing. We had nothing but good comments on this show, which came close to the record of "Yankee Doodle Dandy." Played Sunday, Monday, July 4, 5.—N. W. Huston, Liberty Theatre, Columbus, Kan. Family patronage.

**AIR FORCE:** John Garfield, Gig Young—A little better business on the most magnificent airplane story of the war. No words can fully say how excellent it is. If it were not for the real war, this would have been a humdinger at my box office. Pictures like this always used to do top business; but that was when they seemed more like fiction. Now that they seem real, they do not want them here.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**AIR FORCE:** John Garfield, Gig Young—This is truly a great war picture and it spoke well at the box office, too, matching our former record. Seldom does a picture draw the spontaneous applause that this one did. Played Sunday, Monday, June 27, 28.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**CASABLANCA:** Humphrey Bogart, Ingrid Bergman—Good picture, good acting. Well liked by all who saw it. Played Sunday-Tuesday, July 11-13.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—Warner Bros. are delivering more hits this year than any other company and this is no exception. Good business and an excellent picture. Played Friday, Saturday, July 2, 3.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—Another war picture. The same story as "The Moon Is Down" but not nearly as good. Business below average. Played Saturday-Monday, June 12-14.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

**FLYING FORTRESS:** Richard Greene, Carla Lehmann—Not very good. Trailer is great. Played Tuesday, Wednesday, July 13, 14.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**FLYING FORTRESS:** Richard Greene, Carla Lehmann—The title on this one brought in a fairly good house, but that's all. Many of the air scenes were noticeably faked and the story isn't very strong, either. Not good enough for a single feature as we played it. Played Sunday, June 6.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**GENTLEMAN JIM:** Errol Flynn, Alexis Smith—This one was different. Here is one fight picture that pleased all, both young and old. Played on Sunday and Monday. Fair attendance. Played May 30, 31.—Robert J. Neely, Times Theatre, Jonesboro, Ill. Small town patronage.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—If your patrons like drama, this is it. Was really a great show to me and the few patrons who saw it liked it, but a cloudburst hurt my first day receipts. Played Sunday, July 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—Again Warner Bros. has hit the bell in the above release for superb acting and an engrossing story. This has them all. Was afraid of this one for a country audience but must admit I did not have a dissatisfied customer. Would recommend this one for any spot. Played Saturday, July 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—A very good picture that did well as I can expect these days. I wish they would not come along with so many titles that fit my business so well. The people in the picture had a hard time but it wasn't anything compared to running this theatre. Why don't they film my story? It would be heart rending. I can assure you. With titles like this, I don't know whether I'm advertising a show or handing a weekly report.—W. H. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MYSTERIOUS DOCTOR, THE:** Eleanor Parker, John Loder—This is about as weak a picture as we ever had from Warners. It is one of those things with the ocean smell to it. Ditch it. We played this on our Wednesday Bargain Night, but it was not much of a bargain. Played July 15.—E. O. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage

**NOW, VOYAGER:** Bette Davis, Paul Henreid—College commencement exercises were the main event for the day, and by show time many were too tired to sit through this heavy story. Bette Davis does a fine piece of work in this one, though, and we would probably have had a better audience on a different night. Played Sunday, May 30.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**TRUCK BUSTERS:** Richard Travis, Ruth Ford—One of Warners' "wasted film" shows. Best 60-minute show Warner Bros. made this year or last was "Hidden Hand." Played Tuesday, Wednesday, July 20, 21.—Frank Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

# SHORT PRODUCT PLAYING BROADWAY

*Week of August 2nd*

**ASTOR**
Dog House ..... MGM
The Lonesome Mouse..... MGM
*Feature: Best Foot Forward*.. MGM

**CAPITOL**
Journey to Yesterday ..... MGM
Trifles That Win Wars..... MGM
*Feature: Stage Door Canteen* United Artists

**CRITERION**
She's A-1 in the Navy..... Universal
*Feature: Hers to Hold*..... Universal

**GLOBE**
The Man Killers ..... Vitaphone
U. S. Service Bands..... Vitaphone
*Feature: Victory Through Air Power* ..... United Artists

**HOLLYWOOD**
Yankee Doodle Daffy ..... Vitaphone
*Feature: This Is the Army*... Warner Bros.

**MUSIC HALL**
Pluto and the Armadillo.... RKO
*Feature: Mr. Lucky*..... RKO

**PARAMOUNT**
Tumble Bugs ..... Paramount
Popular Science, No. 4..... Paramount
Superman in The Mummy Strikes ..... Paramount
*Feature: Dixie* ..... Paramount

**ROXY**
Accent on Courage..... 20th Cent.-Fox
Patriotic Pooches ..... 20th Cent.-Fox
*Feature: Stormy Weather*.... 20th Cent.-Fox

**STRAND**
Champions Train Champions. Vitaphone
Gray, White and Blue..... Vitaphone
*Feature: The Constant Nymph.* Warner Bros.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—The soldiers stationed here at Hiram College helped to sell this story of George M. Cohan, for "Yankee Doodle Dandy" is one of the marching songs they sing every day. Despite the expected lull of the Easter weekend, we couldn't help but do well on this great musical. Box office sales were way up. The national advertising on this picture was a great help in making people want to see it. Played Sunday, Monday, April 25, 26.—James A. Nelson, Hiram College, Hiram, Ohio. Small town, collegiate and soldier patronage.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—I have often wondered just why the producers can't make all the pictures good. This picture did not have such great outstanding settings, but it had a story and that's what counts. Played Sunday-Tuesday, July 18-20.—O. E. Simons, Roxy Theatre, Menno, S. D. Rural and small town patronage.

**YOU CAN'T ESCAPE FOREVER:** George Brent, Brenda Marshall—Business was below par on this picture. Interest is not very keen here in this type of production as everything in it has been seen over and over again. Several sequences were apparently duplicated from other productions. Played Wednesday, Thursday, July 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

## Short Features

### Metro-Goldwyn-Mayer

**BAH WILDERNESS:** Technicolor cartoons—Barney Bear color cartoon that went over well.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**BLITZ WOLF, THE:** Technicolor Cartoons—Very good color cartoon. It's last year's number, but use it if you haven't already.—Robert J. Neely, Times Theatres, Jonesboro, Ill.

**MARINES IN THE MAKING:** Pete Smith Specialties—Well done, but subjects like this are getting to be a dime a dozen and half of them are free.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**MIGHTY NIAGARA:** Fitzpatrick Traveltalks—The title on this colorful traveltalk is attractive enough on any warm summer night, and the picture itself is refreshing and beautiful. These shorts always add quality to any program.—James A. Nelson, Hiram College, Hiram, Ohio.

**MODERN MEXICO CITY:** Fitzpatrick Traveltalks—Beautiful as all Technicolor traveltalks. All of our audiences enjoy these very much.—Robert J. Neely, Times Theatre, Jonesboro, Ill.

### Paramount

**BRAVO MR. STRAUSS:** Madcap Models—These Madcap Models are well accepted here. This one is outstanding.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**MANY TANKS:** Popeye the Sailor—Just another Popeye cartoon. Not so good. Kids liked it O.K.—Cecil R. Atkinson, Star Theatre, Star City, Ark.

**SPINACH FOR BRITAIN:** Popeye the Sailor—We do not play many Popeyes. This one was a little above average.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### RKO Radio

**ARMY MASCOT, THE:** Walt Disney Cartoons—A good Disney cartoon.—James A. Nelson, Hiram College, Hiram, Ohio.

**CITY OF COURAGE:** Victory Specials—This Victory reel is extremely well done and should make an impression wherever it is shown.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**FLYING JALOPY:** Walt Disney Cartoons—This Disney cartoon is one of his funniest. It panicked the audience.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**GOLF LIMITED:** Sportscope—Very good and very interesting for those who play golf. However, most of us have not even heard the word mentioned for a year and a half.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**JERRY WALD AND ORCHESTRA:** Jamborees—This is one of the best of this series and it will make your swing enthusiasts happy.—James A. Nelson, Hiram College, Hiram, Ohio.

**LA CUCARACHA:** Technicolor Short—We had a lot of adverse criticisms on this two-reel, Technicolor, loosely woven short with a Spanish setting.—James A. Nelson, Hiram College, Hiram, Ohio.

**PRIVATE PLUTO:** Walt Disney Cartoons—Very good Disney color cartoon as usual. The chipmunks stole the show and got plenty of laughs.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**SHOW HORSE:** Sportscope—Beautiful slow motion scenes of trotting and running horses. Excellent for all who like this type of subject.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### Twentieth Century-Fox

**NEW CANADA, THE:** March of Time—This is interesting, but the younger generation was more or less bored. Why not go back to two subjects per reel once in a while?—Robert J. Neely, Times Theatre, Jonesboro, Ill.

### Universal

**SCREWBALL, THE:** Color Cartune—This Woody Woodpecker color cartoon is just ordinary.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### Victory Film

**PARATROOPS:** Victory Film—Very good free reel.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**TROOP TRAIN:** Victory Film—Very interesting one-reel subject. Audience liked it very much.—Cecil R. Atkinson, Star Theatre, Star City, Ark.

**YOU, JOHN JONES:** Victory Film—Hit another Government reel quite late. This one was a short story with James Cagney and Ann Sothern. Seemed to hold well.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### Vitaphone

**ARMY AIR FORCE BAND:** Melody Master Bands—A very good musical. It shows what our armed forces can do while not fighting. Shows the different jobs in the Air Corps. I advise you to play it.—O. E. Simons, Roxy Theatre, Menno, S. D.

**WISE QUACKING DUCK, THE:** Looney Tunes Cartoons—This color cartoon is one of the funniest. It will take a pretty dopey audience not to get lots of laughs out of this one.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

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# NEW ENGLAND AND NEW YORK TOWNS IN THE GREATEST SIMULTANEOUS AREA OPENING IN ALL HISTORY



HE TOWNS
STON, MASS.
FFALO, N. Y.
BANY, N. Y.
OVIDENCE, R. I.
RINGFIELD, MASS.
ORCESTER, MASS.
IDGEPORT, CONN.
HENECTADY, N. Y.
WELL, MASS.
RTLAND, ME.
WRENCE, MASS.
GUSTA, ME.
RTSMOUTH, N. H.
RLINGTON, VT.
WISTON, ME.
NCORD, N. H.
TCHBURG, MASS.
NGOR, ME.
NCHESTER, N. H.
SHUA, N. H.
W BEDFORD, MASS.
TSFIELD, MASS.
EENFIELD, MASS.
TLAND, VT.
ESQUE ISLE, ME.
ATERVILLE, ME.
ENE, N. H.
ATTLEBORO, VT.
AREMONT, N. H.
LL RIVER, MASS.
ALBANS, VT.
JOHNSBURY, VT.
LMOUTH, MASS.
YMOUTH, MASS.
ANNIS, MASS.
OTHBAY HARBOR, ME.
ZZARD'S BAY, MASS.
UNSWICK, ME.
RINGFIELD, VT.
CHESTER, N. H.
NFORD, ME.
OUCESTER, MASS.
NORWALK, CONN.
DRWICH, CONN.
AMFORD, CONN.
LLIMANTIC, CONN.
W LONDON, CONN.
RRINGTON, CONN.
ATERBURY, CONN.
RTFORD, CONN.
NBURY, CONN.
OY, N. Y.
ICA, N. Y.
OVERSVILLE, N. Y.
ATTSBURG, N. Y.
DSON, N. Y.
RATOGA, N. Y.
STERDAM, N. Y.
ENS FALLS, N. Y.
ATERTOWN, N. Y.
NEONTA, N. Y.
RANAC LAKE, N. Y.
MIRA, N. Y.
HACA, N. Y.
MESTOWN, N. Y.
AGARA FALLS, N. Y.
CHESTER, N. Y.
RACUSE, N. Y.
BURN, N. Y.
NEVA, N. Y.
RTLAND, N. Y.
RNELL, N. Y.
NGHAMTON, N. Y.
WEGO, N. Y.
CKPORT, N. Y.
ARSAW, N. Y.

HE STATIONS
*Yankee Network)*
NAC—BOSTON
HT—HARTFORD
NH—LACONIA, N. H.
EAN—PROVIDENCE
ATR—WATERBURY, CONN.
RDO—AUGUSTA, ME.
CC—BRIDGEPORT
FEA—MANCHESTER, N. H.
COU—LEWISTON, ME.
AAB—WORCESTER
NBH—NEW BEDFORD
HAI—GREENFIELD, MASS.
CSH—PORTLAND, ME.
BRK—PITTSFIELD, MASS.
SYB—RUTLAND, VT.
LLH—LOWELL, MASS.
HYN—HOLYOKE, MASS.
ASR—FALL RIVER, MASS.
NLC—NEW LONDON, CONN.
LBZ—BANGOR, ME.
EIM—FITCHBURG, MASS.

HEB—PORTSMOUTH, N. H.
CAX—BURLINGTON, VT.
AGM—PRESQUE ISLE, ME.
KNE—KEENE, N. H.
MAS—SPRINGFIELD, MASS.
GY—SCHENECTADY
GR—BUFFALO
KBW—BUFFALO
SYR—SYRACUSE
ENY—ELMIRA
HCU—ITHACA
HAM—ROCHESTER
NBF—BINGHAMTON
UBX—UTICA
OKO—ALBANY
ABY—ALBANY

# 21 YANKEE NETWORK STA
# ENGLAND PREMIERE THIS
# BLANKETING NEW YOR

**SATURATION COVERAGE on the air.. billboards screaming from every stand and on railroad and bus stations . . . Newspapers through out the area devoting front page column after column to the show sensation of sensations . . . and millions of people crowding to see**

*From the Pages of Life of James R. Young's Startling Book*

# BEHIND THE RI

WITH

MARGO • TOM NEAL • J. CARROL NAISH

ROBERT RYAN • GLORIA HOLDEN

*Directed by* EDWARD DMYTRYK • *Original Screen Play by* EMMET LAVERY

# ONS SPONSORING BOSTON AND NEW
# EK...16 OTHER POWERFUL STATIONS
# STATE AND BALANCE OF AREA!

THE PICTURE THAT TELLS
THE SHOCKING TRUTH
ABOUT THE JAPS!

# GING SUN




NEXT BIG AREA PREMIERE..
THE ENTIRE NORTHWEST,
FROM CALIFORNIA TO
CANADA...50 CITIES...
STARTING AUGUST 10TH.

RKO RADIO PICTURES

# BULLETIN!

Boston, Mass.—"Behind The Rising Sun", opening at Keith's Memorial Theatre, Tuesday, Aug. 3rd, gave the house a new all-time money record, beating by almost $2,000 the highest single day's business on record, and playing to more people than had ever crowded into the house before on any one day, including all holidays.

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## "Come Out of Your Office"

Our recent editorial on hoodlumism brings to our desk a letter from Emerson M. Barrett, manager of the Gables theatre, in Merrick, N. Y., who says in part:

"Your recent article . . . put the responsibility where it belongs—and that is with us theatre managers. Why some managers will let a few brats make life miserable for their staff and patrons is a mystery. But what is Mr. Manager doing about it? I think ninety-five per cent of managers at one time were ushers and we know that our progress then was judged by our courteous methods and the ability to stay out of trouble with the theatre's patrons. This is still correct with ninety per cent of the people but how about the other ten per cent? I am afraid some of us—yes, too many of us—are spending too much time in the office. . . . Has the theatre manager become soft? . . . Come out of your office, Mr. Manager; the days of appeasement have passed. Let us stop delegating authority to assistants, ushers and 60-year-old doormen, and get tough. Get down on the floor and throw some of these bums out—and keep them out. . . . Let us get rid of this phoney dignity for the duration and build a reputation as a tough, strict management which won't stand for trouble-makers. Stop crying, Mr. Manager; come out of the office."

Them's exactly our sentiments, pa'dner.

△ △ △

## Those Little Things

There is no doubt that, when a patron sits down to view your show, a receptive frame of mind is conducive to the full enjoyment of the program.

That is why Carl Rogers' simple expedient at Loew's Granada theatre in Cleveland appeals to us. (See photo page.)

Rogers fixed up a mirror in the lobby where everyone who entered had to see it. Across the top of the mirror was lettered: "Look Who's Coming" and, as each patron approached, the answer was reflected in his own image.

It is not hard to understand the reaction of the customers, who undoubtedly got a big kick from the device and chuckled as they walked into the theatre and down the aisle.

The art of showmanship is not confined to the field of advertising. Frequently it is just "the little things" that appeal to people and keep them coming to the theatre regularly.

**Ted Kirkmeyer, well known to readers of this department as an able showman and active Round Tabler, has this to say: "As I draw my theatre activities as City Manager of Fox theatres, in Ogden, Utah, to a close before becoming a Private in our Uncle Sam's Army, I am anxious to write to you and thank you and the Herald for your valued assistance and encouragement during my years in showbusiness and especially the kindness shown me during my good fortune in winning the Quigley Award a few years ago."**

## Mendelssohn vs. Career

The success experienced by women managers has been a matter of deep concern to the showmen who were drawn from these positions to aid in a more urgent cause by Uncle Sam. Some of these boys have been wondering what will happen when they are mustered out into civil life, hoping to return to their former jobs.

Now comes news of a nature that should have a reassuring effect on the boys and serve to bolster their morale. Rose Marie Zinn, who was the first woman manager in the Balaban & Katz circuit, has left her post at the Park theatre, in La Grange, Ill., to become a bride. Josephine Hormel, who has been manager for the United Detroit Theatres, also resigned her post recently to take up the bonds of matrimony. The law of Nature, pursuing its normal course, will undoubtedly provide the solution.

△ △ △

## The Managers Write

Elmer Adams, Jr., who is assistant to J. Howard Hodge at the Yucca theatre in Midland, Texas, opines that showbusiness means "Early to bed—early to rise. Work like hell—and advertise". Elmer is also bound to learn that "We who live to please—must please to live". One of the new members of the Round Table, J. G. Oppenheim, Jr., of the Academy theatre, Waukegan, Ill., sends a letter with his first contribution to our pages and sagaciously observes, "The result of any campaign is best measured at the box office." To which we add, "Amen". —CHESTER FRIEDMAN

# SMART LOBBY DISPLAYS







Sam Gilman, Loew's, Harrisburg, Pa., flashed his lobby by using these attractive blow-ups on the entrance doors and over the exits for a two-way plug on "Du Barry".




Here is a cute gag that will provoke comment from your patrons. Place a mirror in the lobby where people entering will see it. Letter it: "Look who's coming". Carl Rogers uses it at Loew's Granada, Cleveland.

In Ottawa, Steve McManus, manager at the Elgin, had "Gates of Italy" booked just as Sicily was being invaded. This easel helped to sell the attraction.







"Putting Up a Front". Here's a real flash utilized by the RKO Alhambra, Harlem, N. Y. Fred Herkowitz handles publicity for the theatre.




At Lichtman's Lincoln theatre in Washington, Bill Hoyle built this animated setpiece. A red flasher was used on stenciled title, while Ann Miller's figure was accentuated by fluorescent light from behind.

# AWARDS CONTENDERS

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the Third Quarter Quigley Awards.

ELMER ADAMS
Yucca, Midland, Tex.

EDDIE ALLEN
Majestic, Boston, Mass.

ROBERT ANTHONY
Piqua, Piqua, Ohio

MORT BERMAN
Orpheum, Springfield, Ill.

JOSEPH BOYLE
Poli, Norwich, Conn.

LEW BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

W. J. CONNOR
Music Box, Tacoma, Wash.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

SAM FITZSIMMONS
Rialto, Glens Falls, N. Y.

SAM GILMAN
Loew's, Harrisburg, Pa.

MAYM GOULD
Shadyside, Pittsburgh, Pa.

ARTHUR GROOM
State, Memphis, Tenn.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lichtman, Washington, D. C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
Keith Memorial, Boston, Mass.

SIDNEY KLEPER
Bijou, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

HENRY F. LAKE
Broad, Newark, N. J.

IRVING LINER
St. George, St. George, S. I., N. Y.

EMMET LOCKHARD
Omaha, Omaha, Neb.

STEVE McMANUS
Elgin, Ottawa, Ont., Canada

LOUIS E. MAYER
Palace, Cleveland, Ohio

J. G. OPPENHEIM, JR.
Academy, Waukegan, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIMMIE REDMOND
Rivoli, Falls City, Neb.

JOE SAMARTANO
Palace, Meriden, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

BOYD SCOTT
Granada, Springfield, Mo.

MOLLIE STICKLES
Strand, Waterbury, Conn.

T. O. TABOR, JR.
L. & J. Palace, Athens, Ga.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

REYNOLD WALLACH
Rialto, Glens Falls, N. Y.

## Bovim Gives "Stage Door" Well Rounded Campaign

Russell Bovim, of Loew's Ohio theatre, Columbus, Ohio, for the opening of "Stage Door Canteen" put over several effective tie-ups and secured unusual newspaper publicity for his attraction. Through the co-operation of local leaders of the 40/8 "Stage Door Canteen" was adopted by that organization—and the stunt landed with both art and future stories in local dailies. A tie-up with the Boston Store whereby a special Stage Door Canteen dinner was arranged for all employees and local service men accounted for additional newspaper space when the entire crowd of 250 marched to the theatre to see the picture.

In co-operation with the Junior Hostesses of the Variety Club, Bovim set up an outdoor Stage Door Canteen alongside of his theatre. All service men and women were served free donuts, cookies and punch, all promoted through merchant co-operation.

Radio Station WCOL gave the attraction several swell plugs on various programs and used the special transcription. Attractive window displays with full credit were used in the Ohio & Southern Electric & Power and other merchants.

## Oppenheim Promotes Snipes

S. Z. Oppenheim, Fox West Coast theatres, promoted 3,000 book snipes which were displayed around Los Angeles, in conjunction with the showing of "Lady of Burlesque." The snipes plugged the four local Fox theatres.

## Faint Checks Issued For "Frankenstein"

Elliott Johnson issued a faint check to patrons, good for re-admission if they could not stand the excitement during the showing of "Frankenstein" at the Malco theatre in Memphis, Tenn. He also distributed a novelty card imprinted with a colored spot. People were warned not to see the picture if the spot changed color when blown on.

For the showing of "China," Elliott used a 6-sheet ballyhoo truck, 25 twenty-four sheet locations, and 200 block three-sheets which were sniped. 300 miniature billboards were distributed in stores by a local concern. 1,000 8 x 10 photos of Alan Ladd carrying copy of the theatre and playdates were distributed by the local 5 & 10 cent store. Almost 1,000 more of these photos were mailed to people who requested them in reply to announcements made on the local radio station in conjunction with a deal that netted 36 free plugs for the theatre. Elliott also used 12 spot announcements on the air. The lobby display was a 10 ft. x 14 ft. reproduction of copy and photo sent out by the distributor. Transparencies were also used in the lobby.

When "Dixie" played at the Malco recently, Elliott used all his regular channels of advertising, getting extra stories and art layouts in the dailies. He also had the house organist plug the feature's song hits a week in advance.

## Blood Donors Register

The Suburban Twentieth Century theatre in Cincinnati has a blood donors registration booth located in the lobby. Red Cross Volunteers man the booth.

## Ties "Hitler's Children" To Local Bond Rally

When Fort William, Ont., staged a victory loan rally which went over the top, Tickell, who was currently playing "Hitler's Children" at the Capitol theatre there, had two of his ushers carry banners in the local parade calling attention to the picture's opening. In addition, Fred had a special display on one end of the bulletin board which featured special events by the victory loan committee from day to day on a main street corner. Tickell also promoted merchants for special window displays.

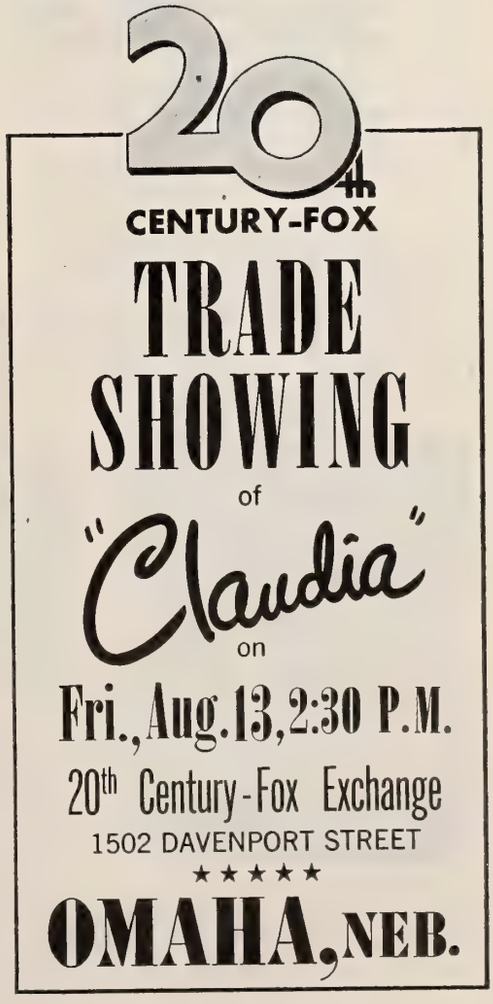
For his date on "In Which We Serve," Fred promoted merchants for two pages of ads in connection with a drive to send milk to Britain's babies. Banner head read: "Help your kin send milk to Britain's Babies; see 'In Which We Serve', now playing at the Capitol."

## Hosts Servicemen's Families

As a special exploitation for "Crash Dive," Fred Morrow, manager of the Embassy theatre, Lewistown, Pa., presented two guest tickets to those families in this area who had sons in the submarine service.

## Excuse It, Please

In the July 24th issue, we carried a photo of a lobby setpiece publicizing Canada's 4th Victory Loan at the Orpheum theatre, in Fort William, Ontario, and crediting Gordon Carson with the stunt. Credit should have gone to Harold Gray, manager. Carson was General Chairman of Theatres for the drive.

# ORIGINAL ADS THAT SELL




Jimmy Nairn, ad head for Famous Players, in Toronto, used this striking illustration of how all the selling points of a picture may be effectively combined.




A reverse slug set into benday background gave added force and balance to this standout, and emphasized the great cast. Drawn by Lou Kozal, staff artist for Ted Emerson at the Paramount, Omaha.







Robert Pascow, ad head for Warners in Newark, makes effective use of these combination white on black and reverse ads which are reproduced in actual sizes. Their small size is no handicap. Note that two features are sold in both.



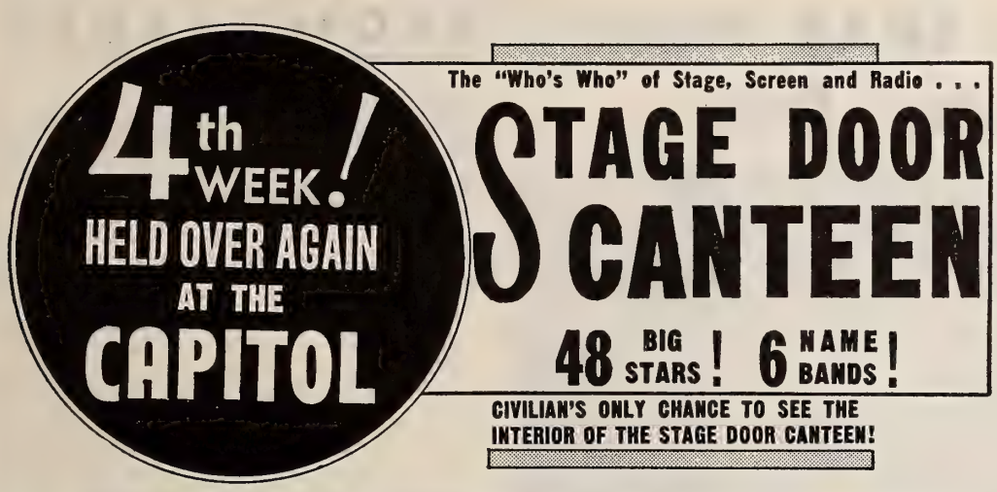

Here again a reverse slug was used to nice advantage by Irving Blumberg, Warner ad head in Philadelphia.







Herbert Walton did the art work on these originals for James M. Totman, Warner ad head in Pittsburgh. Smart looking, both are capable of attracting the eye focus with more than perfunctory attention.







E. V. Dinerman, RKO ad head in Cincinnati, was responsible for the striking black and white combination (above), also the novelty hold-over ad on "Dixie" (right).




Carlo Vanicola used this striking hold-over ad recently at the RKO Keith Memorial in Boston.




This eye-catcher was prepared by the United Detroit Theatres' staff in Detroit.







Credit for these reverse "Swing Shift" slugs goes to Charles Pincus, Paramount Utah theatre, Salt Lake City.

# Bond Drive and SPAR Week Tied to "Mr. Lucky" Date




*The Coast Guard orchestra entertained during a 15-minute War Bond Rally in connection with the opening of "Mr. Lucky" at the RKO Albee, Providence.*

A series of teaser ads launched Rita Morton's campaign on "Mr. Lucky" at the RKO Albee in Providence, R. I., two weeks in advance of the opening. One week ahead the ads carried an underline with the following copy: "Are you lucky? Maybe. Win passes to see Cary Grant in 'Mr. Lucky' starting, Thursday. Send us a letter telling of your luckiest experience."

The Saturday previous to the opening 1,000 "lucky" postcards with shiny pennies pasted thereto were distributed. The cards bore copy reading: Here is your Lucky Penny. It will help you on the way to fame and fortune. Guard it well and it will attract others. See, etc., etc." Autographed photos of Cary Grant with gummed stickers on the reverse side carrying appropriate tie-in copy were distributed; one of the leading florists devoted an effective window display tied directly to the picture and the Postal Telegraph company also came through with a window display tied to the picture.

A few days in advance of the opening 20 "Lucky Rabbit's Foot" charms were dropped at strategic spots throughout the city, these being good for one free admission upon presentation at the boxoffice opening day. Another stunt was to feature a small box in the theatre's newspaper ads offering free admissions to those bringing Lucky horseshoes to the theatre on a certain day; these were later turned over to the Scrap Drive.

A tiein with the July War Bond drive and the Coast Guard SPAR week brought a War Bond Rally on the stage. Two platoons of SPARS circulated through the audience taking pledges for Bonds. Music for the occasion was furnished by the 15-piece Coast Guard orchestra. In addition, the newly-organized Junior Police Corps were the guests of the management at the first Saturday show. Newspaper coverage was generous, as was radio cooperation.

## Local Columnists Impressed by Soles' "Harvest" Campaign

Robert Soles' campaign on "Random Harvest" was so thorough when the picture played at the Virginia, in Fairmont, W. Va., that all local newspaper commentators made mention of it in their daily columns.

Bob used an indirect lighting scheme to illuminate a huge display which was erected on the mezzanine foyer. In the lobby he built a miniature cottage which drew comment from everyone who saw it. Every book store in town used window and counter displays and one of the large stores advertised sale of the book on the radio and gave the theatre and playdates a plug. Almost every type of window and counter display was promoted and Bob augmented this by using window cards. Libraries used one-sheet posters and the Fairmont State College Library had several displays posted including one on the bulletin board.

The upright sign on the theatre was covered both sides with oil cloth banners carrying the feature's title.

## Theatre Represented at Award Ceremonies

Orville Rennie had no attraction at the Paramount, Cedar Rapids, that could be tied into the Army and Navy "E" Award which was presented to the local Century Engineering Co. Undaunted, he arranged with the officials to have six of his usherettes hand out programs during the ceremonies. The girls also grouped around the platform and were generally useful. Orville thus cashed in on goodwill by indicating the theatres' co-operativeness in public functions.

# FROM READER

## EXHIBITOR REACTION TO VANDALISM

I believe that we have all heard during the past six months many different ideas advanced by various people, to curb the recent outbreaks of vandalism. Some of these have met with some degree of success, others have not. Here is possibly something new in way of presentation, if not in idea.

The belief has always been with me, that if the children, no matter their race, color or creed, are shown the proper way of building themselves into stalwart young Americans, by responsible and capable individuals, at least a great proportion of our younger element can be brought around from their present mischievous wrong-doings and direct their activities to more useful ends.

With this in mind, during the past week, I contacted various youth organizations in Newark, the newspapers, Y.M.C.A., Robert Treat Boys Club, Newark Boys Club, Boy Scouts of America, the Public Relations Office, U. S. Army, Newark Airport, and various other groups, with the idea of building membership in the different groups under the name of "The Law and Order League of Newark." The youngsters would, as members of the various clubs, really help our war effort along on the home front by actively participating in stamp and bond drives, scrap, book and record collections, all under the proper supervision.

We had the opening rally at the Broad Theatre, on Saturday, July 24th, after three successive days that both Newark daily papers carried announcements of the rally. Capt. Arthur J. Lonergan, Public Relations Officer at Newark Airport, had promised his full cooperation, and had assigned Lieut. Edgar Kreutzman, Judge Advocate of Newark Airport, as guest speaker. Lieut. Kreutzman made a stirring appeal to the youngsters that were assembled in the auditorium to really get together and do a good job here at home to make their brothers who are doing a good job on the other side, proud of their efforts to help along the war effort on the home front.

The program on the stage was opened by using a copy of Fred Waring and his Pennsylvanians, playing the "Star Spangled Banner," a film made last year by Fox. Then, color guards from the Robert Treat Boys Club, the Ironbound Boys Club and the Boy Scouts marched on the stage, where the speakers addressed the youngsters.

Speakers for the occasion included Lieut. Kreutzman, John Kershaw of the American Legion, Post 10; Martin Schwartz of the Junior O.U.A.M. of Essex County, and William Pearson of the Sons of Union Veterans.

The proceedings were covered by reporters from the Newark newspapers, and I hope that the resultant publicity will mark the beginning of many other rallies in other theatres in the future.—*HENRY F. LAKE, Broad Theatre, Newark, N. J.*

## Scott's Window Display

To help sell "Cabin in the Sky" at the Rivoli theatre, in Muncie, Ind., Carl W. Scott promoted a local furniture store dealer for an effective window display. The center featured blowups of Ethel Waters, Rochester and Lena Horn, with tie-in copy reading: "Your home can be a Cabin in the Sky," etc.

# PICTURE GROSSES

*A statistical compilation and comparison of Box-Office Performance in first-run theatres*

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

## CONEY ISLAND (20th-Fox)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $1,172,320 |
| Comparative Average Gross | 929,100 |
| Over-all Performance | 126.1% |

BALTIMORE—New, 1st week . . . . . 130.4%
BALTIMORE—New, 2nd week . . . . . 114.1%
BALTIMORE—New, 3rd week . . . . . 108.7%
BALTIMORE—New, 4th week . . . . . 92.4%
BALTIMORE—New, 5th week . . . . . 81.5%
BUFFALO—Buffalo, 1st week . . . . . 107.7%
BUFFALO—Buffalo, 2nd week . . . . . 100.2%
BUFFALO—Hippodrome, MO, 1st week . . . 101.1%
CINCINNATI—RKO Albee, 1st week . . . 114.9%
CINCINNATI—RKO Albee, 2nd week . . . . 93.1%
CINCINNATI—Grand, MO, 1st week . . . . 96.3%
CINCINNATI—Grand, MO, 2nd week . . . 78.7%
DENVER—Denver . . . . . 225.0%
(DB) The Mysterious Doctor (W.B.)
DENVER—Esquire . . . . . 192.8%
(DB) The Mysterious Doctor (W.B.)
DENVER—Aladdin, MO, 1st week . . . . . 87.4%
(DB) The Mysterious Doctor (W.B.)
INDIANAPOLIS—Indiana . . . . . 154.2%
(DB) Tonight We Raid Calais (20th-Fox)
INDIANAPOLIS—Lyric, MO, 1st week . . . 116.2%
(DB) Tonight We Raid Calais (20th-Fox)
KANSAS CITY—Esquire, 1st week . . . . 181.8%
KANSAS CITY—Esquire, 2nd week . . . . 102.2%
KANSAS CITY—Uptown, 1st week . . . . 169.8%
KANSAS CITY—Uptown, 2nd week . . . . 113.2%
LOS ANGELES—Carthay Circle . . . . . 111.1%
(DB) Air Raid Wardens (M-G-M)
LOS ANGELES—Chinese . . . . . 108.7%
(DB) Air Raid Wardens (M-G-M)
LOS ANGELES—Loew's State . . . . . 119.5%
(DB) Air Raid Wardens (M-G-M)
LOS ANGELES—Ritz . . . . . 108.9%
(DB) Air Raid Wardens (M-G-M)
MILWAUKEE—Wisconsin, 1st week . . . . 159.3%
(DB) They Came to Blow Up America (20th-Fox)
MILWAUKEE—Wisconsin, 2nd week . . . . 104.6%
(DB) Crime Doctor (Col.)
MINNEAPOLIS—State . . . . . 170.0%
NEW HAVEN—Loew's Poli . . . . . 129.0%
NEW HAVEN—College, MO, 1st week . . . 117.6%
NEW HAVEN—College, MO, 2nd week . . . 82.3%
NEW YORK—Roxy, 1st week . . . . . 183.3%
(SA) Enric Madriguera's Orch., Jack Durant, Carmen Amaya
NEW YORK—Roxy, 2nd week . . . . . 140.0%
(SA) Enric Madriguera's Orch., Jack Durant, Carmen Amaya
NEW YORK—Roxy, 3rd week . . . . . 150.0%
(SA) Enric Madriguera's Orch., Jack Durant, Carmen Amaya
NEW YORK—Roxy, 4th week . . . . . 121.6%
(SA) Enric Madriguera's Orch., Jack Durant. Carmen Amaya
NEW YORK—Roxy, 5th week . . . . . 95.0%
(SA) Enric Madriguera's Orch., Jack Durant, Carmen Amaya
OMAHA—Paramount . . . . . 261.8%
(DB) High Explosive (Para.)
OMAHA—Omaha, MO, 1st week . . . . . 147.6%
(DB) High Explosive (Para.)
PHILADELPHIA—Fox, 1st week . . . . . 143.2%
PHILADELPHIA—Fox, 2nd week . . . . . 164.5%
PHILADELPHIA—Fox, 3rd week . . . . . 105.3%
PHILADELPHIA—Fox, 4th week . . . . . 100.0%
PHILADELPHIA—Fox, 5th week . . . . . 87.5%
PITTSBURGH—Fulton, 1st week . . . . . 219.1%
PITTSBURGH—Fulton, 2nd week . . . . . 143.8%
PITTSBURGH—Fulton, 3rd week . . . . . 123.2%
PITTSBURGH—Fulton, 4th week . . . . . 109.5%
SAN FRANCISCO—Fox, 1st week . . . . . 115.2%
(DB) Gorilla Man (W.B.)
SAN FRANCISCO—Fox, 2nd week . . . . 88.2%
(DB) Gorilla Man (W.B.)
SAN FRANCISCO—St. Francis, MO, 1st week 135.7%
(DB) Gorilla Man (W.B.)
SAN FRANCISCO—St. Francis, MO, 2nd week 121.4%
(DB) Gorilla Man (W.B.)
SEATTLE—Fifth Ave., 1st week . . . . . 137.2%
SEATTLE—Fifth Ave., 2nd week . . . . . 92.1%
SEATTLE—Music Hall . . . . . 133.3%
SEATTLE—Music Box, MO, 1st week . . . 104.3%
SEATTLE—Music Box, MO, 2nd week . . . 95.6%
ST. LOUIS—Ambassador . . . . . 115.7%
(DB) Tonight We Raid Calais (20th-Fox)
ST. LOUIS—Fox . . . . . 117.6%
(DB) Tonight We Raid Calais (20th-Fox)
ST. LOUIS—Missouri, MO, 1st week . . . . 123.3%
(DB) Action in the North Atlantic (W.B.)
ST. LOUIS—Missouri, MO, 2nd week . . . . 130.4%
(DB) Bombardier (RKO)
TORONTO—Imperial, 1st week . . . . . 113.4%
TORONTO—Imperial, 2nd week . . . . . 75.6%
TULSA—Ritz . . . . . 126.4%
WASHINGTON—Loew's Palace, 1st week . . 140.3%
WASHINGTON—Loew's Palace, 2nd week . . 102.3%

## STAGE DOOR CANTEEN (U.A.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $1,367,080 |
| Comparative Average Gross | 1,002,300 |
| Over-all Performance | 136.3% |

BALTIMORE—Century, 1st week . . . . . 164.2%
BALTIMORE—Century, 2nd week . . . . . 121.4%
BALTIMORE—Century, 3rd week . . . . . 100.0%
BOSTON—Loew's Orpheum, 1st week . . . 139.5%
BOSTON—Loew's Orpheum, 2nd week . . . 90.6%
BOSTON—Loew's Orpheum, 3rd week . . . 130.2%
BOSTON—Loew's State . . . . . 162.3%
BUFFALO—Great Lakes, 1st week . . . . 174.8%
BUFFALO—Great Lakes, 2nd week . . . . 123.0%
BUFFALO—Great Lakes, 3rd week . . . . 122.1%
CHICAGO—State Lake . . . . . 156.1%
CINCINNATI—RKO Palace, 1st week . . . 150.4%
CINCINNATI—RKO Palace, 2nd week . . . 109.7%
CINCINNATI—RKO Capitol, MO, 1st week . 111.9%
CINCINNATI—RKO Capitol, MO, 2nd week . 92.5%
CINCINNATI—RKO Capitol, MO, 3rd week . 71.6%
CLEVELAND—Loew's State, 1st week . . . 169.9%
CLEVELAND—Loew's State, 2nd week . . . 163.4%
CLEVELAND—Loew's State, 3rd week . . . 78.5%
CLEVELAND—Loew's Stillman, MO, 1st week 150.0%
CLEVELAND—Loew's Stillman, MO, 2nd week 118.5%
INDIANAPOLIS—Loew's, 1st week . . . . 168.4%
INDIANAPOLIS—Loew's, 2nd week . . . . 108.7%
INDIANAPOLIS—Loew's, 3rd week . . . . 70.6%
KANSAS CITY—Midland, 1st week . . . . 200.0%
KANSAS CITY—Midland, 2nd week . . . . 150.0%
KANSAS CITY—Midland, 3rd week . . . . 116.6%
LOS ANGELES—Carthay Circle . . . . . 111.1%
LOS ANGELES—Chinese . . . . . 115.9%
LOS ANGELES—Loew's State . . . . . 112.1%
LOS ANGELES—Ritz . . . . . 100.5%
MILWAUKEE—Warner, 1st week . . . . . 182.2%
MILWAUKEE—Warner, 2nd week . . . . . 105.8%
MONTREAL—Orpheum, 1st week . . . . . 171.4%
MONTREAL—Orpheum, 2nd week . . . . . 128.5%
MONTREAL—Orpheum, 3rd week . . . . . 114.2%
NEW HAVEN—Roger Sherman, 1st week . . 156.2%
NEW HAVEN—Roger Sherman, 2nd week . 117.1%
NEW HAVEN—Roger Sherman, 3rd week . 98.3%
NEW YORK—Capitol, 1st week . . . . . 140.0%
(SA) Phil Spitalny's Orchestra
NEW YORK—Capitol, 2nd week . . . . . 168.0%
(SA) Phil Spitalny's Orchestra
NEW YORK—Capitol, 3rd week . . . . . 190.0%
(SA) Phil Spitalny's Orchestra
NEW YORK—Capitol, 4th week . . . . . 130.0%
(SA) Phil Spitalny's Orchestra
NEW YORK—Capitol, 5th week . . . . . 120.6%
(SA) Phil Spitalny's Orchestra
PHILADELPHIA—Mastbaum, 1st week . . 159.8%
PHILADELPHIA—Mastbaum, 2nd week . . 122.3%
PHILADELPHIA—Mastbaum, 3rd week . . 112.8%
PITTSBURGH—Penn, 1st week . . . . . 141.1%
PITTSBURGH—Penn, 2nd week . . . . . 117.6%
PITTSBURGH—Warner, MO, 1st week . . 142.8%
PITTSBURGH—Warner, MO, 2nd week . . 157.1%
PROVIDENCE—Loew's State, 1st week . . 172.9%
PROVIDENCE—Loew's State, 2nd week . . 127.7%
PROVIDENCE—Loew's State, 3rd week . . 82.7%
PROVIDENCE—CARLTON, MO, 1st week . 118.1%
SAN FRANCISCO—United Artists, 1st week . 175.5%
SAN FRANCISCO—United Artists, 2nd week 161.1%
SEATTLE—Music Hall . . . . . 146.6%
SEATTLE—Paramount . . . . . 156.4%
ST. LOUIS—Loew's State, 1st week . . . . 167.7%
ST. LOUIS—Loew's State, 2nd week . . . . 127.3%
ST. LOUIS—Loew's State, 3rd week . . . . 96.2%
ST. LOUIS—Orpheum, MO, 1st week . . . . 114.2%
TORONTO—Loew's . . . . . 116.6%
WASHINGTON—Loew's Palace, 1st week . . 128.6%
WASHINGTON—Loew's Palace, 2nd week . . 122.8%
WASHINGTON—Loew's Columbia, MO, 1st week . . . . . 146.5%

## DU BARRY WAS A LADY (M-G-M)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $176,500 |
| Comparative Average Gross | 142,050 |
| Over-all Performance | 124.3% |

BOSTON—Loew's Orpheum . . . . . 139.5%
BOSTON—Loew's State . . . . . 158.4%
CHICAGO—United Artists . . . . . 136.9%
LOS ANGELES—Carthay Circle . . . . . 125.0%
(DB) Harrigan's Kid (M-G-M)
LOS ANGELES—Chinese . . . . . 108.7%
(DB) Harrigan's Kid (M-G-M)
LOS ANGELES—Loew's State . . . . . 107.6%
(DB) Harrigan's Kid (M-G-M)
LOS ANGELES—Ritz . . . . . 105.0%
(DB) Harrigan's Kid (M-G-M)
PITTSBURGH—Penn . . . . . 129.4%
SAN FRANCISCO—Fox . . . . . 110.2%
(DB) Purple V. (Rep.)

## THE CONSTANT NYMPH (W.B.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $280,363 |
| Comparative Average Gross | 209,250 |
| Over-all Performance | 133.9% |

BOSTON—M & P Metropolitan . . . . . 115.3%
(DB) Good Luck Mr. Yates (Col.)
CINCINNATI—RKO Albee . . . . . 118.0%
LOS ANGELES—Hollywood, 1st week . . . 150.0%
LOS ANGELES—Hollywood, 2nd week . . . 104.1%
LOS ANGELES—Downtown, 1st week . . . 122.4%
LOS ANGELES—Downtown, 2nd week . . . 101.6%
LOS ANGELES—Wiltern, 1st week . . . . 163.0%
LOS ANGELES—Wiltern, 2nd week . . . . 111.9%
MILWAUKEE—Warner . . . . . 198.8%
(DB) The Myterious Doctor (WB)
NEW HAVEN—Roger Sherman . . . . . 142.1%
(DB) Rhythm of the Islands (Univ.)
NEW YORK—Strand . . . . . 142.5%
(SA) Carmen Cavallaro's Orch., Connie Haines, others
PHILADELPHIA—Boyd . . . . . 169.0%
ST. LOUIS—Ambassador . . . . . 132.2%
(DB) Two Tickets to London (Univ.)

## STORMY WEATHER (20th-Fox)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $186,700 |
| Comparative Average Gross | 133,600 |
| Over-all Performance | 139.7% |

BALTIMORE—New . . . . . 114.1%
KANSAS CITY—Esquire, 1st week . . . . 125.0%
KANSAS CITY—Esquire, 2nd week . . . . 113.6%
KANSAS CITY—Uptown, 1st week . . . . 122.6%
KANSAS CITY—Uptown, 2nd week . . . . 103.7%
NEW YORK—Roxy . . . . . 163.3%
(SA) Russ Morgan, Connie Boswell and others
OMAHA—Paramount . . . . . 176.3%
(DB) Good Morning Judge (Univ.)
PITTSBURGH—Harris . . . . . 111.1%
PITTSBURGH—Senator, MO, 1st week . . . 112.8%
ST. LOUIS—Ambassador . . . . . 119.8%
(DB) Background to Danger (WB)
ST. LOUIS—Fox . . . . . 117.5%
(DB) Background to Danger (WB)

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# OBITUARIES

## Mrs. Karl Hoblitzelle Dies; Wife of Interstate Head

Mrs. Karl Hoblitzelle, the former Ester Walker of the stage and wife of the Interstate Circuit's president, died in Dallas on July 28th after an illness of several months. She had returned recently to Dallas from the Johns Hopkins Hospital in Baltimore.

She was well-known in Dallas for her philanthropic work, in which she had been engaged for the past 23 years. Until a short while ago, she was engaged actively in such activities as the Red Cross, British War Relief and civilian defense.

Services were held last Friday with interment in Belfontaine Cemetery, St. Louis. She is survived by her husband; her mother, Mrs. Ella Thomas, Louisville; three sisters and four brothers.

## Owen Nares Was British Stage and Film Star

Owen Nares, 55, British actor who appeared on the stage and in films in England for more than 35 years, died on July 31st in Brecon, Wales. He had been touring Army training camps prior to his death. His first appearance was at the age of 16 when he made his debut at the Haymarket theatre in London. Thereafter, he toured South Africa. His film roles included parts in "Office Girl," "Woman in Chains," "Aren't We all?" and "The Loves of Madame DuBarry." In 1942, he was seen by American audiences in his last picture assignment, "The Prime Minister."

## Sada Cowan

Sada Cowan, 60, playwright and novelist who wrote screenplays during the days of silent films, died in Cedars of Lebanon Hospital in Los Angeles on July 31st. She married Dr. Ernest L. Commons in 1929, later obtaining a divorce. At her own request, there were no funeral services.

## Benjamin Leo

Benjamin Leo, operator of the State theatre in Springdale, Conn., and brother-in-law of William Fox, died on July 29th at the Stamford Hospital in Stamford. He had been connected with the State for 12 years, acquiring ownership in 1939. For the past three weeks, the theatre had been closed because of the driving ban.

## Alice Belmore

Alice Belmore, 73, stage actress on the Broadway and English stage for more than 40 years, died on July 31st in the Park West Hospital in New York after a short illness. Her last appearance was in Chekhov's "The Three Sisters" on Broadway this year. She is survived by her daughter, Mrs. Doris Wallace.

## Maurice Sullivan

Maurice Darcy Sullivan, 75, actor and stage director, died on Julv 31st in the Southside Hospital, Bayshore, L. I. He started his career in 1874 when he was six years old, later touring in stock companies throughout the country.

## Cancel Sportsman Show

Due to the use of the Mechanics Building by the Army and because of wartime restrictions, it was announced last week that the Boston Sportsman Show will not be held for the duration. The Campbell-Fairbanks Expositions put on the show.

## Reopen Cincinnati Theatre

The 2,150-seat RKO Shubert theatre in Cincinnati which was closed several weeks ago reopened August 6th with "Stormy Weather." Previous prices of 30 and 33 cents for matinee and 44 and 55 cents evenings again are in effect.

## Manager on Coast Trip

Charles Moss, managing director of the Criterion theatre in New York, left for the coast this week to look at pictures scheduled for future bookings at his theatre. "Hers to Hold" is now in its third week at the Criterion, with "We've Never Been Licked" coming next. Both are Universal films.

## Serves MGM 25 Years

James W. Tyler, head shipper in Metro-Goldwyn-Mayer's Washington exchange, last week was given a surprise party and two $100 War Bonds on behalf of Nicholas M. Schenck, president, and William F. Rodgers, general sales manager, for having served the company for 25 years.

# PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

## Girl Crazy

***(Metro-Goldwyn-Mayer, 1943-44)***

### This One's Got Rhythm

Here's a musical for showmen to tell the juniors about and get out of their way. Among the things to tell them about it are:

It's got Mickey Rooney in oldtime form, singing a song from his waistline, swinging a gag on a dead run, dancing enough and not too much, playing a piano with the band and rocking the rafters with a new radio-microphone routine.

It has Judy Garland matching Rooney in their gag sequences, ditto their romantic interludes, and singing songs the way they were born to be sung.

It's got nine—count 'em, nine—George Gershwin musical numbers, ranging from the infectious "Bidin' My Time" to the tempestuous "I Got Rhythm," and don't by any means forget to tell the juniors that—

It's got Tommy Dorsey and his orchestra playing the Gershwin score with all the fervour of a modern maestro for the works of a master composer.

There is much more to tell the juniors, but the foregoing is enough to start the stampede, and the picture's the kind to keep it rolling until the last hepcat is satisfied.

There were no more than the average number of juniors on hand at the Hollywood preview of the picture, but the average number was enough to set up a roar of applause at the flashing of the main title, repeating it in double volume when the name of Dorsey appeared on the screen, and keeping the place in a state of happy tumult for the ensuing hundred minutes of song and dance.

The story, which is beside the point, is about a girl-struck New York youth sent to a Western college to slow down and learn something. He does do a bit of learning, principally unscholastic, but instead of slowing down he hypos the college up to his tempo and finds little to discourage his interest in the ladies.

Production by Arthur Freed and direction by Norman Taurog, both gentlemen specialists in this type of cinematic art, are beyond commercial criticism.

It's a hit.

*Previewed at the Alex theatre, Glendale, California, to a Friday night audience, attracted by "Five Graves to Cairo," which demonstrated to the satisfaction of pedestrians passing within long earshot of the theatre their total endorsement of the picture. Reviewer's Rating: Excellent.*—WILLIAM R. WEAVER

Release date, Block 1. Running time, 100 min. PCA No. 9139. General audience classification.

Danny Churchill.....Mickey Rooney
Ginger Gray.....Judy Garland
Gil Stratton, Robert E. Strickland, Rags Ragland, June Allyson, Nancy Walker, Guy Kibbee, Frances Rafferty, Henry O'Neil, Howard Freeman.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## We've Never Been Licked

***(Universal)***

### Cheer for Texas Aggie

Walter Wanger's latest is endowed with a rousing title. It's definitely one for the times.

Drawing upon some of the noted war sons of Texas Aggie—the Texas Agricultural and Mechanical College—for background, "We've Never Been Licked" sets forth to tell the story of that school's sons and the training through which they pass in the processes that are converting them from peace to war time pursuits.

Therefore, and while the particularized yarn confines itself to the one college to the exclusion of all others, the inference is clear that here is being picturized an account of what American universities at large are doing in the molding of their manpower on behalf of the global fight.

For most of its footage, the film is nothing more than a sustained college yell for Texas Aggie. The school's customs, its antics and its traditions are illustrated in minute detail. Implanted in front of them, but never moving them into the background, is a thin story thread which hangs on until Pearl Harbor approaches and a Japanese spy motivation is introduced. This is wound around the usual triangular love story in the following manner:

Richard Quine, after residence in the Philippines, returns to the States, enters Aggie, falls in love with Anne Gwynne. So does his room mate, Noah Beery, Jr., who eventually wins out. As war clouds darken, Quine's defense of the Japanese who, he sincerely believes at that moment, are destined to industrialize and further civilize Asia, gets him in bad with his rah-rah chums.

When two students of the Rising Sun seek to pilfer a secret gas formula, Quine is on the scene, and for reasons which seem to represent the hard way, decides to throw in with them. It is understood on the audience's part, of course, that he intends striking for America when the time comes, but this story device throws suspicion his way and allows misunderstandings to grow. The student body eventually decides to take over and ousts him for the sake of the alma mater.

War arrives. Quine becomes a temporary collaborationist heckling Americans in Japanese broadcasts. But when he takes to the air in a Nip plane, he gets his moment, radios the position of an enemy flat top heading for the Solomons to his former pal who would be in a neighboring American attacking plane, deliberately crashes on its deck and dies a hero. The American flyers pivot for the kill and knock off the carrier. The government awards Quine, in death, the highest medal of honor.

The picture, bulging with Aggie school songs, midnight cheer yells and bonfires, actually gets into stride with the carrier attack. This sequence—a long one and packed with excitement—is the highlight. It arrives late, but it does arrive to send the attraction into a socko finish.

Performances are acceptable. So is direction by John Rawlins.

*Previewed at the Pantages, Hollywood, where the audience seemed to take it, but also seemed patiently waiting for what it finally got at the finish. Reviewer's Rating: Good.*—RED KANN

Release date, July 30, 1943. Running time, 104 min. PCA No. 9326. General audience classification.

Brad Craig.....Richard Quine
Nina Lambert.....Anne Gwynne
Cyanide Jenkins.....Noah Beery, Jr.
"Pop" Lambert.....Harry Davenport
Deedee Dunham.....Martha O'Driscoll
William Frawley, William Blees, Edgar Barrier, Samuel S. Hinds, Moroni Olsen, Roland Got, Allen Jung.

## Let's Face It

***(Paramount, 1943-44)***

### Hope for the Army

Using the musical comedy by Cole Porter and Herbert and Dorothy Fields as a plot framework, Harry Tugend has concocted a screenplay for the jaunty nonsense of Bob Hope which should bring chuckles from the dog days of August and keep them coming through Christmas. It's a service comedy that goes outside Army routine for its situations and dodges most of the old Army gags. Paramount has recognized in Betty Hutton the natural Hope helpmate and has wisely let their combined antics explode, ignore and overwhelm the original story of three service men and a trio of over-age adventuresses.

The latter situation does provide some delightful moments when Hope and two pals become Siamese triplets to discourage the ladies' separate onslaughts, and when the errant husbands arrive for a weekend's "fishing" to rhumba rhythm. But the bang-up finish in which a U-boat is beached with the sole aid of a pocket mirror is pure Hope and should bring down the house.

From the opening gun, when Hope is peddling Army cream puffs to the clients of a reducing farm, to the last shot in the guardhouse, director Sidney Lanfield has allowed few breathing spells. Certainly the musical numbers with Cole Porter songs, "Let's Face it" and "Let's Not Talk About Love," and Hutton interpretations scarcely would be so classed. And the Jules Styne-Sammy Cahn entry, "Who Did?

I Did. Yes, I Did," receives extended and amusing treatment by both principals with medicine balls and trapeze rings playing a part.

As the three wives who hope to steal the march on their philandering husbands, Zasu Pitts, Phyllis Povah and Eve Arden were given some smart dialogue, and Miss Arden in particular makes the most of it. Joe Sawyer has a characteristic bit as a pugnacious sergeant with an eye for blondes, while Raymond Walburn stands out as the most enterprising of the witless husbands. But Bob Hope, who can't stay out of the guardhouse or in the money long enough to marry Betty Hutton, carries the show with an effortless ease that should sustain his fans and advance his fortunes.

Fred Kohlmar managed the production job with skill, combining the sophisticated story, the naive charm of the principals, the musical interludes and an uproarious satire on ballroom dancing into an hour and a quarter of fun with something for everyone who admits to a sense of humor.

*Seen in the home office projection room. Reviewer's Rating: Good.*—E. A. CUNNINGHAM

Release date, Block 1. Running time, 76 min. PCA No. 9094. General audience classification.
Jerry Walker.....Bob Hope
Winnie Potter.....Betty Hutton
Zasu Pitts, Phyllis Povah, Dave Willock, Eve Arden, Cully Richards, Marjorie Weaver, Dona Drake, Raymond Walburn, Andrew Tombes, Arthur Loft, Joe Sawyer, Grace Hayle, Evllyn Dockson, Kay Linaker, Andria Moreland, Brooks Evans.

# The Man from Down Under

***(Metro-Goldwyn-Mayer, 1943-44)***

### Australia and Two Wars

With two romances, a prize fight and the bombing of Northern Australia woven into its plot, "The Man From Down Under" has plenty of story interest as well as a fresh locale. With Charles Laughton, Binnie Barnes, Richard Carlson and Donna Reed handling the principal assignments, audiences can expect competent performances even if story threads are not always perfectly knit. The film, pointed directly to the family trade, promises to give a good account of itself at the box office.

Charles Laughton has another meaty role as the sporting man from Australia with a great heart, a quick pride and a childish innocence in the field of emotions. He returns from World War I with two Belgian waifs, and without the music hall entertainer to whom he had impulsively proposed. The boy is brought up in his own former profession, boxing, and the girl is sent to fashionable schools.

When all characters meet again in a country hotel, after the boy has injured his arm winning the Empire Championship, the story really hits its stride. The boy finds himself falling in love with the girl he believes to be his sister, his foster-father loses his capital to the woman he had left on the dock and, just as the arm shows signs of mending, the boy leaves without explanation. World War II brings them together again under a bombing attack by the Japanese. When the skies clear, word comes that the boy and girl are not related, that the man has been given a commission in the National Militia, and that the woman was the prime mover in both solutions.

The screenplay by Wells Root and Thomas Selller, based upon the story by Bogart Rogers and Mark Kelly has a leisurely pace, giving ample range to each of the four principals, who acquit themselves well, and allowing Clyde Cook, Horace McNally and Arthur Shields to make their marks in supporting roles.

Produced by Robert Z. Leonard and Orville O. Dull and directed by Mr. Leonard, the picture is a hearty blend of humor, suspense and pathos.

*Previewed at the home office. Reviewer's Ratiing: Good.*—E. A. C.

Release date, Block 1. Running time, 103 min. PCA No. 9385. General audience classification.
Jocko Wilson ..... Charles Laughton
Aggie Dawlins ..... Binnie Barnes
Nipper Wilson ..... Richard Carlson
Mary Wilson .....Donna Reed
Christopher Severn, Clyde Cook, Horace McNally, Arthur Shields, Evelyn Falke, Hobart Cavanaugh.

# Frontier Bad Men

***(Universal)***

### Fast Western for the Marquee

Several plot variations, a cast of exploitable names and good production values place this offering well above the average Western. The film moves very fast at times, as all such pictures should. It has a subdued love theme, of more than usual interest due to the presence of Diana Barrymore, and a good supply of comedy. Its villains are tough and resourceful, and its heroes even tougher and more resourceful.

The heroes are Robert Paige and Noah Beery, Jr., two Texans who bring their herd for sale to Abilene, Kan., and find discrepancies between prices paid there and prices in Kansas City. That is because a middleman, Thomas Gomez, saloon keeper, controls the local market by terror. It takes the pair some time to realize their enemy is Gomez. When they do, they terrorize him and his gunmen into silence while they establish an independent buyer's exchange.

Prosperity brings quarrels between them, and Gomez acts. His men ambush and burn a valuable herd. Paige, roaring mad, provokes a gunfight in which some Gomez men are killed. Gomez works up a lynching fervor in the mob, but Beery arrives in time to stampede his cattle into town, dispersing them.

The comedy and incidental aid for Paige and Beery is in the capable hands of Andy Devine and Leo Carillo. Lon Chaney is chief gunman for Gomez.

Diana Barrymore provides the love interest, although not as the typical Western heroine. She handles the role of card player in the saloon with an artful blend of force and coquetry. Anne Gwynne plays the other girl gracefully.

Ford Beebe produced the film, William McGann directed and William Sickner supervised the photography. All fulfilled their assignments with skill.

*Seen in a New York projection room. Reviewer's Rating: Good.*—FLOYD ELBERT STONE.

Release date, August 6, 1943. Running time, 77 min. PCA No. 9519. General audience classification.
Claire .....Diana Barrymore
Steve .....Robert Paige
Anne Gwynne, Leo Carrillo, Andy Devine, Noah Beery, Jr., Lon Chaney, Tex Ritter, William Farnum, Thomas Gomez, Robert Homans, Tom Padden, Arthur Loft, Frank Lackteen.

# Someone to Remember

***(Republic)***

### Performance Piece

Ignoring marquee requirements and devoting attention exclusively to fineness of execution from script to screen, Republic poses herewith a problem in marketing like none the company has provided before. This is an 80-minute picture of utterly wholesome pattern, expertly acted, produced, written and directed, with no names that stand alone and no exploitation angles that declare themselves. Word-of-mouth publicity may take care of the draw, for it's a picture to please both ends and the middle of the rank and file, but that type of promotion is at low ebb in a time when the world is athrob with news of violence.

The story by Ben Ames Williams is about an elderly lady who retains her apartment, in a building taken over by a college for use as a dormitory, confident that a son she hasn't heard from in a quarter century will return. She is made happy when a freshman of like name, over whom she exercises motherly influence, tells her that his father, who would be her son, is coming to visit him. She dies the night before his arrival, believing her long wait has not been in vain, and so does not learn that the expected visitor is not in fact her boy.

Associate producer Robert North and director Robert Siodmak gave the Frances Hyland script excellent handling, and the performances by Mabel Paige, John Craven, Dorothy Morris and the others are superb in every particular. If the market is at this point ready to make room for a film of quality, regardless of exploitation handicaps, this one's a treat.

*Previewed in projection room. Reviewer's Rating: Good.*—W. R. W.

Release date, August [illegible]. Running time, 80 min. PCA No. 9272. General audience classification.
Mrs. Freeman.....Mabel Paige
Dan Freeman.....John Craven
Lucy Stanton.....Dorothy Morris
Charles Dingle, Harry Shannon, Tom Seidel, David Bacon, Richard Crane, Chester Clute, Russell Hicks, Leona Maricle, Madeline Grey.

# Black Hills Express

***(Republic, 1943-44)***

### Gun-Fighting Justice

Here is another Western on the tried and true formula beamed at the critical young fry audience that likes them with plenty of fighting, two-fisted he-man stuff with a minimum of love interest. This has just that and adequately fills the bill.

Don Barry's work as "Ron Walker," a gunfighter wrongly accused of a series of stage holdups, is right down the alley for a ten strike. Ariel Heath's chore as the romantic interest fits perfectly as she helps Don turn the tables on the crooked marshal and banker-mayor.

Producer Eddie White gave the picture all it needed to make it click in true Western fashion while Jack English's direction took advantage of all possible action and dialogue.

Wally Vernon does a good piece of acting as the deputy sheriff providing the comedy relief and comes through just in the nick of time with a bit of gunplay that saves his pal, Ron.

*Seen at the Hitching Post theatre, Hollywood, where a youthful audience cheered Don Barry's exploits and vocally expressed approval of the heroine. Reviewer's Rating: Good.*

Release date, August 15, 1943. Running time, 55 min. PCA No. 9392. General audience classification.
Ron Walker.....Don Barry
Deadeye .....Wally Vernon
Ariel Heath, George Lewis, Bill Halligan, Charles Mitchell.

# Tartu

***(Metro-Goldwyn-Mayer, 1943-44)***

### Adventure in Espionage

Dependent solely upon the name of Robert Donat for drawing power in America, this melodrama about a British agent masquerading as a Roumanian Iron Guardist in Nazi-occupied Czechoslovakia fits into no readily discernible pattern of programing. Its 104 minutes' running time disqualifies it for secondary billing and its lack of exploitable personalities or title argues against top-spotting. Made in England by MGM's American director, Harold S. Bucquet, from a script by the American John Lee Mahin and Howard Emmett Rogers, its usefulness for exhibition in the British and other foreign markets may be greater than its usefulness here. It offers American showmen little.

The picture is a late addition to that early succession of melodramas in which British or American agents were represented as superclever people who could make their way into the Axis countries wearing disguises which so completely deceived the enemy—who never applied finger-print or other identification tests—that they could take positions of trust and, at the appropriate moment, destroy enemy plans, installations, ships, planes or something similarly vital.

The implausibility which American audiences rejected in the earlier pictures, sometimes by guffawing in the wrong places, abounds in this one. That, too, may not be in England and other places the handicap it is here. It's laid on too thickly for audiences on this side.

*Previewed at the studio. Reviewer's Rating: Fair.*—W. R. W.

Release date, Block 1. Running time, 104 min. PCA No. 9245. General audience classification.
Tartu .....Robert Donat
Valerie Hobson, Walter Rilla, Phyllis Norris, Anthony Eustral, David Ward, John Penrose.

# ADVANCE SYNOPSES and information

## Calaboose

***(UA-Roach)***

**Gangster Roundup**

This is a mild little affair which traces the doings of Noah Beery, Jr. and Jimmy Rogers once again. This time, instead of cattle rustlers or outlaw bandits, it is a high-class gangster with whom the boys must deal.

Arriving in town bent on finding employment, Beery's weakness for girls touches off the initial spark. The girl, Mary Brian, happens to be the sheriff's niece with a phobia for reforming the sick in mind or, in this case, any unfortunate prisoner.

Beery finds it simple enough to be sentenced by the mere expedient of implanting his boot on the sheriff's rear. He becomes Miss Brian's protege until "tough guy" Marc Lawrence appears on the scene. Then he is forsaken by the reformist as she directs all her attentions to the more notorious criminal.

Lawrence, however, cares little for her solicitations or suggested cures and reaches his outside mob who negotiate his "break." There ensues the chase to a local hotel where, after appropriate hi-jinks with the six-shooters, the good side wins.

The streamliner was produced by Glenn Tryon under the direction of Hal Roach, Jr. Its brevity prevents the action from lagging.

*Seen at the Palace theatre on Broadway where an afternoon audience seemed receptive to the comic sequences. Reviewer's Rating: Fair.*—LEW BARASH.

Release date, January 29, 193. Running time, 45 min. PCA No. 8381. General audience classification.

Jim ..... Jimmy Rogers
Pidge .....Noah Berry, Jr.
Doris Lane .....Mary Brian
Bill Henry, Paul Hurst, Marc Lawrence, Jean Porter.

## The Saint Meets the Tiger

***(Republic, 1943-44)***

**Saint Gets Gold and Girl**

This is one of the "Saint" stories well known on the American screen and based upon a novel by Leslie Charteris. Made in England, it lacks the punch, comedy relief and plausible story handling of those produced in Hollywood.

It's a story of how the "Saint" meets and defeats the "Tiger" and his band of bank robbers with the aid of a beautiful girl. He goes to Barcombe on the Cornish coast to delve into the mystery tossed on his doorstep by the murder of a bookie.

Hugh Sinclair as "Saint" does not register well nor does Wylie Watson as Horace, the comic butler-valet attached to "Saint." Jean Gillie is fine as Pat Holmes, the girl the "Saint" meets and whose love he wins, and Gordon McLeod is adequate as Inspector Teal of Scotland Yard. Clifford Evans as the "Tiger" overplays his role in the spots where he poses as a newspaperman.

The picture has action and moves fast at times but where comedy relief should produce chuckles and an occasional laugh neither comes off. It may be a good bet in England but it's not one that can be expected to get over here.

It was produced by William Sistrom, directed by Paul Stein, from a screenplay by Leslie Arliss and Wolfgang Wilhelm.

*Previewed at RCA projection room. Reviewer's Rating: Poor.*—JACK CARTWRIGHT.

Release date, not set. Running time, 70 min. PCA No. 9323. General audience classification.

Simon Templar.....Hugh Sinclair
Pat Holmes.....Jean Gillie
Inspector Teal.....Gordon McLeod
Clifford Evans, Wylie Watson, Dennis Arundell, Charles Victory, Louise Hampton, John Salew.

## Revenge of the Zombies

***(Monogram)***

**Nazi Zombies**

This is a familiar horror tale, the revenge of the robots—in this instance, Zombies—upon their master. Its familiarity as well as its modest production values make it a fair supporting feature—not, however, without inherent exploitation possibilities in neighborhoods where the horror picture is favored.

John Carradine, of the long face, is the professor, "Von Altermann," whose wife dies in their Louisiana bayou home. The wife's brother, Mauritz Hugo, with detective Robert Lowery, and family physician Barry MacCollum, investigate. They gradually become aware of the Zombies—dead people who obey a living master—of whom Carradine's wife, Veda Ann Borg, is one. And they become aware also that Carradine is a Nazi agent, whose ambition is to create a robot army to aid his fatherland. Veda Ann Borg disappears. Carradine, annoyed at interference, attempts to poison his unwelcome guests. They refuse to be tricked, trap him in his laboratory; and then in walks Miss Borg, a recalcitrant Zombie, who summons the other Zombies to slay Carradine.

The direction is coherent, the acting competent considering the roles, the sets convincing. Producer was Lindsley Parsons; director, Steve Sekely; photographer, Mack Stengler. Edmund Kelso and Van Norcross wrote the original screenplay.

*Seen in a New York projection room. Reviewer's Rating: Fair.*—F. E. S.

Release date, September 17, 1943. Running time, 61 min. General audience classification.

Von Altermann.....John Carradine
Larry .....Robert Lowery
Jennifer .....Gale Storm
Lila .....Veda Ann Borg
Mantan Moreland, Mauritz Hugo, Barry Macollum.

## NORTHERN PURSUIT (Warner)

*Mountie Gets Nazis*

**PRODUCER: Jack Chertok. Directed by Raoul Walsh.**

**PLAYERS: Errol Flynn, Julie Bishop, Helmut Dantine, Gene Lockhart, Alec Craig, John Ridgeley.**

*SYNOPSIS*

Flynn portrays a Northwest Mounted Policeman who discovers Nazis attempting to establish an air base in Canada. They are apprehended and placed in a prison camp from which they escape. Flynn goes in pursuit and rounds them up again.

## SO THIS IS WASHINGTON (RKO - Votion Productions)

*Lum 'n' Abner Number*

**PRODUCER: Ben Hersh. Directed by Ray McCarey.**

**PLAYERS: Lum and Abner, Mildred Coles, Roger Clark, Alan Mowbray, Jimmy Dodd, Minerva Urecal, Sarah Padden.**

*SYNOPSIS*

While Abner is cooking up a batch of licorice, he accidentally cooks up a solution that Lum believes to be synthetic rubber. They go to Washington and meet a bureau chief whose ideal is The Common Man, a statue of which he has in his office. Abner is set for a public demonstration of his synthetic rubber and is given a big build-up as The Common Man in the flesh. Then the statue falls on him and he loses his memory. However, a kick in the pants when it is found out the invention is not rubber restores Abner's memory. There is a romance between the chief's secretary and a newspaper man.

## ADVENTURES OF A ROOKIE (RKO Radio)

*First of a New Series*

**PRODUCER: Bert Gilroy. Directed by Les Goodwins.**

**PLAYERS: Wally Brown, Alan Carney, Richard Martin, Margaret Landry, Patti Brill, Rita Cordray.**

*SYNOPSIS*

In the first of a new RKO comedy rookie series teaming Wally Brown and Alan Carney, the screwball heroes are drafted and the plot follows them from their time of induction to embarkation for foreign soil. Some of the highlights are their getting quarantined in a houseful of beautiful girls, getting lost with their whole company looking for them, their feigning of hunger and thirst to cover up.

## THE SEVENTH VICTIM (RKO Radio)

*Mystery-Horror Drama*

**PRODUCER: Val Lewton. Directed by Mark Robson.**

**PLAYERS: Tom Conway, Kim Hunter, Jean Brooks, Wally Brown, Evelyn Brent.**

*SYNOPSIS*

When the heroine's sister who had owned a successful cosmetic business mysteriously disappears, the heroine sets out on the trail of the missing girl. She becomes involved in some weird and mystic happenings and is joined in her search by a struggling writer from Greenwich Village. Together they come upon a cult of Devil Worshippers as the sister is being prepared for sacrifice.

## Border Buckaroos

***(Producers Releasing Corp.)***

**Action Western**

Dave O'Brien and Jim Newill again are featured in this Western as a pair of Texas Rangwho make society safe in the grazing lands.

They are called upon to apprehend the murderer of a fearless rancher, and in stalking their quarry, are confronted by a score of complications. Arrivals on the scene are the two heirs to the ranch—a man and woman—a crooked lawyer and a gunman whose mission is to frighten the new owners into selling the ranch.

A bit of impersonation is required when the Rangers take over, and while O'Brien parades as the gunman to glean information about the goings-on, Newill poses as one of the ranch partners. Together they manage to gather the loose ends and apprehend the law-breakers.

There is comedy relief supplied by the third member of the Ranger trio, Guy Wilkerson, and interspersed between the shooting and fisticuffs are three melodious tunes sung singly and in chorus, "Stay on the Right Trail," "You're Here to Stay" and "Driftin'." The Alfred Stern-Arthur Alexander production maintains an even tempo under Oliver Drake's direction.

*Seen at the New York Theatre on Broadway. Reviewers' Rating: Fair.*—L. B.

Release date, June 15, 1943. Running time, 58 min. PCA No. 9320. General audience classification.

Tex Wyatt.....Dave O'Brien
Jim Steele.....Jim Newill
Panhandle Perkins.....Guy Wilkerson
Christine McIntyre, Eleanor Counts, Jack Ingraham.

# SHORT SUBJECTS
## *reviews and synopses*

### BROADWAY DIM-OUT (RKO)
*This Is America* (33,110)

In this tenth of Pathe's timely series "This Is America," Broadway, New York City, goes to war, or perhaps, vice versa. It takes the audience right down the main stem to the stern omitting little in its review of the once Great White Way in wartime. It should prove interesting to audiences from coast to coast; outside New York there should be an interest in what the one-time most brightly lighted area in the world looks like and acts like in a dim-out, and as for New Yorkers, they're always interested in looking into mirrors. And it is a pretty honest reproduction of a current condition. Audiences view a rehearsal at the Hurricane, a night club, a glimpse of the review at the Latin Quarter, and action behind the scenes of the musical hit "Oklahoma." Audiences viewing "Broadway Dim-Out" are taken into famous bars to glimpse patrons sipping drinks under bright lights while all the outdoors are cloaked in black. They're taken to a big top circus, the Stage Door Canteen and the Roseland Dance Hall. They meet Helen Hayes, Gypsy Rose Lee, Ballet Director George Balanchine, stage designer Howard Bey, and Brock Pemberton who proves he's a better producer than actor. They also meet Lynn Fontanne dispensing drinks at the Stage Door Canteen, and numberless United Nations' service men at play. As a documentary short film it is probably not important, but it is entertaining.—B. H.

*Release date, July* 30, 1943 15 *minutes*

### CHAMPION-MAKER (RKO)
*Sportscope* (34,312)

The title refers to Charles L. (Bud) Sawin, the man behind the surge of swimming talent from Indianapolis. He is the coach at the Riviera Club, which boasts such swimming stars as Patty Aspinall, Ann Hardin, Mary Ann Watts, Joanne Fogle and Betty Bemis. All of these are shown in action, and some tips for neophytes as well as accomplished swimmers are included in the short.

*Release date, July* 16, 1943 *9 minutes*

### SMOKE RINGS (Univ.)
*Musical* (7131)

Taking its title from the theme song of Glen Gray and his Casa Loma Orchestra, this musical subject features Pee Wee Hunt, Eugenie Baird and the Pied Pipers in some characteristic rhythm. The selection include "Can't Get Stuff in Your Cuff," "That's My Affair" and "Little Man with the Hammer."

*Release date, July* 28, 1943 15 *minutes*

### HIGHER THAN A KITE (Col.)
*Three Stooges* (4408)

The Three Stooges, with their eyes on the R.A.F., hop over to England with hopes of joining up. They get jobs as mechanics, however, and give the Colonel's car a good going-over. Their hide-away in a sewer pipe turns out to be the inside of a bomb, which is dropped on German Army Headquarters. The boys acquit themselves nobly, escaping with secret plans, the Field Marshall's car and a German General in tow.

*Release date, July* 30, 1943 18 *minutes*

***Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1458-1460.***

### AND THEN JAPAN (20th-Fox)
*March of Time* (V9-13)

Curiosity about our enemy, Japan, is well calculated to stir audience interest in this March of Time documentation of the island empire. It throws some thought provoking light onto its people and their nature. Footage taken specially for March of Time before the war is skillfully combined with familiar film from other sources, including the enemy, to form a new impression of Japan.

Nippon's combination of primitive tradition with successfully adopted Western mechanical science is apparent in pictures of industrial Tokio and other cities, and the country rice paddies. The business and war leaders appear as efficient, and selfish, masters of a virtually enslaved peasantry. Japanese religious fanaticism, business and industrial life, the night clubs on Tokio's Ginza, and the contrast between modern industry and slow home production make interesting screen material. Pictures of military training for Jap infants leave little doubt that it is a thoroughly regimented and warlike nation. Animated maps show what wealth it has thus conquered.

This film makes it clear that our Pacific enemy is tough. Ambassador Joseph Grew in a foreword and brief commentary dispels any illusion that victory can be won by anything short of a hard-driving knockout punch from all Americans.—J. S., Jr.

*Release date, August* 13, 1943 18 *minutes*

### A-HUNTING WE WON'T GO (Col.)
*Color Rhapsody* (4511)

The Fox and Crow meet incognito while out looking for each other. When their identities are discovered, the Fox turns hysterical with pent-up emotion. The Crow teases, pleads and taunts in turn, but the Fox seems to have lost his nerve. Then the tables turn unexpectedly.

*Release date, August* 23, 1943 *7 minutes*

### WESTERN COWGIRL (Univ.)
*Person Oddity* (7382)

Starting off this unusual collection is a California cowgirl who takes 3,000 cattle under her wing. Other sequences show a miniature city in Danbury, Conn., a Wyoming antelope ranch, a new use for cactus milk and some fancy whittling and embroidery.

*Release date, July* 19, 1943 *9 minutes*

### SWEEPING OARS (Col.)
*Sport Reel* (4809)

Washington University's crack oarsmen, under the guidance of Coach Al Ulbrickson, are the subject of this survey of training and practice in the eight-oared shell. The film starts with young recruits and takes them through their paces, winding up with an intercollegiate regatta against the pick of the nation's racing crews.

*Release date, July* 29, 1943 10 *minutes*

### SOUTH SEA RHYTHMS (Univ.)
*Musical* (7132)

The Royal Hawaiian Orchestra, under the leadership of Harry Owens, plays a group of native tunes, ranging from the familiar "Aloha Oe" to the novel "Hilo Hattie," "Huapala" and "The Laughing Song." Hilo Hattie herself handles several choruses, Lillian Corell sings and Kahala does some dances of the islands.

*Release date, August* 25, 1943 15 *minutes*

### CACTUS ARTIST (Univ.)
*Person Oddity* (7383)

The subjects treated briefly in this round-up vary from the student who earns his college tuition by making postcards from pressed cactus to a young lady who spends her time making costumes for elephants. Other features are a cup and saucer collection, a converted railroad depot and the oldest fire engine in existence.

*Release date, August* 23, 1943 *9 minutes*

### SEVENTH COLUMN (MGM)
*Pete Smith* (S-469)

In the eyes of Pete Smith, narrator, the real Seventh Column is carelessness. In small and large details, this accounts for a great percentage of home and industrial accidents, so needless and expensive in time of war. Dave O'Brien plays the "fall guy," demonstrating easy misses and lucky escapes.

*Release date, July* 31, 1943 *9 minutes*

### DUKE ELLINGTON AND HIS ORCHESTRA, No. 7 (RKO Pathe)
*Prod. No.* 34,407

Duke Ellington and his orchestra are highly entertaining in this RKO Pathe short. The Duke pounds the piano as only Ellington can, and he and his musicians offer many past and current musical hits including "It Don't Mean a Thing," a medley of Ellington's famous "Mood Indigo," "Sophisticated Lady," and his latest hit, "Don't Get Around Much Anymore."

*Release date, July* 9, 1943 *9 minutes*

### COMMUNITY SING, NO. 1 (Col.)
*Series* 8 (5651)

The new series of musical shorts designed to keep the house singing features "Songs of Victory," including favorites from this war and the last. "Till We Meet Again," "For Me and My Gal" and "On a Wing and a Prayer" head the list, with "Move It Over" and "If He Can Fight Like He Can Love" following in swing time. Don Parker at the organ again has the assistance of The Song Spinners.

*Release date, July* 29, 1943 13 *minutes*

### DIZZY NEWSREEL (Col.)
*Phantasy Cartoon* (4711))

This new version of the newsreel is an all-animal special. The groundhog, our early February oracle, comes out for his day of glory, the Filet Mignon Stakes are run amid wild cheers and the hog-calling contest for once gives a break to the hogs.

*Release date, August* 27, 1943 7½ *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Charts with Synopsis Index can be found on pages 1428-1430.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1443-1444.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| **ABOVE** Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | Block 1,'43-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1432 |
| Adventure in Blackmail (British) (formerly Breach of Promise) | English | .... | Clive Brook-Judy Campbell | Aug. 5,'43 | 70m | July 17,'43 | 1426 | .... | .... |
| Adventures of a Rookie | RKO | .... | Wally Brown-Alan Carney | Block 1,'43-44 | .... | ..... | .... | 1471 | .... |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | ... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | | .... |
| Ali Baba and the 40 Thieves | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .. |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| America | MGM | .... | Brian Donlevy-Ann Richards | 1943-44 | .... | ..... | .... | 1457 | .... |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Blonde Trouble | MGM | .... | Mickey Rooney-Lewis Stone | 1943-44 | .... | ..... | .... | 1456 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | 4011 | George Sanders-Marguerite Chapman | July 15,'43 | 77m | July 24,'43 | 1441 | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| Around the World | RKO | .... | Kay Kyser-Joan Davis | 1943-44 | .... | ..... | .... | 1457 | .... |
| As Thousands Cheer (color) (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | ... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| **BABY** Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | ... |
| Bar 20 | UA | .... | William Boyd-Andy Clyde | 1943-44 | 55m | July 24,'43 | 1442 | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'42 | 1337 | 1127 | 1432 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | .... | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | . |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | Block 1,'43-44 | 94m | July 3,'43 | 1401 | 1191 | 1432 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | ... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | ... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Hills Express (1943-44) | Rep. | 362 | Don Barry-Wally Vernon | Aug. 15,'43 | 55m | Aug. 7,'43 | 1470 | 1457 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Sea Fighters | Artkino | .... | Documentary | July 27,'43 | 64m | July 31,'43 | 1455 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | | |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1432 |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | Reviewed: M. P. Herald Issue | Reviewed: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Bombers Moon | 20th-Fox | 346 | George Montgomery-Annabella | 1943-44 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 58m | Aug. 7,'43 | 1471 | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | . | ... |
| Bordertown Gunfighters | Rep. | 2313 | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | . | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | . | .... |
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 65m | July 10,'43 | 1414 | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | Aug. 7,'43 | 1471 | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 276 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Coastal Command (British) | RKO | .... | War Documentary | 1943-44 | 73m | Nov. 14,'42 | 1005 | .... | .... |
| Cobra Woman | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | ... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1432 |
| Conflict | WB | .... | Humphrey Bogart-Alexis Smith | 1943-44 | .... | ..... | .... | 1456 | .... |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | 1943-44 | . . | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | . | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 25,'43 | 1273 | 962 | 1432 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross of Lorraine, The | MGM | .... | Pierre Aumont-Gene Kelly | 1943-44 | .... | ..... | .... | 1457 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | 411 | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | ... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Sept. 9,'43 | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | ... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | May 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | 1943-44 | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | . |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1432 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | .... |
| Dr. Gillespie's Criminal Case | MGM | . | Lionel Barrymore-Van Johnson | Block 1,'43-44 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | . |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1432 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |
| Falcon in Danger, The | RKO | .... | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | Block 1,'43-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Colors | UA | .... | William Boyd | Not Set | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | ... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | . | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | 355 | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | ... |
| Find, Fix and Strike (British) | ABFD | . . . | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .... |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | 4008 | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | ... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | ... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | ... | ... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | 168m | July 17,'43 | 1441 | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | 77m | Aug. 7,'43 | 1470 | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | 362 | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | .... | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) Two Cities-Gen'l | | ... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | .... | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | ... | East Side Kids | July 30,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | Block 1,'43-44 | 100m | Aug. 7,'43 | 1469 | 1191 | .... |
| Girl From Leningrad, The | UA | .... | Anna Sten-Kent Smith | 1943-44 | .... | ..... | .... | 1457 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | . | Cecil Kellaway-Helen Walker | Block 1,'43-44 | .... | ..... | .... | 1191 | .... |
| Good Luck, Mr. Yates | Col. | 4014 | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Guadalcanal Diary | 20th-Fox | .... | Preston Foster-Lloyd Nolan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | ... | ..... | .... | 1055 | . |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | ... | 1082 |
| Hangmen Also Die | UA | | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | |
| Headin' for God's Country | Rep. | 224 | William Lundigan-Virginia Dale | Aug. 26,'43 | 78m | July 31,'43 | 1455 | 1391 | .... |
| Heart of a Nation (French) | Graetz | | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | . |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | | . |
| Heaven Can Wait (color) | 20th-Fox | . | Don Ameche-Gene Tierney | 1943-44 | 113m | July 24,'43 | 1441 | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | ... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Sept. 10,'43 | 64m | July 31,'43 | 1456 | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | .... | 1082 |

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|---|---|---|---|---|---|---|---|---|---|
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | 1943-44 | 71m | July 31,'43 | 1456 | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hil Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice | Univ. | .... | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony | 20th-Fox | .... | Monty Woolley-Gracie Fields | 1943-44 | .... | ..... | .... | 1431 | .... |
| Honeymoon Lodge | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | 63m | July 31,'43 | 1455 | 1375 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | .... | Luise Rainer-Paul Lukas | Block 1,'43-44 | .... | ..... | .... | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .... |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | 103m | July 31,'43 | 1453 | 1192 | .... |
| I Escaped from the Gestapo (also called No Escape) | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 401 | John Carradine-Gale Sondergaard | Aug. 15,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 11,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Oct. 1,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | Block 1,'43-44 | .... | ..... | .... | 1240 | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Larceny with Music (formerly Cross Your Fingers) | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Lassie Comes Home | MGM | .... | Roddy MacDowall-Edmund Gwenn | Block 1,'43-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | Aug. 6,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | .... | Bob Hope-Betty Hutton | Block 1,'43-44 | 76m | Aug. 7,'43 | 1469 | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .... |

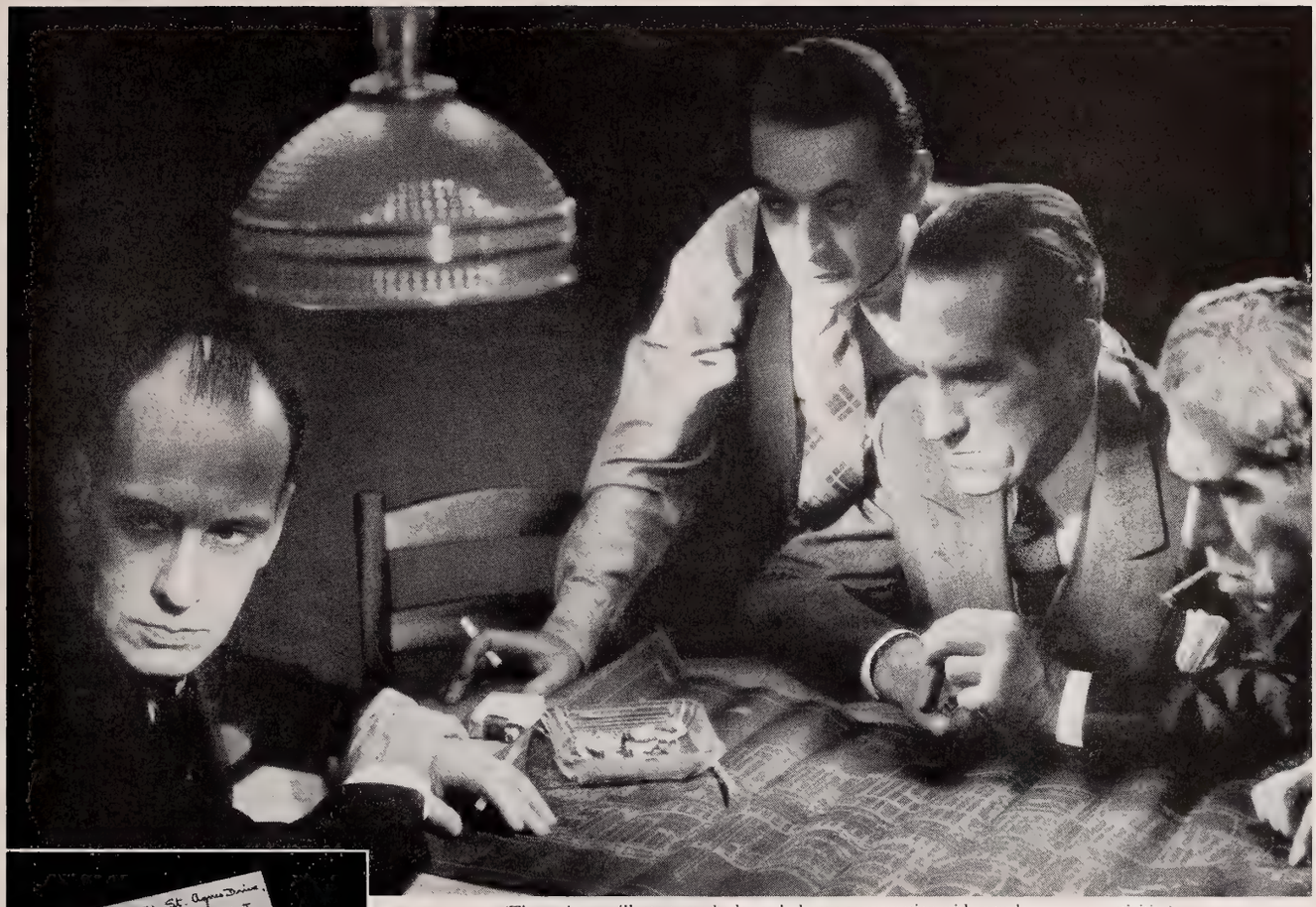
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | .... | .... |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .... | .... |
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man from Down Under, The | MGM | .... | Charles Laughton-Binnie Barnes | Block 1,'43-44 | 103m | Aug. 7,'43 | 1470 | .... | .... |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Sept. 16,'43 | .... | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | |
| Man of the Family | Univ. | .... | Donald O'Connor-Peggy Ryan | 1943-44 | .... | ..... | .... | 1456 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Meet the People | MGM | .... | Dick Powell-Lucille Ball | 1943-44 | .... | ..... | .... | 1456 | .... |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | .... | ..... | .... | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | .... | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .. | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1432 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4041 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Moscow Strikes Back (Russian) | Rep. | .... | Documentary | Aug. 15,'42 | 55m | Aug. 15,'42 | 840 | .... | 1130 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1432 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| Murder on the Waterfront | WB | .... | John Loder-Ruth Ford | 1943-44 | 48m | July 31,'43 | 1454 | .... | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .. |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Aug. 31,'43 | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .. | ..... | .... | 1351 | |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .. | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling | Rep. | .... | Mary Lee-Gladys George | Aug. 27,'43 | .... | ..... | .... | 1431 | .... |
| Northern Pursuit | WB | .... | Errol Flynn-Julie Bishop | 1943-44 | .... | ..... | .... | 1471 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | ... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OLD Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .. |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | Reviewed: M. P. Herald Issue | Reviewed: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing (British) | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | Aug. 28,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 15,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | .... |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1432 |
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Passport to Suez | Col. | .... | Warren William-Ann Savage | Aug. 19,'43 | .... | ..... | .... | 1457 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | .... | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | Aug. 27,'43 | .... | ..... | .... | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army (also called War Dogs) | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Raiders of Sunset Pass | Rep. | .... | John Paul Revere-Smiley Burnette | 1943-44 | .... | ..... | .... | 1457 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Report from the Aleutians | WAC | .... | Documentary | July 30,'42 | 47m | July 31,'43 | 1456 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 17,'43 | 61m | Aug. 7,'43 | 1471 | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | 4206 | Charles Starrett-Kay Harris | July 29,'43 | 57m | ..... | .... | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | | .. |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .. |
| Saint Meets Tiger (1943-44) | Rep. | 301 | Hugh Sinclair-Jean Gillie | July 29,'43 | 70m | Aug. 7,'43 | 1471 | .... | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | |
| Salute to the Marines (color) | MGM | ... | Wallace Beery-Fay Bainter | Block 1,'43-44 | 102m | July 31,'43 | 1454 | 1057 | ..... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .. |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | ... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) | Hellman-Gen'l | ... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | ... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | ... | 1174 |
| Seventh Victim, The | RKO | .... | Tom Conway-Kim Hunter | Block 1,'43-44 | .... | ..... | .... | 1471 | .... |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | ... | .. |
| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Shine On, Harvest Moon | WB | .... | Ann Sheridan-Dennis Morgan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | ... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | ... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Fleet (British) | Archers-Gen'l | .... | Ralph Richardson-Googie Withers | Not Set | 88m | Mar. 20,'43 | 1214 | .... | .... |
| Silver Skates | Mono. | | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | 256 | Roy Rogers | Aug. 12,'43 | 68m | July 24,'43 | 1442 | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | .... | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Sept. 5,'43 | .... | ..... | .... | 1391 | ... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Soliga Solberg (Swedish) | Scandia | | Edvard Persson | Sept. 12,'42 | 89m | Sept. 19,'42 | 910 | .... | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember (formerly Prodigal's Mother) | Rep. | .... | Mabel Paige-John Craven | Aug. 21,'43 | 80m | Aug. 7,'43 | 1470 | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| So This Is Washington | RKO | .... | Lum 'n' Abner-Mildred Coles | Block 1,'43-44 | .... | ..... | .... | 1471 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .. |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song to the Wind (It.) | Hoffberg | | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | .... | Leslie Howard-Rosamund John | Special | 90m | Apr.17,'43 | 1275 | .... | 1432 |
| Spotlight Scandals (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Oct. 1,'43 | 79m | July 24,'43 | 1442 | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .. | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1432 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | 344 | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1432 |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | ... | ... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 405 | John Litel-Alan Baxter | July 20,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | ... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | | Ann Sothern-James Craig | Block 1,'43-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .. |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tartu | MGM | .... | Robert Donat-Valerie Hobson | Block 1,'43-44 | 104m | Aug. 7,'43 | 1470 | .... | .... |
| Tarzan's Desert Mystery | RKO | | Johnny Weissmuller-Nancy Kelly | 1943-44 | ... | ..... | .... | 1362 | ... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | .... | .... |
| Thank Your Lucky Stars | WB | .... | All Warner Contract Players | 1943-44 | ... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army (color) | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | 114m | July 31,'43 | 1453 | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .. |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | 223 | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |

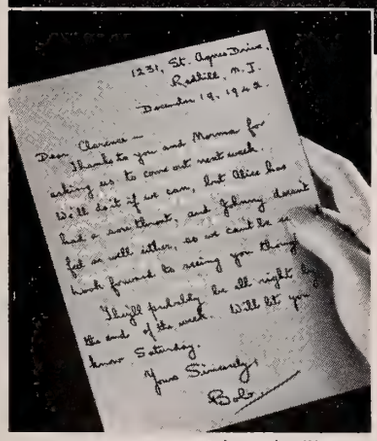
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Tornado | Para. | .... | Chester Morris-Nancy Kelly | Block 1,'43-44 | .... | ..... | .... | 1457 | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life (color) | Para. | .... | Mary Martin-Franchot Tone | Block 1,'43-44 | .... | ..... | .... | 1079 | .... |
| Two Fisted Justice | Mono. | .. | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .. |
| Two Tickets to London | Univ. | .... | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .. | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .. | .. |
| Up In Arms | RKO-Goldwyn | .... | Danny Kaye-Dinah Shore | 1943-44 | .... | ..... | .... | 1457 | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | | | | |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | 1432 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | 2314 | Bill Elliott-Gabby Hayes | Aug. 19,'43 | 55m | July 31,'43 | 1455 | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine | WB | .... | Bette Davis-Paul Lucas | 1943-44 | 114m | July 31,'43 | 1454 | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| We'll Smile Again (Brit.) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 93m | Oct. 31,'42 | 982 | .... | .... |
| Went the Day Well? (British) | Ealing-UA | .... | Leslie Banks-Basil Sydney | Not Set | 92m | Nov. 14,'42 | 1006 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Aug. 23,'43 | | ..... | | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | July 30,'43 | 104m | Aug. 7,'43 | 1469 | 1115 | .... |
| What's Buzzin', Cousin? | Col. | 4015 | Ann Miller-John Hubbard | July 8,'43 | 75m | July 31,'43 | 1454 | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | Block 1,'43-44 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .. | 1082 |
| Wings Over the Pacific | Mono. | .. | Inez Cooper-Edward Norris | July 23,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | .. |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas | MGM | .... | Mary Astor-Herbert Marshall | Block 1,'43-44 | 77m | July 31,'43 | 1455 | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1443.***



(These pictures illustrate methods used—have no connection with actual enemy spy activities)

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# "SECRET AGENTS" not so Secret to Kodak's special-purpose films

"MUGGING" the criminal—taking his picture "full figure, full face, and profile"—is the widest use of photography by the police. That's useful—after he's caught.

*But first, catch him . . . be sure he's the wanted man . . . get evidence no jury can question . . . these are counter-espionage activities which photography has made an exact science.*

A jury will believe what it sees with its own eyes. Photography makes this possible. Cameras are often on the alert near the meeting places of suspected enemy agents—even their "casual" meetings on the street.

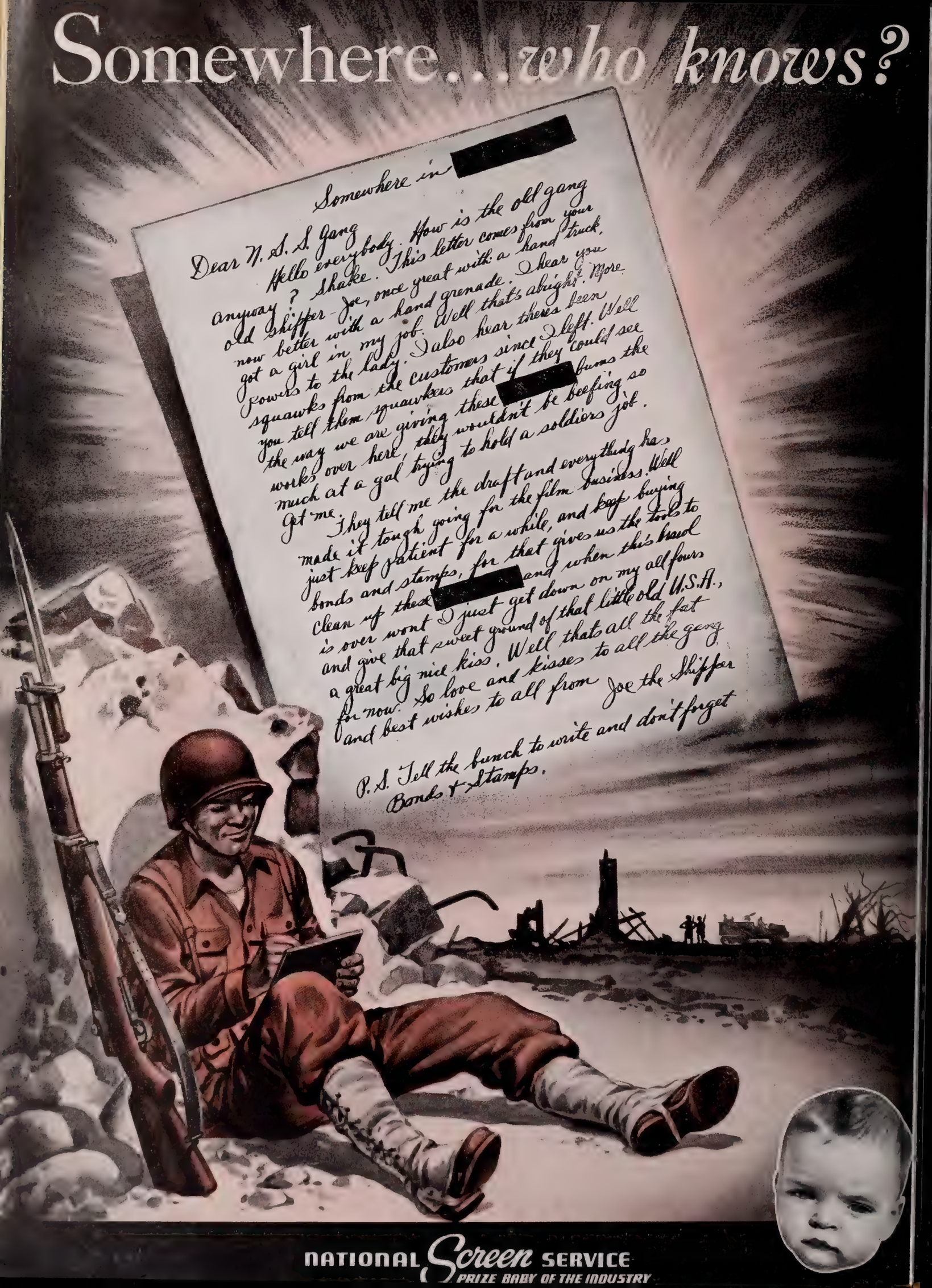
Kodak special-purpose films find unseen fingerprints on surfaces dusted with a fluorescent powder . . . unseen chemical erasures, or bloodstains on cloth, when illuminated by infrared or ultraviolet rays . . . telltale differences in ink, or ink strokes, on a document which has been tampered with . . . can even photograph a man in absolute darkness, with the aid of invisible infrared "light."

* * *

And photography isn't finished with the enemy agent when he's trapped. Through Kodak's *Recordak System*, the "records" . . . photographs, fingerprints, and police history . . . of 3,000 criminals can be condensed on one small roll of 16-mm. film—for future reference . . . Eastman Kodak Company, Rochester, N. Y.

Serving human progress through Photography

# Somewhere... *who knows?*




NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

# MOTION PICTURE HERALD

FILE COPY
DO NOT REMOVE

REVIEWS
(In Product Digest)
*Hostages*
*Tornado*
*True to Life*
*Nobody's Darling*
*The Good Fellows*
*The Man in Grey*
*Robin Hood of the Range*

LATE REVIEW
(In News Section)
*Destroyer*

## PRODUCT

***Hollywood way ahead on 1943-44 production schedule . . . . Five major studios have 104 features completed, shooting or now ready to start . . . . 70 more on autumn timetable.***

***20th Century-Fox product announcement includes 39 features and 41 shorts***

VOL. 152, NO. 7 AUGUST 14, 1943

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The One-Lio
Technicolor!
BEST FOOT FORWARD
Long Run
N.Y. Astor Hit!
Metro-Goldwyn-Mayer
M-G

# and Tops the Hit Parade!

Technicolor!
**DU BARRY**
**AS A LADY**
She's so nice
to hold over!

Coming!
**GIRL CRAZY**
Mickey Rooney
Judy Garland
together again!

**FOR ME AND MY GAL**
Extended Run
Record Pacer!

**CABIN IN THE SKY**
M-G-M First
with the Best!

**RESENTING**
**LY MARS**
Extra Weeks!
Extra Days!
Extra Special!

Coming!
**I DOOD IT**
Red Skelton
Eleanor Powell
A Humdinger!

To keep a nation singing at its work The Friendly Company brings to the screens of America the biggest and gayest Musical Comedy Hits the industry has ever known! One after another and still they come. Watch for: "BROADWAY RHYTHM" (*Ginny Simms, George Murphy, "Rochester," Tommy Dorsey and Band*); "MEET THE PEOPLE" (*Lucille Ball, Dick Powell, Vaughn Monroe and Band*); and the Greatest Musical Ever Made, M-G-M's "THOUSANDS CHEER" with a screenful of Stars. Keep your ears to the screen! The ROARING Lion SINGS!

# M makes the Musicals!

*Begin to plan your campaign now!*
*Third War Loan starts September 9th!*

# A SALUTE TO THE GRE
# THE MOTION PICTURE

BY



## WARNER B

This is America. This is the country where M
called upon, respond with a voluntary, typic
enthusiasm seen in no other land. With
salute the Exhibitors of the United States, c
It is through their generous efforts that IR
ARMY' is now providing the Army Eme
new measure of the patriotism of this Am

IRVING BERLIN'S **This is the Army** STARRING MEN OF THE ARMED FORCES and GEORGE MURPHY • JO
IN TECHNICOLOR Directed by MICHAEL CURTIZ Screen Play by Casey Robinson and Capt. Claude Binyon - Based on the Stage Show Irving Berlin's "This is the Army

# HEART OF
# EXHIBITOR

# ROS.

on Picture Theatres when
American, whole-souled
sincerity Warner Bros.
it and independent alike.
G BERLIN'S 'THIS IS THE
ncy Relief Fund with a
n industry.

*These are the Premiere Prices Received to Date*
*(more coming daily)*

| | *Starting at* |
|---|---|
| HOLLYWOOD, NEW YORK | 55.00 |
| MASTBAUM, PHILADELPHIA | 50.00 |
| ORPHEUM, NEW ORLEANS | 28.00 |
| VIRGINIAN, CHARLESTON, W. VA. | 25.00 |
| STRAND, HARTFORD | 25.00 |
| WARNER, BRIDGEPORT | 25.00 |
| WARNER, WORCESTER | 25.00 |
| OHIO, LIMA | 25.00 |
| GREAT LAKES, BUFFALO | 15.00 |
| INDIANA, INDIANAPOLIS | 11.00 |
| NATIONAL, RICHMOND | 11.00 |
| NORVA, NORFOLK | 11.00 |
| MAJESTIC, PROVIDENCE | 11.00 |
| ROGER SHERMAN, NEW HAVEN | 11.00 |
| GRAND, COLUMBUS | 11.00 |
| CAPITOL, SPRINGFIELD, MASS. | 11.00 |
| FOX, SAN FRANCISCO | 11.00 |
| FOX, OAKLAND | 11.00 |
| EARLE, WASHINGTON, D.C. | 10.00 |
| WARNER, WILMINGTON | 10.00 |
| WARNER, READING | 10.00 |
| SHERMAN, CHILLICOTHE | 10.00 |
| COLUMBIA, PORTSMOUTH | 10.00 |
| KEITH'S, SYRACUSE | 6.60 |
| STANLEY, PITTSBURGH | 6.60 |
| CAPITOL, CINCINNATI | 5.50 |
| ORPHEUM, DES MOINES | 5.50 |
| AMBASSADOR, ST. LOUIS | 5.50 |
| VENETIAN, RACINE | 5.50 |
| ORPHEUM, KANSAS CITY | 5.50 |
| VICTORY, DAYTON | 5.50 |
| SHEBOYGAN, SHEBOYGAN | 5.50 |
| STRAND, CUMBERLAND | 5.50 |
| RIO, APPLETON | 5.50 |
| RIALTO, ALLENTOWN | 5.50 |
| SENATOR AND ALHAMBRA, SACRAMENTO | 5.50 |
| CALIFORNIA, STOCKTON | 5.50 |
| CALIFORNIA, SAN JOSE | 5.50 |
| CALIFORNIA, SALINAS | 5.50 |
| HANLON, VALLEJO | 5.50 |
| EUREKA, EUREKA | 5.50 |
| STATE, MODESTO | 5.50 |
| PELICAN, KLAMATH FALLS | 5.50 |
| STATE, MARYSVILLE | 5.50 |
| STATE, EASTON | 5.50 |
| BAY, GREEN BAY | 5.50 |
| STATE, JOHNSTOWN | 5.50 |
| STRAND, OSHKOSH | 5.50 |

*These Premieres Bought Out By Local Committees*

| | *at* |
|---|---|
| WARNER, MILWAUKEE | $20,000 |
| KENOSHA, KENOSHA | 5,000 |
| STRAND, ALBANY | 13,500 |
| CAPITOL, MADISON | 6,000 |

Lt. RONALD REAGAN · GEORGE TOBIAS · ALAN HALE · CHARLES BUTTERWORTH and KATE SMITH

ng Berlin Produced by JACK L. WARNER AND HAL B. WALLIS

*Back the Attack! Back the 3rd War Loan in September!*




*"I represent the Wallop Poll . . . what type of picture do you believe the public prefers today?"*

# MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 152, No. 7

August 14, 1943

## WITH A TWIST

THE tenth of *The Chicago Tribune's* prescribed series of smear articles about the motion picture and Hollywood, signed by Marcia Winn, staff writer, appearing in the issue of August 3rd, is a full-blown example of the art of misstatement. It must be taken for that rather than uninformed incompetency, because *The Tribune* would not have sent an incompetent reporter to Hollywood on a policy errand.

This piece is built around "Victory Through Air Power." The headline says "Hollywood Sets Precedent: Has an Honest Film—Realistic 'Victory' Stuns Capital of Fakery."

Miss Winn's article charges that "Hollywood executives, one by one, were making sly attacks on it." She names none, quotes none, one by one, or otherwise. *The Tribune* used to have an editor who would not take reporting like that.

In this transparent fabrication Motion Picture Herald is extensively quoted, to the purpose of the series, as might be expected, entirely out of context. Reference is made to a recent editorial on this page as "an attack on Disney for making the film." The Herald, as every reader will be knowing, made no attack on Mr. Walt Disney. However, it has been written that "The Devil can cite Scripture to his purpose."

In a candid discussion of the picture The Herald indeed did remark upon the inadvisability of "a cinema plebescite" concerning the strategy of war, and in the course of that pointed toward persons, decidedly other than Mr. Disney, giving support to the notion. None of that appears in Miss Winn's article.

Regardless, and that's the word for it, Miss Winn's *Tribune* story refers to The Herald as the industry's "spokesman" in this matter and says that this is its "first complaint" on the subject of propaganda. That, of course, is quite as misinforming as the rest of the series. We may not agree with Miss Winn and *The Tribune* as to what is propaganda and what is not, but our discussion of propaganda on the amusement screen and complaint against it runs through many years. Maybe you will be recalling that frequent heading on this page: "Entertainment Only." Two devices might have informed a reporter doing a series of special articles: the files might have been consulted; the reporter might have asked the editor.

*The Tribune* misleads in an implication that The Herald has reported a Hollywood and industry state of mind about "Victory Through Air Power." This publication assumed to present its own opinion and nothing else.

The report by *The Chicago Tribune* on The Herald's expression is of a piece with its misrepresentation of the motion picture industry.

△ △ △

## THE BUYERS' VIEW

ABIDING significances are had in the exhibitor organization response to the editor's inquiry reported in last week's issue, most specially in the preponderant demand for full season sales. Only five percent voted for small blocks of product. But along with that comes demand from forty-five percent for abundant right to cancel, typically asking twenty percent, or the right to reject one picture in five.

This means, obviously—and it's not news—that the exhibitor in the sectors covered by the organizations, which means mostly non-affiliated houses in territory where exhibition is extensive, as compared with the intensive operations of the metropolitan affiliates, wants two things: 1—Opportunity to make season deals to assure a flow of product; 2—Elasticity enough to let him discard duds and shop for hits. The two extremes of the problem might be stated: Mr. Gus Eyssell of the Music Hall can do with ten or a dozen of the best in a year, while Mr. Joe Blutz of the Bijou Dream wants 104 of the best, with a serial for Saturday and a special for Christmas week.

That represents quite a job for both the factory and the vendor. And in some fashion the problem has to be solved. It is of interest that the trade practice poll respondents voted sixty-five percent for renewal and trial of the Government suit, but two-thirds did not want a Government hand in price making. The exhibitors want to deal for themselves.

△ △ △

## POSTING for VICTORY

A BILLBOARD occupation to accompany the military advance of the Allies across embattled Europe is among the invasion preparations. It is to be war showmanship in motion, taking over the Nazi display positions with a sweep of postings as swiftly as a new outdoor advertiser wipes out the bulletins of a defunct customer on the boards along the Hudson River lines.

A corps of capable American artists, with collaborators of other Allied Nations, no doubt is standing by adjacent to lithographic facilities in a certain large city in England, ready to pour out the messages of the selling campaign immediately upon the taking over of the positions by the soldiery. It will be spot copy.

The posters-of-occupation will be sized to precisely cover the Nazi boards, to cover the old displays as they are slapped up by a posting crew very much like the gang that travels ahead of the circus. It will be a job of out-paperhanging Adolph.

△ △ △

## THE NEW DEANNA

WITH the signally successful advent of the adult Miss Deanna Durbin in "Hers to Hold," it would appear that Universal Pictures Company has succeeded in that ever difficult and rarely successful process of bridging adolescence and preserving star values. The little girl and the grown woman are usually different personalities, and there is both luck and skill if the successor preserves or renews her gifts. There is a decided gain for the art when this occurs. The cuteness of kittens and kids is born in them, but the competent actor takes some making. Mr. Felix Jackson, producer of the current success, is to make Miss Durbin's next.

—*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Butch Says No

MAYOR La Guardia of New York City has turned an emphatic thumb down on plans for a city wide collection of brass and copper scrap. A local War Activities Committee group, headed by Harry Brandt, sought permission to stage a special campaign in cooperation with the national WAC copper salvage effort, perhaps paying for scrap donations to theatres.

The Mayor, apparently fearful that too many door knobs, spittoons and essential copper plumbing would disappear in youthful enthusiasm for the campaign denied approval. A year ago the Mayor also refused to permit theatres to collect scrap. The city-wide collection was made under municipal auspices, and many theatre managers were warned that they faced Fire or Police Department citations if they collected salvage heaps in lobbies or on the curb.

Copper campaigns in other cities, organized under the auspices of R. J. O'Donnell, national chairman of WAC salvage, also have been postponed. Theatres will join in a nationwide drive to be launched in the autumn or winter under the auspices of the War Production Board.

## The Right Step

MGM will cooperate with the Office of Price Administration to prevent mass shoe buying when the current shoe coupon, ration stamp 18, expires October 31st.

To exhibitors and to 1,000 OPA offices, it will distribute a broadside pointing out the millions of pairs of "outgrown, but still wearable shoes" in attics, closets, and basements and asking support of local children's Shoe Swap Centers.

The broadside will suggest to the exhibitor that if no Center exists in his locality, he may start one, or aid the local Community Service member of the War Price and Rationing Board in beginning one.

It asks, also, "What better time could there be to start one than during the 'Best Foot Forward' picture engagement."

MGM produced "Best Foot Forward."

## Warrants for Two

AGENTS of the FBI started looking this week for two Chicago underworld figures, wanted as important material witnesses for the trial of the "boys from Chicago," who are accused of sponsoring the Willie Bioff and George E. Browne extortion of several millions from the motion picture industry.

Acting on the complaint of Boris Kostelanetz, special prosecutor, Judge John C. Knox in Federal Court at New York, Friday issued warrants for the arrest of Robert McCullough of Burnham, Ill., and Nicholas Avolio, formerly of Chicago and recently of Brooklyn. Both have been absent from their homes and usual haunts and evaded subpoenas to answer questions during the Grand Jury investigation of the case.

McCullough, according to Mr. Kostelanetz, has a 1909 burglary conviction, many associations with the Capone gang, and was the target in three 1926 Chicago shootings. Avolio, who has been wanted by draft authorities since February, is described by the U. S. Attorney's office as a "hoodlum and former gang messenger." Both men are wanted as witnesses in the film trial.

## Kodak Nets $8,532,590

EASTMAN KODAK CO. on Wednesday reported estimated net income for the six-month period ended June 12th of $8,532,590, or $3.38 a common share, compared with $7,462,336, or $2.94 a common share, in the first half of last year. With the release of the semi-annual statement, the company declared a dividend of $1.25 a share on the common stock and $1.51 on the preferred, both payable Oct. 1 to holders of record Sept. 4. The report said total sales increased to $115,643,367 from $97,539,272 in the same 1942 period.

## Entertainment, 5 to 1

FIVE out of six New Yorkers think that there are too many war pictures in the theatres, according to Monday's report by Jimmy Jemail, the *Daily News'* "Inquiring Fotographer." Typists, a housewife, salesman and bartender interviewed along Lexington Avenue, expressed dislike for warfare on the entertainment screen. Only one, a merchant marine officer, thought that more war films were needed "to make the people here war conscious."

## Night's Lodging

APPROXIMATELY 500 California theatres, and leading executives of the film industry this week pledged assistance to the Servicemen's Overnight Housing Fund. The drive will start September 1st, with theatre collections. The minimium goal is $350,000. Present at an organizing luncheon in Los Angeles Monday were Y. Frank Freeman, president of the Association of Motion Picture Producers; Fred Stein, Fox West Coast Theatres; Leo Carrillo, representing actors, and Ben Wallerstein, Warner circuit. Charles Skouras heads the area's campaign. Leader of the Northern California drive is George Mann, San Francisco exhibitor. It is expected that collected monies will be allotted to communities insufficiently housed; and the state, after investigation, will contribute an equivalent amount of money from the $2,500,000 civilian defense bank which it operates.

## Talent Hunt

HOLLYWOOD is prodding New York girls and boys with pulchritude and talent to go west. Warner Brothers announced last week that preliminary testing of potential screen material was being resumed in the east. Paramount, also this week, sent several screen tests to the coast studios in their efforts to find unhandsome, albeit true to life mugs that bear the doubtful honor of resembling top ranking members of the Nazi hierarchy for their forthcoming documentary feature, "The Hitler Gang." Columbia Pictures seeks beauteous damsels who have been studying modelling at at least one studio.


ATTORNEY from Texas, Tom Clark, is from Missouri Page 12

HOLLYWOOD ahead on new schedules, with 104 in work Page 13

ON THE MARCH—Red Kann in further sales policy discussion Page 16

20TH-FOX plans thirty-nine features for next season Page 21

CLARK gets exhibitor data, charts U. S. trust suit course Page 25

LET us run our own business, exhibitor leaders declare Page 28

OWI keeps watchful eye on films despite budget cuts Page 30

$4,122,008 collected in industry's Red Cross campaign Page 32

PRICES mount in race by studios for new plays and books Page 33

BRITISH exhibitors launch attack on film grading by distributors Page 39


## SERVICE DEPARTMENTS


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The Release Chart Page 1485

## To the Exhibitors—

IT'S the exhibitor who does the real job in making relief collections, Bond drives and other industry-wide campaigns a success, Barney Balaban, president of Paramount and often the chairman of such efforts, said this week. He was thanking the showmen of the country for their work in the Red Cross campaign, under his direction. See page 32.

"While some must assume the task of organizing such elaborate industry-wide campaigns and some must prepare and distribute the necessary materials, the real job is done by the thousands of exhibitors who, through hard work, wholehearted cooperation and attention to hundreds of details, make possible the generosity of their audiences and thus achieve such magnificent results," Mr. Balaban said.

"It is to these exhibitors in the field who devote so much time and effort to such drives and to their millions of patrons, whose support they enlist, that unstinted credit is due."

## Getting the Pictures

PATHE news cameramen went out and got the pictures themselves for the forthcoming "This Is America" short subject on the Alcan highway, "Arctic Passage." Three of its staff, Larry O'Reilly, Bob Donahue, Jr., and Bill McClure, were accredited as war correspondents and traveled more than 12,200 miles by plane, ship, jeep, truck and tractor to film almost 30,000 feet of exclusive negative on the 16,000 mile Alaska-Canada military road. It is one of the first instances in which a news company has gone out and made its own pictures of advanced military operations. The newsreels, and most of the topical short subjects, have been forced to rely on official releases and syndicated returns from the newsreel pool. Frederic Ullman, Jr., produced the RKO short subject.

## Appointment in Berlin

COLUMBIA Pictures turned a part of the exploitation of their recently released film "Appointment in Berlin" into a public service for those who enjoy war forecasts. They polled veteran newspaper men, broadcasters, political observers and authors, asking what tentative date they would set for the Allies to keep their "appointment in Berlin." Here are the results:

Hendrik Willem Van Loon gave Thanksgiving Day of this year; Walter Duranty, the end of this year, with Fannie Hurst concurring; Upton Sinclair naming Washington's Birthday next year; Lionel Feuchtwanger, spring of next year; John Dos Passos, around August 31, 1944; Lowell Thomas, by October, 1944; Corey Ford, a year from this coming Christmas; Arthur Hale, before the end of next year; Maurice Hindus, not later than February, 1945, and James G. McDonald named the month of October, 1945.

According to the mean figures of this group of 11 experts, the Allied armies should keep their "appointment in Berlin" about September, 1944.

## Recommended

EIGHTEEN Russian films which according to the publicity announcement authentically describe Russian life in war and peace, are recommended to Americans this week by the Russian War Relief, Inc. They were chosen for use of local committees, are in 16mm with sound. The films recommended include: "Our Russian Front," "The Siege of Leningrad," "This Is the Enemy," "Lenin in October," "Childhood of Maxim Gorky," "The Mannerheim Line," "Professor Mamlock," "Tanya" and "We Are From Kronstadt."

Soviet Russia announced Tuesday that Mosfilm, a major studio, had resumed in Moscow. For two years, it had been at Alma Ata, behind the Ural Mountains. Mosfilm plans six pictures for immediate production, two of them musicals. The move reflects the tide of battle.

## Opera, Money, Movies

CULTURE in St. Louis is riding high. The Municipal Opera, an open air theatre, is drawing almost 10,000 persons nightly. Showmen there are astonished also by the lack of desire for the 2,500 free seats. Patrons are buying the $1.65 regular, and the $2.20 box seats. Exhibitors find the trend reassuring, for film theatres are feeling the competition less this year than any other in the opera's 25 year career. The amount of new money is the reason; also, the "out-of-towners" whom the opera is drawing, and who thereafter visit the city for other amusements.

## Donald Is Nine

THIS Friday, the 13th, marked the birthday of a prominent Hollywood star. On that date, in 1934, Donald Duck was born. It was "The Wise Little Hen," in which he first appeared. It was only a bit part, but everyone knew the newcomer was full of destiny. Donald has entered the war effort fully, the Walt Disney studio points out in the official birthday release. He not only entertains; he is a lively admonitor in propaganda shorts such as "Der Fuehrer's Face" and "The Spirit of '43"; and he has posed for hundreds of service vehicle insignias.

## Managers as Managers

NO longer will theatre managers be allowed to exploit pictures in their theatres, if the new managers' union in New York has its way. The union, CIO Local 152, declared on Wednesday, "Managers will act as managers of theatres—without additional tasks. Matters of publicity should be the province of the Screen Publicists' Guild. . . . If a house needs publicity, it should be handled by a trained specialist. . . . The day of the theatre manager being invoked as an involuntary jack-of-all trades is past. . . . Neither will managers in our union be permitted to build frames and do other carpenter work."

The SPG New York union has voted the managers' union confidence and cooperation. It also is a CIO local, 114.

A release from the local said this week that the bargaining drive, planned to start at once, had been set back because a legal department was being organized and a draft of conditions and wage scales to be submitted to circuit operators was being drawn.

## Kansas Foresight

KANSAS exhibitors are taking advantage of a war situation in a manner that may be copied in other states, and portend a colorful future for exhibitors. One Kansas City circuit owner has opened a penny arcade in a vacant corner store. Another exhibitor, in a small town, has opened a roller skating rink. Still another has bought into a garage near his theatre. They sought to keep business sections near their theatres active.

## Alaska, Hawaii in U.S.

CENSORSHIP of film exported to Hawaii and Alaska was ended last week in an order from the Office of Censorship removing the postal restrictions on motion pictures and newsreels for these territories. Distributors may now ship their product to Hawaii and Alaska without submitting it to the New York or Los Angeles censorship boards of review. Hitherto these films were subject to all censorship restrictions imposed on exports to foreign countries. Authorities indicated that no speculation that the order might be extended to non-American countries was warranted.

## Shades of '49

IN the "good old days" of '49 it was a gold rush San Francisco experienced. In this year of '43', ninety-four years later, the city of the Golden Gate is enjoying a new rush —an entertainment rush. According to exhibitors and owners of other amusements, the entertainment business is the highest in the city's history, and that includes the halcyon days of the Barbary Coast.

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# THIS WEEK the Camera reports:



AT "BUDDY PARTY" in Boston's Garden, a sports event which preceded New England premiere of RKO's "Behind the Rising Sun": Margo, Ned E. Depinet, RKO Radio president; Mrs. Gus Schaefer, and Mrs. Robert O'Donnell.



By Staff Photographer

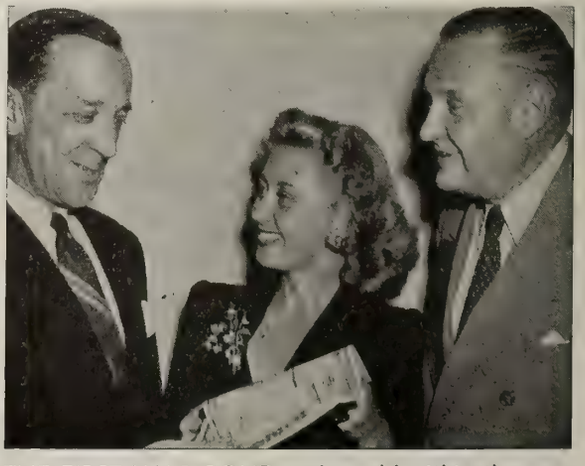
BIRTHDAY SCROLL is signed by Irving Wormser, Columbia New York exchange. The occasion was a birthday party at the Astor Hotel for Bernie Brooks, Fabian circuit film buyer. Watching Mr. Wormser, above, are David Levy, Universal; Steve Broidy, Monogram; Harold Blumenthal, Fabian.



WELCOME, from Ted Gamble, at left, director of the Treasury's War Finance Committee, to Oscar Doob. Mr. Doob, on leave from Loew's circuit, now supervises all War Loan advertising.



ON THE PRC "The Girl from Monterey" set: two former Chicago theatre managers, Joseph Allano and William McGlure, with Ann Laswell, featured player.



THE FIRST WAR BOND to be sold within the industry in the forthcoming Third War Loan was sold this week by actress Joan Blondell and George Schaefer, of the WAC, to Francis Harmon, left, WAC vice-chairman.



ELECTED. Frank H. "Rick" Ricketson, Jr., president of Fox Intermountain Theatres, has been elected head of the Central City Opera House Association, Colorado. For several years he has been actively associated with the festivals presented in historic Central City.



CONFERENCE on "Hi, Diddle, Diddle." The conferees, in New York, are James Nasser, San Francisco exhibitor, and associate of Andrew Stone, producer; Paul Lazarus, director of advertising and publicity for United Artists, distributor, and Charles Leonard, publicity director for the Stone company. The picture is Mr. Stone's first United Artists' release.



FATHER AND SON. Tom Connors, Senior and Junior, at the 20th-Fox Chicago sales meeting last Saturday. Mr. Connors, Sr., was appointed this week his company's vice-president of world wide distribution.



By Staff Photographer

BRIDGE game brought M. A. Lightman, Malco circuit head, from Memphis to New York, where he played last week in the 17th national contract championship.



By Staff Photographer

VISITOR. Henry Reeve, president of the Texas Theatre Owners, as he appeared on a recent New York visit.

# *Attorney from Texas Is from Missouri*

by JOHN STUART, JR.

THE attorney from Texas wants to find out.

Tom C. Clark, assistant attorney general of the United States and heir to the "trust busting" activities of Thurman Arnold, intends to find out for himself, and at first hand, about the motion picture business.

Tall, spare and with the slow speech of Texas, reflective rather than drawling, Mr. Clark talked this week about the Consent Decree, the Government's field anti-trust suits and motion picture trade practices. He sat behind a double width desk in the anti-trust division offices of the Department of Justice in New York.

The 14th floor window looked out on Broad Street, close to the money centers of the country, and not too far from the panelled offices of the "downtown" counsel for the film industry.

### *Visiting Field Offices to Learn What Goes On*

He was in New York as part of his plan to visit all of the 12 field anti-trust offices to find out what goes on. Mr. Clark made it clear that he did not have any preconceived notions about trust busting the industry. He believes that there are many basic issues of public interest involved in prosecution of the motion picture complaints. He is aware that conflicting interests anxiously watch the Decree. But before he takes action he intends to find out all he can about film affairs.

All parties would have their say, Mr. Clark reiterated, before the fate of the Consent Decree was decided at the end of its three-year trial period next November 20th.

Exhibitor opinion on the shortcomings of the decree and on trade practices in general will receive particular attention. Mr. Clark is looking into that now. He expects to meet soon with the consenting distributors, and independents, too.

### *Showmen's Comments Are Welcome, Says Clark*

"Make it clear to the showmen that we welcome their comments," he said, referring to his announcement last week that each of the Department's 12 field offices would have an attorney in charge of investigating film complaints and compiling information about the Decree and other practices. The offices are listed on page 25.

"And make it clear, too, that no one has any reason to be afraid to discuss his complaints with the Government," he added. Complaints and comments will be kept strictly confidential. Exhibitor, distributor, independent producer, John Public who pays for a theatre ticket or any other interested party may have the Government's ear, Mr. Clark promised.

All these views will be considered in his effort to get a whole picture.

"Then when the time comes for action I hope we can get all parties together and discuss intelligently all the problems and issues. They don't seem too contradictory," Mr. Clark said.

He indicated that the Government was not averse to continuing a compromise settlement of the New York and the field anti-trust actions. But he warned that if the investigation showed need for further court action on any phase of the original complaint, the Government was ready to take it.

Buyer and seller relationships of the film industry continued to be of interest, Mr. Clark said. He admitted that he had found little enthusiasm among exhibitors for blocks of five and other Decree practices. That will definitely be up for discussion.

Film prices also might come under Federal scrutiny, Mr. Clark indicated. He said there had been complaints that large circuits received favored deals on many percentage pictures. He expressed curiosity as to how some circuits were able to show two top pictures on a double bill when independent exhibitors were asked to pay 35 to 40 per cent rentals for each.

### *Cases Should Be Integrated Into One Consistent Policy*

If investigation proved discrimination in these cases the Texas attorney allowed that the Government might well feel that it had grounds for action to stop conspiracy in restraint of trade.

The assistant attorney general drew a pattern of relationship between the field cases in Nashville, Oklahoma City and Buffalo to the key action at New York. All, he believes, should be integrated into a consistent policy. Although it would be impossible to combine them in one settlement, he suggested that the lesser cases be postponed until the New York precedent was set.

There is time to do this. The Supreme Court is not likely to pass on the Crescent case until mid-winter. The Griffith action now in the interrogatory stages at Dallas will not go to trial before February. The Schine armistice continues until spring.

In the meantime there is an opportunity to work out a reasonable pattern of settlement. Mr. Clark hopes it will be done.

Mr. Clark is 43, a native of Dallas. He graduated from Virginia Military Institute and Texas University. He has been a newspaperman, a lawyer a master in chancery, district attorney and since 1937 a member of the Department of Justice. He gives the impression of a man who will stand no wool-pulling and no evasions.



*"No one has any reason to be afraid to discuss his complaints."*



*"Why not a consistent policy in all the motion picture trust cases?"*



Photos by Staff Photographer

*"Issues don't seem too contradictory. Let's sit down and talk 'em over."*

# HOLLYWOOD FAR AHEAD ON NEW SEASON'S TIMETABLE

## *105 Pictures Finished or Shooting and 70 More Set to Start Soon*

by RED KANN
*in Hollywood*

Regardless of what November may bring in Consent Decree changes, five signatory companies are hammering away at production with no signs of letup. The five have completed, are shooting, or are about to shoot on 105 features. Most are geared to high budgets.

Metro-Goldwyn-Mayer, pushing harder than the others has its first block of 12 completed, aside from "Whistling in Brooklyn." It has seven more completed and 14 either close to or ready for the cameras.

Paramount has 18 finished, including its first block of five. Another five are shooting.

At Twentieth Century-Fox 14 are finished or are in the polishing stage and four more are on the stages with five set to go before September.

Warners has 18 in the same categories.

RKO has at least seven completed, including several outside attractions.

### *Heavy Production Schedule For Balance of This Year*

There is another group of 70 pictures described as definite. The bulk of them are slated to go into production in early September and through the remainder of the year, with a few stragglers tiding into the new year. Metro counts 13 in this category, Paramount 23, Twentieth-Fox 18, Warners a cautious four, and RKO 16, which it asserts will be "A."

Therefore the five companies combine into a total of 174 pictures. This tallies 46 for Metro as against its tentatively scheduled 36 for the new season, 46 for Paramount against its scheduled 36; likewise 36 for Twentieth-Fox, which just about fits its scheduled program.

In the case of Paramount and Metro, therefore, attractions finished and released as against attractions finished and not released for next season will be determined on market requirements and how each company views it can best meet them. RKO pledges 26 top budget films and is set on all but one. Warner, with 31 scheduled for the new season and only 22 known, has yet to divulge the remainder of its plans.

## *First Metro Block Will Total 12*

With a block of 12 as its first for 1943-44, Metro-Goldwyn has enough product finished, about to start or definitely planned today to meet an anticipated 36 releases for the new season and launch the beginnings of a backlog for 1944-45 months before it arrives.

It depends largely on what total is to be determined for 1943-44. That, in turn, depends materially on market requirements. The combination of factors, therefore, makes it impossible to predict the company's lineup with full accuracy since Metro itself is not committed to an irrevocable number.

Block No. 1 currently includes "Above Suspicion," "Best Foot Forward," "Dr. Gillespie's Criminal Case," "Girl Crazy," "I Dood It," "Lassie Comes Home," "The Man From Down Under," "Salute to the Marines," "Swing Shift Maisie," "Tartu," "Young Ideas" and "Whistling in Brooklyn."

Completed, and by every indication, heading for release next season are:

"The Cross of Lorraine," with Pierre Aumont, Gene Kelly, Peter Lorre and Sir Cedric Hardwicke; "Cry Havoc," with an all-woman cast led by Margaret Sullavan, Ann Sothern, Joan Blondell, Fay Bainter and Marsha Hunt; "Lost Angel," with Margaret O'Brien, James Craig and Marsha Hunt; "Right About Face," with Kay Kyser and Marilyn Maxwell; "Thousands Cheer," with Kathryn Grayson, Gene Kelly, Mary Astor, John Boles and virtually the entire Metro roster as guest players. Included are Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lionel Barrymore, Margaret O'Brien, Lucille Ball, Marsha Hunt, Frank Morgan, Virginia O'Brien, Lena Horne, Kay Kyser, Bob Crosby and Ben Carter, as well as Jose Iturbi, the concert pianist; Greer Garson and Walter Pidgeon are co-starred in "Madame Curie." In "Song of Russia" are Robert Taylor and Susan Peters.

"Two Sisters and a Sailor," starring June Atlyson and Gloria DeHaven with the Harry James and Xavier Cugat bands and Jimmy Durante will be produced by Joseph Pasternak. Richard Thorpe directs.

Fourteen additional attractions are shooting or will go into production in two to three weeks. Shooting are these, most of them close to the finish line:

"America," with Brian Donlevy and Ann Richards; "Andy Hardy's Blonde Trouble," with Mickey Rooney and Bonita Granville; "Broadway Rhythm," with George Murphy, Ginny Simms, Charles Winninger and Tommy Dorsey and his band; "A Guy Named Joe," with Spencer Tracy and Irene Dunne; "The Heavenly Body," with Hedy Lamarr and William Powell; "Meet the People," with Lucille Ball, Dick Powell and Vaughn Monroe and his band; "Rationing," with Wallace Beery and Marjorie Main; "See Here, Private Hargrove," with Robert Walker and Donna Reed; "Whistling in Brooklyn," with Red Skelton and Ann Rutherford; "White Cliffs of Dover" with Irene Dunne and Alan Marshal.

Before the cameras between now and early September will be:

"The Canterville Ghost," with Charles Laughton, Robert Young and Margaret O'Brien; "Gaslight," with Charles Boyer and Ingrid Bergman; "Kismet," with Ronald Colman and Richard Carlson; "Mr. Co-Ed," with Red Skelton, Esther Williams and Harry James and Xavier Cugat and their bands.

The company will reach a new high in Technicolor. Finished in color are: "Best Foot Forward," "Lassie Comes Home" and "Thousands Cheer." In production are "America" and "Broadway Rhythm." Planned are "Dragon Seed," "Kismet," "Mr. Co-Ed," "Meet Me in St. Louis," "The Pirate" and "Ziegfeld Follies," for a total of 11.

### TWO-THIRDS OF NEW PRODUCT READY

*Studio reports at midweek showed that the five major distributors had over 60 per cent of their promised deliveries for the 1943-44 season completed, on the sound stages, or about to go before the cameras.*

| Company | Features Announced for '43-44 | Finished, or Now in Work |
|---|---|---|
| MGM | 36a | 34 |
| Paramount | 36 | 23 |
| RKO Radio | 40 | 7 |
| 20th Cent.-Fox | 36–40a | 23 |
| Warner Bros. | 24–31a | 18 |
| | 172–183 | 105 |

a—Tentative.

*In most cases the totals of pictures completed or planned for the next few months indicate that the studios are building for a 1944-45 backlog.*

## *RKO Making 20 In "A" Class*

RKO declares it will have 26 attractions on its new program. Of that number, the studio will make 20 and outside producers the remaining six. Moreover, plans are definite for all but one.

Although the company said at its recent sales convention in New York it would have "40 or more," the overall program will hit 48. Trailing the declared 26 top bracket attractions will be 22 which are described as "exploitation and A minus attractions." RKO will produce 19 of the 22, the remaining three to be delivered by Votion Productions, which is down for two Lum 'N' Abners and Sol Lesser for one Tarzan.

Four "A's" are completed. They are: "A Lady Takes a Chance," with Jean Arthur and John Wayne, trade showing next week; "Around the World," with Kay Kyser, Mischa Auer and Joan Davis; "The Fallen Sparrow," with Maureen O'Hara and John Garfield, also trade showing next week, and "The Iron Major," with Pat O'Brien and Ruth Warrick.

Five more are in work. These are: "Government Girl," with Olivia de Havilland and Sonny Tufts; "Higher and Higher," musical with Michele Morgan, Frank Sinatra and Jack Haley; "The North Star," with Anne Baxter, Walter Brennan and Walter Huston, Samuel Goldwyn producing; "Up in Arms," another Goldwyn, with Dannye Kaye, Dinah Shore and Constance Dowling in Technicolor; "Revenge," with Toumanova and Gregory Peck.

According to the studio, these additional "A" attractions are definitely scheduled: "The Robe," which Frank Ross will produce in Technicolor as an outside attraction; "Tender Comrade," with Ginger Rogers and Robert Ryan; "Treasure Chest," third of the Goldwyn's, with

(Continued on following page)

# STUDIOS HAVE 105 READY

(*Continued from preceding page*)

Bob Hope, in Technicolor; "Let's Go Latin," a Disney feature in Technicolor; "China Sky," with Maureen O'Hara, Paul Henreid and Luise Rainer; "Elizabeth Kenny," with Rosalind Russell; "Down Melody Lane," with Bing Crosby.

Also: "The Gibson Girl," with Ginger Rogers, in Technicolor; "One Girl in a Million," with Jean Arthur; "Show Business," with Eddie Cantor, Frank Sinatra and Joan Davis; "Yellow Canary," with Anna Neagle and Richard Greene, made in England; "Heavenly Days," with Fibber McGee and Molly; "Tall in the Saddle," with Maureen O'Hara and John Wayne; "Marine Raiders," with Pat O'Brien; "Experiment Perilous," with Cary Grant; a musical co-starring Fred Astaire and Joan Leslie as a follow-up to "The Sky's the Limit."

## *Paramount Building For 1944-45 Season*

While Paramount has not committed itself to release more than 30 for the new season, current plans tally at least 46 completed, under way or definitely committed for production between now and approximately the end of the year. The inference, it is assumed here, is that the process of establishing a backlog leading into the 1944-45 season will be pushed without letup.

The company this week completes national trade showing of its initial block of five. Thirteen more are finished and five are shooting. In the next three months, nine additionally will face the cameras. Beyond these is another group of 14 which are being prepared and, in some instances, already assigned cast, producer or director.

There is no completely accurate way to foretell which exactly of the 46 will reach the market in the new season. Yet Paramount is expected to follow the general pattern hereafter outlined.

No question, of course, prevails about the first block which is made up of "Let's Face It," "Hostages," "True to Life," "The Good Fellows" and "Tornado."

"For Whom the Bell Tolls" will continue its scheduled roadshows but will not go into general distribution in 1943-44. "Lady in the Dark," starring Ginger Rogers and Ray Milland, is a roadshow possibility. In Technicolor, the attraction reputedly tops $2,000,000 in cost.

### *Films Ready for New Season Are Listed*

Finished and believed slated for the new season are these:

"The Miracle of Morgan's Creek" with Betty Hutton and Eddie Bracken. Preston Sturges produced and directed. Another of his, completed months ago, is "Triumph Over Pain" with Joel McCrea and Betty Field.

Also: "No Time for Love," with Claudette Colbert and Fred MacMurray; "Riding High," with Dorothy Lamour and Dick Powell, in Technicolor; "So Proudly We Hail," with Claudette Colbert, Paulette Goddard and Veronica Lake; "The Hour Before Dawn," with Veronica Lake and Franchot Tone; "And the Angels Sing," with Dorothy Lamour, Fred MacMurray and Betty Hutton; "The Uninvited," with Ray Milland and Ruth Hussey; and two thus far from Pine-Thomas Prod.: "Minesweeper," with Richard Arlen and Jean Parker, and "Timber Queen," with Arlen and Mary Beth Hughes.

In the completed backlog are two of the Aldrich series. They are "Henry Aldrich Plays Cupid" and "Henry Aldrich Haunts a House." Preparing and about to start is "Henry Aldrich's Little Secret."

Shooting at this point are:

"Standing Room Only," with Paulette Goddard, Fred MacMurray and Edward Arnold; "Ministry of Fear," with Ray Milland, Marjorie Reynolds and Rita Johnson; "Hail the Conquering Hero," with Eddie Bracken and Ella Raines, Preston Sturges directing; "The Story of Dr. Wassell," with Gary Cooper, Laraine Day and Signe Hasso, Cecil B. De Mille producing and directing in Technicolor; "Frenchman's Creek," a high budget film with Joan Fontaine, Arthur De Cordova and Basil Rathbone, in Technicolor.

The following group goes into work in the next two weeks and continuing through November and December:

"Going My Way," with Bing Crosby. Later he will co-star with Bob Hope and Dorothy Lamour in "The Road to Utopia," after which he will star in "California," a story of the Gold Rush, in Technicolor.

"The Hitler Gang," which Joseph Sistrom is slated to produce and John Farrow to direct. This may hit the stages in mid-September.

"And Now Tomorrow," with Loretta Young, Veronica Lake and Joel McCrea. Fred Kohlmar will produce, beginning in October.

"Tomorrow's Harvest," with Ray Milland and probably Maureen O'Hara. Irving Pichel will direct for an October start.

"Rainbow Island," musical with Dorothy Lamour and Eddie Bracken. It starts in September with George Marshall directing in Technicolor.

"Incendiary Blonde," a musical with Betty Hutton. It starts in September with Joseph Sistrom producing.

"Double Indemnity," likewise is down for September. Barbara Stanwyck, Fred MacMurray and Edward G. Robinson will play the leads. Billy Wilder will direct.

Sistrom will produce "Her Heart in Her Throat," in either November or December. No further information is available.

## *14 of 33 20th-Fox Films Finished*

Ranging between 36 and 40 for the new season, Twentieth Century-Fox is set on 33 of its total. Others may have been determined. If so, they have not been divulged. (See Twentieth-Fox product announcement, page 21.

Fourteen of the 33 are completed or being polished off technically, four are shooting, five more start rolling in the next three or four weeks and 10 additionally are on the definite production slate.

This is the program which, by official word, will cost $41,000,000 and contain no "B's", although in a recapitulation of its plans a studio spokesman declares no differentiation between "A" and "B" is noted.

In a number of directions, the recapitulation embraces attractions already declared. In others, the information now becomes official. The 14 attractions completed and, in some instances, already reviewed in MOTION PICTURE HERALD, are:

"Bomber's Moon," George Montgomery and Annabella; "Heaven Can Wait," Don Ameche, Gene Tierney, Charles Coburn; "Claudia," Dorothy McGuire, Robert Young; "The Dancing Masters," Laurel and Hardy; "The Gang's All Here," formerly "The Girls He Left Behind," Alice Faye, Carmen Miranda, Phil Baker, Benny Goodman and his band; "Guadalcanal Diary," Preston Foster, William Bendix, Lloyd Nolan; "Happy Land," Dan Ameche, Harry Carey, Frances Dee, Ann Rutherford; "Holy Matrimony," Monty Woolley, Gracie Fields, Laird Cregar; "Jane Eyre," Orson Welles, Joan Fontaine, Margaret O'Brien; "The Night Is Ending," George Sanders, Philip Dorn, Brenda Marshall; "Roger Touhy, Last of the Gangsters," Preston Foster, Kent Taylor, Louis Andrews; "The Song of Bernadette," Jennifer Holt, Charles Bickford, Vincent Price; "Sweet Rosie O'Grady," Betty Grable, Robert Young, Adolphe Menjou; "Winter Time," Sonja Henie, Jack Oakie, Carole Landis, Cesar Romero.

Shooting are these four:

"Buffalo Bill," Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell; "Life Boat," Tallulah Bankhead, Canada Lee, Henry Hull; "Pin Up Girl," Betty Grable, Joe E. Brown, Martha Raye, Charles Spivack and band; "Tampico," Edward G. Robinson, Lynn Bari, Victor McLaglen.

## *Warners Definitely Set with 21*

With an indicated 31 minimum for 1943-44, Warners at this juncture is definitely set on 21. All but three are either finished, shooting or editing. Many are being drawn from the company's backlog, created throughout the year by concentrating on attractions with war and war backgrounds.

The trio set to go are: "Mr. Skeffington," starring Bette Davis; "Uncertain Glory," starring Errol Flynn, and "The Horn Blows at Midnight," which Jack Benny will start when he returns from his overseas camp tour.

As reported, "The Adventures of Mark Twain" probably will be road shown. If so, the probability further is general release will be delayed until the 1944-45 season. Considered as a second road show, but not before well into 1944, is "Saratoga Trunk," but final decision has yet to be made.

These are the definite new season releases, their pattern following closely but not entirely the lineup outlined by Ben Kalmenson, general sales manager, at the company's recent sales regional in New York:

"Arsenic and Old Lace," "Conflict," "The Desert Song," at Christmas; "Destination Tokyo," "Devotion," "The Horn Blows at Midnight," "In Our Time," "Mr. Skeffington," "Northern Pursuit," "Old Acquaintance" and "Princess O'Rourke," in November; "Shine On, Harvest Moon," "Thank Your Lucky Stars," September 25th; "Uncertain Glory," "Watch on the Rhine" and the following "B's," combined into the Victory Group: "Adventures in Iraq," "Crime By Night," "Find the Blackmailer," "The Last Ride," "Never Goodbye," directed by Edmund Goulding.

Meanwhile, production will run along at a steady pace. The company intends maintaining an elastic position by having sufficient and varied backlogs on hand to meet market conditions if they should change contrary to expectations.

# When you sign this pledge — remember they didn't hesitate!

**PLEDGE:**

That first dawn over Sicily. They didn't know what lay below them in the hostile darkness! Thoughts of home and loved ones struck at their hearts, but nothing stopped them. In the Radiophoto below Lt. Col. C. W. Kouns is telling these lads to get ready to jump. May our industry campaign to "Back the Attack" be worthy of theirs!

**MAIL THIS TODAY TO HONOR THIS**

**PLEDGE:**

*L. C. Griffith, Chairman Third War Loan Campaign, War Activities Committee, Motion Picture Industry, 1501 B'way, New York 18, New York.*

"You can absolutely depend upon me to 'Back the Attack' by selling War Bonds for the Third War Loan, beginning September 9th. I will cooperate with my local War Finance Committee of the Treasury Department; I will run the Campaign trailers; dress up the lobby, front, marquee and Bond booth; cooperate with newspapers, radio stations and retail merchants; and I will positively use all my showmanship to sell at least one Bond for every seat in my theatre."

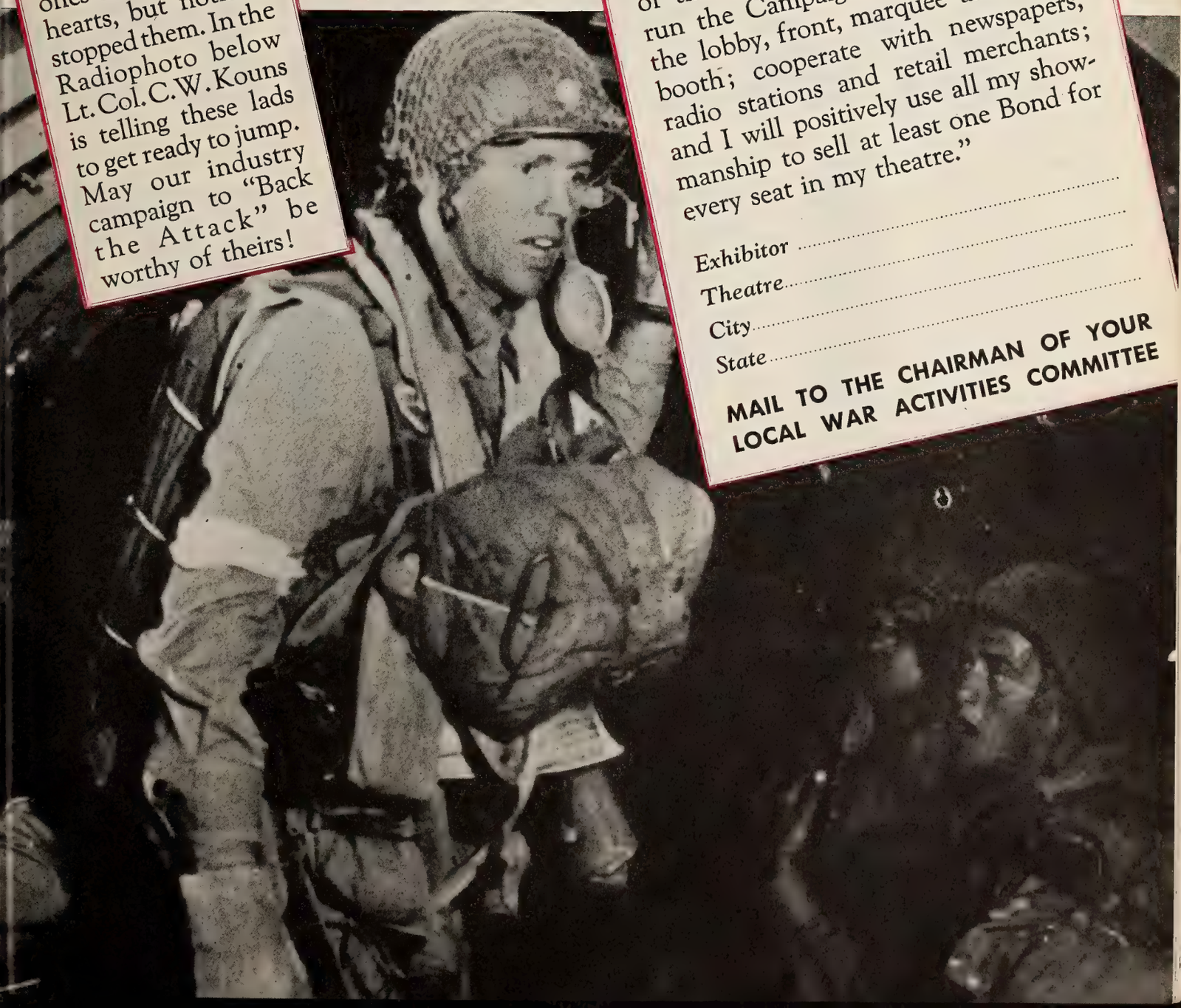
*Exhibitor* .....

*Theatre* .....

*City* .....

*State* .....

**MAIL TO THE CHAIRMAN OF YOUR LOCAL WAR ACTIVITIES COMMITTEE**



# ON THE MARCH

by RED KANN

HOLLYWOOD

AT hand is an interesting letter from William F. Crockett, president of the M. P. T. O. of Virginia, nationally affiliated with the M. P. T. O. A. Subject matter deals with the small exhibitor and rentals, the present, the future and a hope. Axiomatically and automatically, the lines of cleavage will find many theatremen on the side of his argument. And distributors opposed.

Before turning space over to Crockett, it is required to observe his letter was written before Ed Kuykendall, via bulletin, made public those expressions of company policy on squawk and complaint from Neil F. Agnew for Paramount, Tom J. Connors for 20th-Fox, Robert Mochrie for RKO, and William A. Scully for Universal. There was a fifth from William F. Rodgers, but it was by-passed here because his outline for Metro merely repeated earlier declarations which were telescoped on this page last week.

For the time being, at least, the idea now is to give Crockett his say, then sit back and see what, if anything, happens.

"The plight of the little fellow and his inability to resist and properly take care of himself with the high pressure sales methods used upon him have many times been the topic of discussion in both Unity and exhibitor meetings," is his beginning. "I have definitely pointed out many of these men were unable to reach even exchange managers, let alone general sales managers. On this theory and on these findings, the conciliation clause for individual grievances in the Unity plan was founded.

"I do not believe there are any state organization leaders who do not invite theatre owners to use their help in working out their problems at any time they desire this assistance. However, the question of an adjustment made here or an adjustment made there will never solve the problem of pricing film that confronts this industry today. The distributors are certainly in a position to know when they are overselling a product and, frankly, the average small exhibitor feels he is paying much higher terms for this same product than affiliated and large circuits, even though he has to run far behind these fellows.

"Possibly, the run paying 40 per cent and grossing $5,000 weekly with 10 per cent of the gross as profit might be considered making money while the little fellow who is doing a great deal of his own work and has no stipulated salary finds himself left with 10 per cent profit on a $300 gross. This leaves him $30 a week to represent salary, traveling expenses and all unexpected expenditures. He can't make the grade.

"Therefore, getting three, five or 10 pictures adjusted with the adjustment ranging from $5 to $25 a picture only gets him out of hot water momentarily since the salesman is sure to go back and tell him, 'We adjusted your last picture; now you ought to go along with us and pay so-and-so for these'. Until there is some recognition given the fact the smaller a theatre's gross the greater the percentage of his gross must be profit, there will not be any harmony in the buying and selling of films."

## Approach on the Post War

CROCKETT maintains it is a "physical impossibility" for theatres with small takes to play from 40 to 50 per cent of the product at 35 or 40 per cent of the gross "to say nothing of the 50 per cent pictures." His peering into the future finds him thinking along these lines:

"The demands now on this type of terms are far in excess of the theatre's ability to pay and still devote a proper allotment of his box office money to the upkeep of his theatre. If this continues over a period of years, it will eventually mean keeping patrons away from the business, loss of the owner's pride in his theatre and an effort to build and operate theatres that may be kept going with the smallest possible expense and overhead.

"This would, of necessity, be a great step backward. I am thoroughly convinced the present method of sales is right now reducing the standards of exhibition to such a point that after the war the public will say the industry was just a bunch of profiteers and did not maintain the type of shows they had formerly given nor the courtesy and comfort which is due the public while attending these theatres.

"I was talking to an exhibitor who owns a small chain all in one city, his largest house seating 2,000. His city had not benefited from the war and its normal growth appears to have stopped. This man was very emphatic in his opinion that distributors, while having made many adjustments, continued to demand unreasonable rentals even though they were aware at the time of their insistence that further adjustments would be necessary if this exhibitor were to continue operations. He was so fed up that he had become convinced he preferred government bureau control, which he figured would set forth a reasonable profit for him and endeavor to allow him to make it without continually having to go back to distributors for adjustments."

Finally, Crockett's ray of the future. It shines a pleasant light, but that's about all if historical backlogs may be viewed as the pathfinder of the future.

"I have been very much in hope that the exhibitors of this industry would be able to form some type of national round table or conference at which their problems could be discussed and effort made to correct many of the abuses they feel are now being imposed upon them," he reflects. "Unity made a splendid stride in this direction. If this industry permits that work to fall by the roadside, it will eventually mean either government control or a very definite step backward and the loss of millions of patrons to other types of entertainment since a house divided cannot stand."

## Another Kind of Hardship

SCATTERED sufficiently to indicate the problem is not local in any given area apparently is a related situation having to do with fixed policies on particular pictures regardless of theatre. Most distributors are parties to designations which remain petrified, once determined. For example, an attraction may be set up as a 40 per center. The terms usually stick all the way, or, at least, from six months to a year, when the percentage may taper off or the picture, perhaps, sold flat. For most houses, however, the initial designation remains.

Top terms are the ticket at theatres enjoying above average business, such as houses in war-boom centers or in larger cities where first runs are galloping anywhere from 20 to 50 per cent above normal and where most "A" attractions get extended runs and moveovers. Yet there is the country theatre where grosses are under normal because no war hypo is nearby. And there are the third and fourth runs in large cities where gas rationing and dimout regulations are problems and where, too, there is the tendency of those who have the money to patronize the de luxe operations.

Therefore, this appears to shape up as a reasonable question: If 40 per cent is a fair deal at a theatre whose business is 130 per cent, is the deal still fair for a house doing 80 per cent of normal? The question burns in many exhibitors' minds.

## Up-to-date With This

WESTBROOK PEGLER might want to know:

■ That the Hollywood Victory Committee—"distinctly left wing and a noisy supporter of the Four Freedoms"—is maintaining a whale of a job entertaining service men. July wound up the committee's biggest month on camp shows. Twenty-five actors and actresses played 150 camps in 31 states. Some of these troupers have been working desert cantonments where temperatures these days are mild at 100, routine at 124.

■ That the committee he tried to smear will play a major role in Los Angeles' war chest campaign this fall. Purpose: a consolidated fund-raising drive for 16 war charity and relief agencies.

■ That the committee he sought to besmirch will sponsor a "Victory Caravan" of stars for the Treasury Department's Third War Loan Drive next month.

■ *No More B's for Warner. But not before those carryovers from last time clear the market. They will. In the coming season.*

# LIGHTNING STRIKES TWICE!

*—They said it couldn't be done again*

*—but* LOOK

**The picture that tells the shocking truth about the Japs is blasting to pieces even those staggering records set by "Hitler's Children" . . . Backed by more of that spectacular brand of super-showmanship advertising and exploitation that realizes first and always that the important thing is to get the money into the box office, "Behind The Rising Sun" has swept to sensational openings and holdovers throughout the 79 New England and New York State theatres where it was given the greatest simultaneous area opening on record— And this week it's doing the same thing in the Northwest, where 47**

*From the Pages of Life of*
*James R. Young's Amazing Book*

# BEHIND THE R

KEEP YOUR THEATRE ON THE FIGHTING FRONT
3rd WAR LOAN SEPT. 9-20!

**cities are getting the typical smash of radio-newspaper-billboard-exploitation promotion that's making new picture-gross history for the industry!— More of the same kind of RKO RADIO super-selling set for other area openings throughout the nation! —No wonder we say to exhibitors everywhere: Open your house earlier, show longer— PREPARE FOR THE BIGGEST CROWDS YOU CAN HANDLE!**

# SING SUN

with
MARGO • TOM NEAL • J. CARROL NAISH
ROBERT RYAN • GLORIA HOLDEN
Directed by EDWARD DMYTRYK
Original Screen Play by EMMET LAVERY

RKO RADIO PICTURES



# 76 Reissues Playing New York Houses

## *Of 200 Films in Subsequent Runs, 38% Are Revivals, Most from Majors*

An indication of the market for reissues was seen in New York this week where 76 titles released in 1941 or earlier were playing in metropolitan subsequent run theatres. Of about 200 films in subsequent run in the area, almost 38 per cent were revivals.

The list of reissues included some foreign product, but the majority was major company product. Titles included:

1932
Crooked Circle

1933
Sign of the Cross
King Kong

1934
Catherine the Great

1935
Thirty-Nine Steps

1936
Accusing Finger
Crime and Punishment
King of the Damned
San Francisco

1937
Dark Journey
Dreaming Lips
Private Life of Henry VIII
Souls at Sea
Varsity Show

1938
Beachcomber
Duke of West Point
The Girl Was Young
Professor Beware
Sidewalks of London
Storm in a Teacup
They Were Five
You and Me

1939
Day-Time Wife
East Side of Heaven
Flying Deuces
Great Man Votes
Harvest
His Girl Friday
Hound of the Baskervilles
Housekeeper's Daughter.
Invitation to Happiness
Jamaica Inn
Lady Vanishes
Love Affair
The Star Maker
Three Musketeers
Union Pacific
Gunga Din

1940
The Baker's Wife
Barnyard Follies
Bill of Divorcement
Doctor Takes a Wife
Earl of Chicago
Farmer's Daughter
Foreign Correspondent
Gangs of Chicago
Go West
Grapes of Wrath
Haunted Honeymoon
House Across the Bay
Johnny Apollo
Kitty Foyle
Long Voyage Home
Melody and Moonlight
Night Train
Remember the Night
Son of Monte Cristo
Women Without Names

1941
Adam Had Four Sons
Back Street
The Big Store
Bowery Blitzkrieg
Chocolate Soldier
Design for Scandal
Devil and Miss Jones
My Life With Caroline
Nothing But the Truth
One Foot in Heaven
Great American Broadcast

1942
Rage in Heaven
Shadow of the Thin Man
Skylark
So Ends Our Night
That Hamilton Woman
Weekend in Havana
When Ladies Meet

Although New York has a large proportion of theatres specializing in foreign product and "art" revivals, observers pointed out that many ordinary neighborhood houses were using the old product. Delayed playoff because of longer early runs is spurring this market.

To meet a booming reissue market Warner Brothers has added seven Westerns to its autumn product list. They include "The Oklahoma Kid," made in 1939, with James Cagney, set for September 18th, and six 1937 Dick Foran Westerns, on October 2nd. They are "Song of the Saddle," "Prairie Thunder," "Land Beyond the Law," "Guns of the Pecos," "Empty Holsters" and "Cherokee Strip."

# *Ask Relief from 48-Hour Week*

Faced with growing areas of critical shortage of manpower, where the War Manpower Commission has ordered a uniform 48-hour week, the distributors are increasing their petitions that exchange workers be exempt.

This week, through C. J. Scollard, Paramount, they asked that Salt Lake City and Los Angeles exchange employees be exempt. Previously, the WMC had allowed exemptions for such workers in Washington, D. C., Buffalo, Cleveland and Portland, Ore., but it decreed that in Detroit, in the instance of the Columbia exchange, the employees work a 44-hour week, and at the MGM exchange, 48 hours. In these two instances the orders have been appealed.

The distributors contend the 48-hour week will not increase their production or release workers for war industry; they also say that the consequent increased payrolls contribute to inflation.

Meanwhile, the industry and the country awaited the WMC's new list of "essential" occupations, expected by the weekend. The new list will supersede previous ones.

Latest area to be put into a 48-hour week is that of Newark, N. J., where, it is understood, theatres are included. The order takes effect August 23rd.

The Canadian Department of Labor's latest compulsory labor regulation is expected to affect the industry.

New classes called up for occupational transfer include commercial artists, including those engaged in the preparation of painted signs and advertising displays, photographers, authors, writers and workers employed in manufacturing art supplies, furniture fixtures, ornamental work, coin-operated vending or amusement machines, pianos, organs, musical instruments, upholstery, candy, confectionery and other lines. Companies or individuals are liable to penalties if they continue to employ eligible males in such work.

### Astor Plans New Series

Astor Pictures plans two new series of six films each in its initial step toward nationalizing the company exchanges and to provide at least 24 films yearly in addition to reissues. One group comprises musicals, the other action Westerns. R. M. Savini, president, was reported to have left for the Coast to arrange several distribution deals.

### Set Release of Reissue

"The Son of the Sheik" has been scheduled for general release in the Chicago territory on September 11th. The film, a reissue, is distributed by Herbert Elisburg. Its first run engagement at the Studio theatre in that city ended on July 31st.

# *Settle St. Louis Case, File New Oklahoma Action*

In a consent award entered last week at St. Louis Dr. G. J. Hobbs, operating the 40th Street Theatre, East St. Louis, and MGM, RKO, Warners, Twentieth Century-Fox and Paramount agreed to withdraw the 17th St. Louis case. Terms of the agreement, which was approved by H. Chouteau Dyer, arbitrator, were not disclosed.

The complaint filed by Dr. Hobbs in February charged that the clearances of the Majestic and Avenue over the 40th Street were unreasonable.

Oklahoma City's seventh case, a specific run action, was filed August 6th by the Majestic Theatre, Inc., at Picher, Okla. It charged that RKO had sold first run away to the Griffith Southwestern Theatres, Inc., in violation of Section X of the Consent Decree. J. D. Wineland, general manager of the Majestic, signed the complaint.

At Los Angeles, Lewis and Company appealed the clearance cuts granted the Los Feliz theatre in the city's 14th case on the grounds that relief was insufficient.

Arbitrators and hearing dates were assigned at Buffalo to the tribunal's 21st, 23rd, 24th and 25th cases.

Nathan Rovner was to hear the Basil Bros. demand for the Buffalo theatre on August 9th. Louis B. Dorr will hear the Basil claim for the Varsity, in Buffalo, on August 14th and William Barrett on August 19th will hear Basil's case for the La Salle in Niagara Falls. The five consenting distributors are defendants in all three actions.

J. Francis Harter, former Congressman, will hear the complaint of the Kallet circuit for its State theatre, Fulton, N. Y., on August 16th. The Schine circuit, MGM, Fox, Warners and RKO are defendants.

James J. Murphy, Jr., executive director of the motion picture system of the American Arbitration Association, is visiting tribunal offices in the south and southwest.

The Marchesi Brothers, Joseph A., Gene and James, operating the Geneseo theatre in Geneseo, Ill., filed a clearance complaint at Chicago Monday against Loew's, Paramount, 20th Century-Fox and RKO. It is the 25th case and the Marchesi's second. They ask elimination of the clearance of the Peerless theatre, in Kewanee, Ill., claiming it is unreasonable as to area. The Publix Great States circuit is named as an interested party.

At Dallas the Overton Amusement Company, operating the Overton, in Overton, Tex., has agreed to withdraw the 10th complaint. RKO, Warners, 20th-Fox, MGM and the Jefferson Amusement Company and East Texas Theatres, Inc., are involved.

### Replace Arbitration Clerks

The American Arbitration Association has announced the appointment of two tribunal clerks to replace clerks who resigned recently. At Omaha Harry J. Andrews replaces George H. Thomson and at Charlotte, N. C., J. B. Shatzer succeeds Joseph C. Wright.

### Report High Sales on Reissues

Paramount has sold 4,364 contracts to independent exhibitors on two of its reissues, "Union Pacific" and "Souls at Sea" in the first five weeks of selling.

### Blackwell Film Critic

Robert Blackwell, coast newspaper man, has joined the staff of the San Francisco *Chronicle* as drama and film editor.

# 20th-FOX PLANS 39 FILMS FOR SEASON OF 1943-44

## *Connors Is Vice-President Of World Distribution; Kupper Sales Manager*

Twentieth Century-Fox promises the exhibitor 39 features, 41 short subjects, 104 Movietone News issues, and 13 March of Time subjects, in its 1943-44 program.

The announcement was made by the company at its third regional sales convention at the Ambassador Hotel, Los Angeles, Wednesday through Friday. It was accompanied by another announcement of changes in sales administration.

The approximately 250 delegates from coast and western exchanges and the home office sales department were informed that Tom Connors, vice-president in charge of distribution, has become vice-president in charge of world wide distribution. They were also told that William J. Kupper, assistant to Mr. Connors, is now General Sales Manager; and that Jack L. Schlaifer, home office representative, was promoted to manager of a newly created central division.





Photos by Staff Photographer

*In a realignment of Twentieth Century-Fox's sales system, L. J. Schlaifer, left, was named manager for the newly created central division and William J. Kupper, right, was named general sales manager. The eastern division, under A. W. Smith, Jr., and the western division, managed by William C. Gehring, were revised to create the new central territory.*

### *New Office Divisional Line-Ups Announced*

Branch offices shifted from the eastern and western divisions to form the new central territory include: Boston, Buffalo, Albany, New Haven, Cleveland, Cincinnati, Detroit, Chicago and Milwaukee.

Offices which now become part of the eastern division, under A. W. Smith, Jr., eastern sales manager, are: New York, Philadelphia, Washington, Pittsburgh, Memphis, Atlanta, New Orleans, Charlotte, Dallas and Oklahoma City. In the western division under William C. Gehring are: Indianapolis, St. Louis, Kansas City, Minneapolis, Des Moines, Omaha, Denver, Salt Lake City, San Francisco, Seattle, Los Angeles, and all Canada.

### *Executives Address Staffs Of Western Exchanges*

The Los Angeles meeting featured talks by the home office executives named, and Spyros Skouras, president; Hal Horne, director of advertising and publicity; W. C. Gehring, western division manager.

Exchanges represented were the St. Louis, Des Moines, San Francisco, Minneapolis, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Indianapolis and Kansas City.

The Chicago meeting, at the Blackstone Hotel, last Friday and Saturday, featured talks by company executives, and Don Ameche, featured actor; and the appearance of the Canadian delegates, headed by Sydney Samson, general manager in that country.

That forthcoming productions are based on recognized best sellers was emphasized in Chicago by Mr. Connors. He pointed to Wendell Willkie's "One World," and "Claudia," "Keys of the Kingdom," "Guadalcanal Diary" and "The Song of Bernadette.'

The company's 1943-44 product announcement follows:

HEAVEN CAN WAIT, Ernst Lubitsch production in Technicolor, starring Don Ameche, Gene Tierney and Charles Coburn.

HOLY MATRIMONY, starring Monty Woolley and Gracie Fields; directed by John Stahl.

THE SONG OF BERNADETTE, based on the novel of the Miracle of Lourdes by Franz Werfel. Jennifer Jones, newcomer, appears as St. Bernadette. Henry King directed; William Perlberg produced.

CLAUDIA, starring Dorothy McGuire, Robert Young and Ina Clair. Directed by Edmund Goulding. This film is based on the book and play by Rose Franken.

SWEET ROSIE O'GRADY, musical extravaganza in Technicolor, starring Betty Grable, Robert Young, Adolphe Menjou. Irving Cummings directed, William Perlberg produced.

ONE WORLD, to be based on the book by Wendell L. Willkie. This will be a Darryl F. Zanuck Production.

WILSON, dramatic picturization of the life of Woodrow Wilson. This will be a Darryl F. Zanuck production to be directed by Henry King.

WINTERTIME, a musical romance starring Sonja Henie, with Carole Landis, Jack Oakie, Cesar Romero, Woody Herman and his band. John Brahm directed; William Le Baron produced.

THE NIGHT IS ENDING, French underground drama with George Sanders.

JANE EYRE, from the classic by Charlotte Bronte, starring Orson Welles and Joan Fontaine. Robert Stevenson directed.

DANCING MASTERS, a comedy with Stan Laurel and Oliver Hardy.

THE GANG'S ALL HERE, musical in Technicolor with Alice Faye, Carmen Miranda, Benny Goodman and his band. Busby Berkeley directed; William Le Baron produced.

BOMBER'S MOON, starring George Montgomery and Annabella.

THE KEYS OF THE KINGDOM, picturization of the novel by A. F. Cronin.

GUADALCANAL DIARY, based on the exploits in the battle of the Solomons. Written by the International News foreign correspondent, Richard Tregaskis. Players include William Bendix and Lloyd Nolan. Lew Seiler is the director; Bryan Foy the producer.

PIN-UP GIRL, musical romance in Technicolor with Betty Grable, Martha Raye and Joe E. Brown. Bruce Humberstone directed; William Le Baron produced.

HAPPY LAND, best-selling novel, first serialized in the *Saturday Evening Post*, by MacKinley Kantor. Players include Don Ameche, Harry Carey, Ann Rutherford, Francis Dee and others, under the direction of Irving Pichel. Kenneth Macgowan produced.

GALVESTON, formerly titled "Tampico," will star Edward G. Robinson, Victor McLaglen, Lynn Bari, under the direction of Lothar Mendes. Robert Bassler produced.

BUFFALO BILL, outdoor film in Technicolor. Harry Sherman is the producer. Players include Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell, Edgar Buchanan. William Wellman will direct.

LIFEBOAT, from the novel by John Steinbeck. Alfred Hitchcock directing; Kenneth Macgowan producing. Players will include Tallulah Bankhead, Henry Hull, Canada Lee, Mary Anderson.

THE LODGER, a mystery based on the play and book by Mrs. Belloc-Lowndes. Hubert Bassler will produce.

THE EVE OF ST. MARK, picturization of Maxwell Anderson's current stage play. John Stahl will direct; William Perlberg will product. Cast so far incudes Charles Bickford and Michael O'Shea.

THE SULLIVANS, a film story of the famous five brothers who went down with their ship. Robert T. Kane and Sam Jaffee will co-produce. Lloyd Bacon will direct. Cast, other than Thomas Mitchell, who will portray the father of the Sullivan brothers, has not as yet been edtermined.

ARMY WIFE, in which Dorothy McGuire, of "Claudia" fame, will make her second screen appearance. Also set for important roles are Anne Baxter, Dana Andrews. Archie Mayo directing; Otto Preminger producing.

HOME IN INDIANA, based on the *Saturday Evening Post* serial and book by George Agnew Chamberlain. Will be filmed in Technicolor, mostly out-of-doors. Set for an important role is Lon McAllister.

WHERE DO WE GO FROM HERE? by Morrie Ryskind and Sid Herzog. Betty Grable will star and it will be filmed in Technicolor. Wil-

(Continued on page 24, column 1)


... and wel

# just getting started!

## 4 WEEKS

PITTSBURGH • CINCINNATI

## 3 WEEKS

PHILADELPHIA • PROVIDENCE
SAN FRANCISCO • ROCHESTER
KANSAS CITY • CLEVELAND
SALT LAKE CITY • RICHMOND, VA.

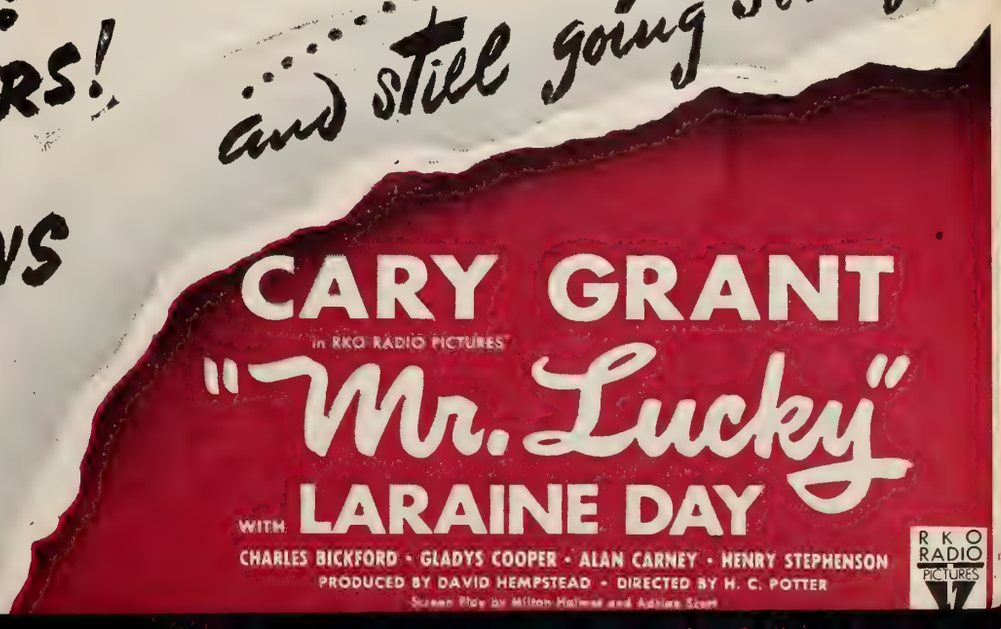
## 2 WEEKS

SEATTLE • BRIDGEPORT
MEMPHIS • WICHITA
BALTIMORE • MARYLAND
INDIANAPOLIS • DAYTON
OMAHA • SPRINGFIELD, MASS.
AKRON • WORCESTER, MASS.
DULUTH • COLUMBUS
READING • TRENTON
HARRISBURG • OAKLAND
SYRACUSE • WATERLOO
ST. LOUIS • LOUISVILLE
DES MOINES

**THIRD WEEK AT RADIO CITY MUSIC HALL ALMOST AS BIG AS THE FIRST TWO..WHICH WERE WHOPPERS!**

*MORE OPENINGS! MORE HOLD OVERS! MORE BIG BOX-OFFICE NEWS EVERY DAY!*

*and still going strong!*



# 20th-Fox Plans 39 Features Next Season

(*Continued from page 21*)

liam Perlberg will produce. Director not assigned as yet.

ALL OUT ARLENE, which Ernst Lubitsch will direct and produce. Anne Baxter has been chosen to play the title role. Film will be based on the novel about the WACs by H. I. Phillips.

SOMETHING FOR THE BOYS, based on the stage play currently on Broadway.

BY JUPITER, picturization of New York stage play, with music by Rodgers and Hart.

STATE FAIR, musical version of Phil Stong's book. Complete score, including words and music, will be supplied by Oscar Hammerstein, 2nd, and Richard Rodgers.

MOMENT FOR MUSIC, with and about Benny Goodman and his orchestra.

STARS AND STRIPES FOREVER, a film biography of John Philip Sousa, in which many of his songs will be used.

COMMAND PERFORMANCE, formerly titled "Four Jills and a Jeep." Quartette who entertained in North Africa, Martha Raye, Carole Landis, Kay Francis and Mitzie Mayfair, will play in the film.

Others on the lineup of features to be released during the 1943-44 season include:

"The Bowery After Dark," "Greenwich Village," "Torpedo Squadron Eight," "Laura," "A Tree Grows in Brooklyn," and "Kiki."

Mr. Connors also announced that the company would release 41 short subjects inclusive of "Three Sisters of the Moores," story of the Bronte sisters, for the 1943-44 season in addition to one "March of Time" every four weeks, a total of 13 for the year, as well as 104 issues of Movietone Newsreel. The first March of Time will be ". . . and then Japan."

The new season's shorts will include 20 Terrytoons, all of which will be in Technicolor. These will be produced by Paul Terry. One of the featured series of the Terrytoon cartoons will be the Super Mouse series.

There will be six Magic Carpets, six Ed Thorgersen sports reels, six Movietone Adventures and two Lew Lehr comedies. Some of these subjects will be in Technicolor and some will be in Cinecolor.

The commentators featured in Twentieth Century-Fox shorts during the past few years are to continue. These include Lowell Thomas, Ed Thorgersen, Hugh James, Lew Lehr and Vyvyan Donner, Fashion Editor.

## Office of Education Wants Distributor for Films

The Office of Education in Washington has sent invitations to distributors desiring to handle the distribution of recently completed training films. The contract with Castle Films which has been chief distributor, runs out at the end of the month. Approximately 48 are in circulation, 17,000 prints having been sold. The Office of Education estimates that almost 300 additional films will be on hand by November 1st. The Procurement Division of the U. S. Treasury in Washington is receiving the bids from parties interested in handling the project.

## Racetrack Gross Big

Suffolk Downs, Boston race track, will remain open until mid-August as a result of an extension date, the net proceeds going to war charities. The average daily gross at Suffolk has been in excess of $600,000, about $200,000 greater than previous top figures, with attendance figures remaining about the same. According to reports from Boston, theatres have not suffered by the competition.

## ARMY POST HOUSES TO GET EQUIPMENT

**The Universal Used Chair Company of Chicago plans to send the Army booth equipment and chairs for use in post theatres in the San Francisco area. It has purchased the Ladd theatre in Ladd, Ill., and plans are under way for the demolition of the entire building, including the theatre. The salvaged equipment will be a donation.**

# 8,000,000 See Mine Unit Films

In its annual report for the year ended June 30th, the Bureau of Mines, Department of the Interior, has noted that 7,928,201 persons have been shown pictures produced by the bureau.

More than 95,000 showings were given during the year. M. F. Leopold, supervising engineer, reported that the Bureau's films not only were used by industries in the mining and allied fields, but also by the Army and Navy. The films, it was said, were of important use to the military in all its training activities.

It was reported that 8,487 reels were in circulation and by October three additional films would have been completed. They are "Story of Electric Welding," "Story of Synthetic Rubber" and "Story of Magnesium Metal."

During the past year, American industries appropriated more than $200,000 for the preparation of films produced under the Bureau's supervision. The subsidy is used for production costs and copies for Government distribution. The reception of the program by industries has led the Bureau to believe that even greater expansion will take place during the coming season, it is said. A number of the Bureau's films have been prepared with Spanish and Portuguese narrations for circulation in South America.

## Nine Gold Stars Now On MGM Honor Roll

Nine gold stars now mark the honor roll of Loew-MGM employees in the lobby of the Loew Building, 45th Street and Broadway, New York. There are 2,204 names on the honor roll. The nine are Leslie Zubiri, Cleveland; Larry Schmitt, Cincinnati; Paul Cunningham, Atlanta; Charles Rigsby, Louisville; Drew King, Charlotte; Arthur Goldsmith, Los Angeles; Eugene Tobin, Leonard Olson, and David Nicholson of Culver City.

## English Film Is Booked

"Adventure in Blackmail," produced in England by Mercury Productions, had its premiere in this country on August 5th, date of its general release, at the Brooklyn, N. Y., Strand. It will go into the New York RKO theatres on August 17th with out-of-town bookings in the same circuit starting September 2nd. Formerly titled "Breach of Promise," the film is being distributed here and in Canada by English Films, Inc.

## Lebine Appointed Salesman

Herman Rifkin of Monogram has appointed Harry Lebine, former United Artists salesman in Philadelphia, as salesman for the New Haven territory. Richard Cohen remains as booker and office manager, and the office will become a print office as soon as additional space can be obtained.

# Exploit Pictures' Musical Scores Steiner Urges

Max Steiner, Hollywood composer, in an interview with MOTION PICTURE HERALD, outlined what he considered a practical plan for exploiting the musical score, which he believes has been badly neglected by exhibitors and studios. Said Mr. Steiner:

"Excerpts from musical scores could be played during intermission, run on a disk anywhere from one to five minutes. They also could be run at the conclusion of the program as the audience files out. And don't you think that music will bring them back to see the picture just as surely as the trailers do?"

Mr. Steiner, who was born in Vienna, entered the industry in 1929. In 1935 he won the Academy Award for his scoring of "The Informer." He wrote the music for "Gone With the Wind" and scores of other films, one of the most recent being the box office success, "Casablanca."

The composer when interviewed in his New York Park Avenue apartment between packing bags and making farewell telephone calls—he left for the coast that afternoon of August 6th—was both voluble and eloquent.

"Conservatively speaking," said Mr. Steiner, "at least one-half of all the movie-goers in the country are musical minded. I get between two and three hundred letters a week from fans. And immediately a picture is released the studio gets requests from all over the country asking where recordings or the sheet music can be purchased. Yet neither the studios nor the exhibitors are doing much to take advantage of the fans' interests."

Mr. Steiner pointed out that studios go to considerable expense to score a picture, so, therefore, "its value to the picture must be great."

"Of course the excerpts won't all be swing or popular music—the music has to fit the picture. But it's not only swing music the public likes."

Speaking of the popular appeal of cinema music he referred to the score he composed for "Now Voyager." Two days after a sneak preview in Los Angeles cards started to descend upon the studio written by people who wanted to know where the sheet music and the recordings of the score could be purchased. Recording companies and publishers started making inquiries. And it all resulted in the publishing of "It Can't Be Wrong," music right out of the picture and into second place on the Hit Parade. And when the song became a hit the picture, then on the wane playing second run houses, enjoyed a revival, it was said.

Mr. Steiner also believes studios would be wise to have composers write overtures to top budget pictures, releasing the overtures recorded along with trailers for exploitation in the manner outlined.

## Halt Film Cutting in Two San Francisco Houses

There will be no more cutting or other editing of film on the property of San Francisco's two newsreel houses, the Telenews and the Newsreel. The fire department has banned such activity, after a fire at the Telenews. The theatres have transferred editing to outside studios.

## Stoll With W. E. 40 Years

Clarence G. Stoll, president of the Western Electric Company, celebrated his 40th anniversary with the company last week. At present, he directs the job of supplying military communications equipment to the Allies for his company.

# CLARK GETS DATA, CHARTS U.S. TRUST SUIT COURSE

## *Allied, Minneapolis Unit File Decree Criticisms; Schine Case Delayed*

All branches of the industry are responding to the Government's invitation to record their views as to disposition of the Consent Decree.

In Washington at midweek the Department of Justice heard from the board of directors of Allied States Association on the eve of its special decree meeting at Baltimore. The North Central Allied Independent Theatres, Inc., of Minneapolis filed a long criticism of current trade practices. Friday at New York, Tom C. Clark, assistant attorney general, conferred with representatives of the Society of Independent Motion Picture Producers.

### *Final Action in Schine Case Is Delayed Four Months*

To clear the decks for consideration of the basic trade practice and trust issues of the Government's New York complaint it was reported that final action on divestment of theatres by the Schine circuit, at Buffalo, had been postponed for four months.

Attorneys in the motion picture unit of the Department of Justice were reported digesting briefs and reports for submission to Mr. Clark. They would augment information gathered by him in talks with exhibitors on his recent trip to the West Coast. Field offices of the department are preparing to check trade practice complaints at first hand.

Friday Mr. Clark talked with John C. Flinn, secretary of the SIMPP; James Mulvey, eastern representative of Samuel Goldwyn, and other eastern agents for the unaffiliated producers.

The Government attorney and film men were reported to have chatted informally on trade practices. But spokesmen for the independents pointed out that they were not parties to the Consent Decree and would file no brief. However, recalling their protest against the proposals of the United Motion Picture Industry a year ago, it was believed likely the independents would protest any return to large block sales.

### *New York Case Will Set Precedent for Others*

In order to establish a uniform principle for disposing of all motion picture trust cases, Mr. Clark said Monday no further action would be taken with respect to the disposition of theatres by the Schine circuit until a determination had been reached on what is to be done with the New York Consent Decree. It is understood the New York case will set the precedent for all other field actions.

The decision will give the Schines another four months, at least, in which to attempt disposal of the remaining theatres which the court at Buffalo ordered divested. Recently they reported that only 10 of the 16 houses had been sold.

A committee of national Allied leaders, headed by Abram F. Myers, general counsel, and including M. A. Rosenberg, president; H. A. Cole, and Caravan members, met Monday at Washington with Mr Clark. Hugh Bruen and H. V. Harvey, delegates from the Pacific Coast Conference of Independent Theatre Owners, also attended. The decree in general and Mr. Clark's quest for exhibitor action were discussed.

The Allied members were to report the conversation to the full Allied board of directors meeting in Baltimore on Wednesday and Thursday. They were expected to pledge Allied aid in collecting trade practice complaints.

At the Monday meeting the Allied committee reiterated the decree changes urged in the brief submitted last May by Mr. Myers. Their recommendations were reported to have followed closely the 11 changes urged by Mr. Myers in his 30-page brief.

It covered theatre acquisitions, blind buying, block booking, clearance, circuit preferences and the cost of arbitration. The meeting Monday did not discuss a new sales formula. Any such suggestions will follow the Baltimore Allied sessions.

The North-Central exhibitors group at Minneapolis forwarded a list of grievances to the Department of Justice, asking that the alleged injustices be corrected by the Government. Don Guttman, president, and Henry J. Greene, secretary, prepared the message.

The brief charged forcing of undesirable features, short product and foreign reels; inflationary rentals; discrimination in favor of affiliated circuits; pooling of confidential account information by distributors; unfair and arbitrary contracts favoring distributors; denial of fair cancellation; and insistence that independents buy pictures for all their theatres.

North-Central came out in favor of divorcement, saying: "It will go a long way in destroying a guaranteed market for product and place the independent exhibitor in the position of a desirable, worth while customer."

The group also urged no limitation on the number of pictures which may be bought at one time; injunctions against conditioning of one feature upon another; and a new flexible sales plan to permit buying in the size group suitable to a particular theatre operation.

## *Justice Department Field Offices Open for Exhibitor Complaints*

**Field offices of the anti-trust division of the Department of Justice in 12 cities are open to receive complaints and suggestions from exhibitors on trade practices and the Consent Decree.**

**Theatre operators were invited last week by Tom C. Clark, assistant attorney general, to make their views known to the Government. An anti-trust lawyer in each of the field offices has been specially assigned to checking motion picture complaints. All reports, Mr. Clark said, will be in strictest confidence. They are for guidance, not for use in court.**

**The list of offices and field investigators follows:**

**BOSTON: Edmond J. Ford, 805 Shawmut Bank Building, 82 Devonshire Street.**

**CHICAGO: Lewis J. Whiteman, Suite 820, 208 S. LaSalle Street.**

**DALLAS: Horace L. Flurry, 1024 Allen Building.**

**DENVER: George Haddock, 427 First National Bank Building.**

**DETROIT: Stewart Kerr, Room, 2248 Buhl Building.**

**KANSAS CITY: Sheridan Morgan, 818 Scarritt Building.**

**LOS ANGELES: Harold Collins, 1602 U. S. Post Office and Court House.**

**NEW ORLEANS: Victor O. Waters, 616 Carondelet Building.**

**NEW YORK: Joseph T. Quinan, 14th Floor, 30 Broad Street; Seymour D. Lewis, 2203 U. S. Court House, Foley Square.**

**PHILADELPHIA: John B. Brumbelow, 4054 U. S. Court House, 9th and Chestnut Streets.**

**ST. LOUIS: Joseph J. Cella, 519 New Federal Building.**

**SAN FRANCISCO: Joseph Alioto, 422 Post Office Building.**

**SEATTLE: Robert McFadden, 712 U. S. Court House.**

**CLEVELAND: Willis Hotchkiss, 1412 Standard Building.**

# OMAHA WILL WEL

(DOROTHY McGUIRE'S HOME TOWN)



# WITH OPEN ARM

# AND 20th CENTURY-F

# THEY'LL LOVE HER



# Claudia

William Goetz in Charge of Production
Adapted for the Screen by Morrie Ryskind

THIRD WAR LOAN
SEPT. 9th to 20th.
GET READY!

COME "Claudia"

S ON AUGUST 19th

(TWO THEATRE WORLD PREMIERE: OMAHA, PARAMOUNT)

OX PREDICTS THAT



LIKE THIS!

(AND THAT GOES FOR ALL AMERICA)

DOROTHY McGUIRE · ROBERT YOUNG · INA CLAIRE

REGINALD GARDINER · OLGA BACLANOVA

Jean Howard · Frank Tweddell · Elsa Janssen · Produced by WILLIAM PERLBERG

Directed by EDMUND GOULDING

From the Play by Rose Franken · As Produced for the Stage by John Golden



SKETCHES BY FAMED ARTIST ARTHUR WILLIAM BROWN-HOLLYWOOD

# LET US RUN OUR BUSINESS EXHIBITOR LEADERS SAY

## *Decree Comments Stress Opposition to Regulation by Government*

Leaders of exhibitor organizations have some very positive notions about what is the matter with the industry trade practices under the Consent Decree, according to their letters to MOTION PICTURE HERALD about revision or continuation of the decree.

The answers show that they are ready to speak out vigorously in behalf of changes in the decree, its selling formula, arbitration and other trade practices. Many already have submitted briefs to the anti-trust division of the Department of Justice.

### *Sentiment Overwhelming For Decree Changes*

The replies reflect also the answers which many of these same exhibitor leaders have given Tom C. Clark, assistant attorney general in charge of the anti-trust section. He has been touring the country to find out first hand what the exhibitors think about the Decree.

Last week MOTION PICTURE HERALD tabulated the results of the letter poll on seven questions.

Sentiment was overwhelming for change in the decree, 60 per cent voting to discard and 40 to revise the document. Divorcement was favored by 55 per cent. Full season sales were favored by 85 per cent of the leaders, with 45 per cent insisting on rights of cancellation and selection. Arbitration generally has been a disappointment.

Sixty-five per cent of the replies favored renewal of the Government's anti-trust suit, and many gave specific reasons why, while approximately 65 per cent of the organizations have filed, or intend to file, formal briefs with the Department of Justice making their position known.

### *Rental, Admission Price Control Touchy Subject*

The touchy question of legislative control of film rentals and admission prices evoked the most comment in the exhibitors' letters. Only 30 per cent favored such action, while 60 per cent were against it.

"It has always been our contention that if distributors would allow exhibitors to retain their just and fair proportion of the box office dollar this matter would be corrected within the industry itself," Robert H. Poole, executive director of the Independent Theatre Owners of Southern California and Arizona, wrote of price controls. "Further, if the Consent Decree had been properly set up with equal fairness to both exhibitor and distributor, eliminating the unfair trade practices, the cause creating this question would not have arisen."

Other exhibitor leaders echoed this declaration.

"We are in a war—why cannot this industry conduct its own business?" Henry Reeve, president of the Texas Theatre Owners, wrote in explaining his group's reluctance to file a decree brief. "A national conference of all branches of our business, honest men selected to get together honestly, could accomplish something," he said. "If the true story is told, by the men who have had actual experience under the decree in the operation of their business, the Department of Justice will have something to consider that they cannot shut their eyes to," the Texas leader commented on Government invitations to file briefs.

### *Harvey Declares Agreement With MPTOA and Allied*

Rotus Harvey, trustee of the Pacific Coast Conference of Independent Theatre Owners, said, "It is our intention to enter into the coming discussion regarding the Consent Decree in all its phases," He was in accord, he said, with most of the suggestions of both the Motion Picture Theatre Owners of America and national Allied.

Morris Loewenstein, president of the Theatre Owners of Oklahoma, says he is opposed to any political regulation. "I am opposed to exploitation of an industry for personal gains but realize the urgent need for a sincere meeting of minds on both sides," he wrote. "Forget sales managers' ambitions and do things that will permanently create stability for both buyer and seller."

R. X. Williams, leader of the Theatre Owners of Arkansas, Mississippi and Tennessee, said: "Arbitration has not worked and I would suggest abolition of same as it has been a farce." He favored legal limits to film prices, admissions and salaries, and commented: "The motion picture business should be turned over to a federal bureau, like the OPA, to allot so many theatres to so many people, with complete control for the duration at least."

Leo F. Wolcott, president of the ITO of Iowa-Nebraska, also favored ceilings. "It works OK in Canada," he wrote, "and seems the only thing which will curb the greed of certain distributors which is surely choking the life out of small theatres." Arbitration is too expensive for small theatres, and too limited, he added, favoring national Allied's proposals for change.

"It has not worked," is the comment on arbitration of Harry Brandt, New York ITOA president and a circuit operator. A complete change with all industry trade practices to be arbitrated is advocated by Mr. Brandt. "I am not in favor of any ceiling legislation unless forced to it," he added.

Bob White, chairman of the board of the Oregon ITO, said: "Arbitration is too complicated and the small exhibitor has no chance of a fair hearing." He believes that film prices should have a ceiling the same as others set by the OPA.

### *Asks More Local Offices In Arbitration System*

Roy Rowe of the Theatre Owners of North and South Carolina noted that his organization might not be able to file a further brief with the Department of Justice. "However, we have repeatedly filed protests re the Consent Decree, in toto, with the Department of Justice," he wrote.

"We have had no occasion to use arbitration in West Virginia yet," S. J. Hyman of the West Virginia Managers Association wrote. "However, I do believe that the matter of arbitration should have more local representation, without causing the exhibitors to travel great distances."

A. Charles Hayman, president of the MPTO of New York State, found arbitration too complicated and unworkable. He also asserted that the decree, instead of protecting the small theatre man, worked a hardship. "Distributor and exhibitor should settle their own disputes before recourse to law and they do not want Government supervision," he wrote. "However, we feel the legal department of the Government should, if necessary, be able to give us the proper protection."

## ALLIED, MPTOA UNITS FOLLOW PARTY LINES

**Members of the two national exhibitor organizations, Allied States Association and the Motion Picture Theatre Owners of America, stood solidly behind the national trade practice platforms of their groups in replying to Motion Picture Herald's poll on disposition of the Consent Decree. Many of the regional members referred to the briefs submitted by Allied and MPTOA last May for explanation of the reasons for their ballots.**

## Paramount Film To Receive Mention in Radio Serial

Paramount has assigned rights to Procter and Gamble for the serialization of "My Favorite Blonde" over the National Broadcasting Network, a condition of the contract providing for mention on each broadcast of Paramount's "So Proudly We Hail." The radio program for which the deal was made is "Hollywood Theatre of the Air," heard Monday through Fridays.

## Seversky Invited to Visit Brazil by Government

Major Alexander P. de Seversky, aviation expert and author of "Victory Through Air Power," which has been adapted for the screen by Walt Disney for United Artists release, has been invited to visit Brazil as a guest of the Brazilian Government. The invitation was extended by Dr. Joaquin Pedro Salgado, Brazilian Air Minister, now in this country, who saw the film at a private screening.

## Turnbull Back to Australia

Ernest Turnbull, managing director of Hoyt Theatres, Australia, has left to return to his country following a two-month visit to the United States. He conferred with National Theatres executives on the coast during his stay.




## Notice of TRADE SHOWINGS for the benefit of exhibitors generally

| *Branch* | *Address* | *Day and Date* | *Time* |
|---|---|---|---|
| ALBANY | 1052 Broadway | Wednesday, August 18 | 2:30 P.M. |
| ATLANTA | 197 Walton Street, N. W. | Monday, August 16 | 2:30 P.M. |
| BOSTON | 105 Broadway | Monday, August 16 | 2:30 P.M. |
| BUFFALO | 290 Franklin Street | Wednesday, August 18 | 2:30 P.M. |
| CHARLOTTE | 308 South Church Street | Wednesday, August 18 | 2:30 P.M. |
| CHICAGO | 1260 South Wabash Avenue | Monday, August 16 | 2:30 P.M. |
| CINCINNATI | 1638 Central Parkway | Monday, August 16 | 2:30 P.M. |
| CLEVELAND | 2219 Payne Avenue | Wednesday, August 18 | 2:30 P.M. |
| DALLAS | 1801 Wood Street | Wednesday, August 18 | 2:30 P.M. |
| DENVER | 2101 Champa Street | Monday, August 16 | 2:30 P.M. |
| DES MOINES | 1300 High Street | Wednesday, August 18 | 2:30 P.M. |
| DETROIT | 2211 Cass Avenue | Monday, August 16 | 2:30 P.M. |
| INDIANAPOLIS | 326 North Illinois Street | Wednesday, August 18 | 2:30 P.M. |
| KANSAS CITY | 1720 Wyandotte Street | Wednesday, August 18 | 2:30 P.M. |
| LOS ANGELES | 2019 South Vermont Avenue | Monday, August 16 | 2:30 P.M. |
| MEMPHIS | 151 Vance Avenue | Wednesday, August 18 | 2:30 P.M. |
| MILWAUKEE | 1016 North 8th Street | Monday, August 16 | 2:30 P.M. |
| MINNEAPOLIS | 1015 Currie Avenue, N. | Thursday, August 19 | 2:30 P.M. |
| NEW HAVEN | 40 Whiting Street | Wednesday, August 18 | 2:30 P.M. |
| NEW ORLEANS | 200 South Liberty Street | Wednesday, August 18 | 2:30 P.M. |
| NEW YORK CITY | 345 West 44th Street | Monday, August 16 | 2:30 P.M. |
| OKLAHOMA CITY | 10 North Lee Avenue | Wednesday, August 18 | 2:30 P.M. |
| OMAHA | 1502 Davenport Street | *Previously trade shown* | ..... |
| PHILADELPHIA | 302 North 13th Street | Monday, August 16 | 2:30 P.M. |
| PITTSBURGH | 1715 Boulevard of Allies | Wednesday, August 18 | 2:30 P.M. |
| PORTLAND | Star Film Exchange, 925 N.W. 19th St. | Wednesday, August 18 | 2:30 P.M. |
| ST. LOUIS | Srenco Screening Room, 3143 Olive St. | Wednesday, August 18 | 1:00 P.M. |
| SALT LAKE CITY | 216 East 1st South Street | Wednesday, August 18 | 2:30 P.M. |
| SAN FRANCISCO | 245 Hyde Street | Monday, August 16 | 2:30 P.M. |
| SEATTLE | 2421 Second Avenue | Monday, August 16 | 2:30 P.M. |
| WASHINGTON | 932 N. J. Avenue, N. W. | Wednesday, August 18 | 2:30 P.M. |

*(20th Century-Fox Projection Room, unless otherwise specified)*

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

# OWI KEEPS WATCHFUL EYE ON FILMS DESPITE CUT

## *Overseas Branch Vigilant Since Disbanding of the Domestic Division*

by WILLIAM R. WEAVER
*in Hollywood*

Reluctant realists in this realm of unrealities are discovering that the abatement of the domestic activities of the Office of War Information, with respect to motion pictures, does not equal a cessation of that which they had looked upon and feared as a variety of control over production.

It is becoming clear that the domestic branch office here was, as Nelson Poynter locally and Lowell Mellett nationally reiterated steadily, a font of information, suggestion and counsel, not a seat of censorship.

The measure of prevention which may be said to have pertained as direct outgrowth of information, suggestion and counsel supplied continues to pertain, more forcefully because more simply and less particularized, for reasons which could have been foreseen but weren't.

### *Overseas Branch Now Is Inspecting Scripts*

No such relaxation of vigilance as many expected has taken place or will, unless Congress dismantles some more agencies next time around.

That script-inspection function which the domestic office of OWI exercised, on request, of course, is being exercised now, likewise on request, by the OWI's overseas office, to which all but four of the former domestic branch staff members have been transferred.

The persons doing the inspecting are the same, and they predicate their opinions on the same source of information, altering their function only to the extent of deriving their opinions from the overseas point of view instead of the domestic.

There is no fundamental difference between the overseas point of view and the domestic. The overseas branch of OWI, now as in the past, evaluates a script, a picture or a project on the basis of its suitability for exhibition in countries beyond our borders, explicitly on the basis of the impression of the United States, its peoples, practices and principles, which the product may impart to the foreign observer. The domestic branch of OWI evaluated a property on this same basis, exactly, and, additionally, on the basis of the impression it might impart to observers inside our borders.

### *Has No Power to Prevent Production of Film*

Theoretically, neither branch of OWI has had, at any time, power to prevent the production of any kind of picture. Actually, both had power to acquaint producers with facts not in common knowledge and to forecast, with a persuasiveness derived directly from such facts, the consequences of producing certain kinds of pictures not in consonance with privately known circumstances. This was and is, admittedly or not, a power of more than minor moment.

Vested now in a branch of OWI designated specifically as pertaining to overseas, this power is freighted with more force than formerly. It was a timid producer indeed who did not declare himself better qualified to judge what is good or bad for American theatre goers than some or any Washington appointee. On the contrary, it is a bold producer, if there are any, who ventures to set himself up as better qualified to judge what is good or bad for the inhabitants of neutral and reoccupied countries at this point in the war than an official in the confidence of the heads of government.

And gone is the day when a producer with a problem could shuttle back and forth between the domestic and overseas branches in quest of a finding to his liking.

### *Acts as Advance Guard Of Censorship Office*

The overseas branch of OWI, now as formerly under the direction of Ulric Bell, operates in substantial fact as a separately contained but identically motivated advance guard of the Office of Censorship. In effect, the overseas branch of OWI tries to keep out of the pictures those things which, by a set of rules in common knowledge, will cause the Office of Censorship to deny them export license when the time for attending to that highly profitable detail comes around.

The Office of Censorship does not inspect scripts or offer advice or suggestion, as does the OWI, but it does possess the power of veto, as to the foreign market, which OWI does not.

As this state of affairs becomes more and more widely understood—a process which has taken a surprisingly long time—the production community is being made more and more vividly conscious that it has shed no shackles, as a result of the closing of the domestic OWI branch, but has reduced by one-half its chances of achieving a Houdini.

Several pictures in various stages of execution at the moment are in line for disposition in a way that illustrates the tensile strength of the setup as it now stands.

The two duly announced "juvenile delinquency" pictures are faced with the knowledge that the overseas branch of OWI considers them no kind of subjects to be sending abroad and the further knowledge that the Office of Censorship will not approve them for export (unless, of course, they are transformed into pictures glorifying the American boy, in which case they would not be the same pictures and, in all likelihood, would not be made).

### *Two Pictures Were Refused Export Permits by Censor*

There are two minor pictures from two major studios, finished and on their way to exchanges (titles on request) which the OWI tried unsuccessfully to stop in script form and the Office of Censorship stopped, finally and positively, when export licenses were sought.

As matters stand, these two pictures can net their negative costs inside these borders. As matters might have been made to stand, by making two other pictures of approved kind for the same amounts of money, two pictures could have gone into the now available foreign market immediately, adding to their domestic gross, and could have followed the troops into the reoccupied countries as they are opened up, collecting grosses on and around the world as it returns its screens to the uses of American product.

It is no more than dollars-and-cents sense for producers to shoot at the greater and growing market.

No one has yet advanced an argument in support of producing a picture known in advance to be doomed to domestic exhibition exclusively.

Abatement of OWI's domestic ministrations to the motion picture industry merely clarified the production community's picture of the controls placed upon it. It didn't change them.

## OWI "EFFICIENT" DESPITE SLASH

**Congress' slashing of the Office of War Information domestic appropriation by $5,500,000 has caused the OWI to reduce its staff from 1,300 to 495, dropping 805. Those dropped included the personnel of the motion picture division. Palmer Hoyt, domestic division director, said this week that his unit, however, is operating efficiently. Its budget now is $2,125,000.**

## Skouras Food Show Again Presented in New York

Skouras Theatres presented "It's Up to You," war food show run in conjunction with the U. S. Department of Agriculture, at the Beacon theatre in New York on Wednesday night. It was the second showing of the production in Manhattan. Its premiere was at the Academy of Music on March 31st.

It has had approximately 20 play dates since its inception in suburban New York houses.

The Gellendre Theatre Studio performers appeared in this latest version, which again was written by Arthur Arent. The Skouras Theatres War Effort department under Nick John Matsoukas originated the idea. Admission to the public is free.

## Rosten Leaves OWI

Leo C. Rosten, writer and author of a sociological study of Hollywood, has resigned as assistant domestic director of the Office of War Information. He told newsmen he would return to writing.

# "MY KINGDOM FOR A COOK" IS IN COLUMBIA COMEDY TRADITION

## *Charles "Dingle" Coburn Starred in Laugh Show to Be Released Aug. 31*

The announcement by Columbia that on Aug. 31 it will release "My Kingdom For A Cook", a picture it believes will rank high up among Columbia's greatest comedies, brings to mind this studio's remarkable record as a producer of works in a light vein.

There are studios distinguished for their treatment of headline dramas, others renowned for their musicals, still others for their screen romances.

While Columbia has produced successful attractions in all these fields, it is more often referred to as "the studio of great comedies" than in any other way.

And there is good reason for this appellation.

The industry well remembers the story of "It Happened One Night". How it boosted to great new heights the fortunes of Claudette Colbert and Clark Gable. How it started the romantic comedy cycle.

### *Studio's Comedy Record Marked By Diversity*

And no one in the industry can fail to recall the remarkable success achieved by "The Awful Truth", which set in full swing the "wacky" comedy cycle.

It is interesting that within this comedy field, Columbia has been able to produce outstanding pictures as different from each other as "Here Comes Mr. Jordan" and "My Sister Eileen"; "You Can't Take It With You" and "Mr. Deeds Goes To Town"; "Mr. Smith Goes To Washington" and "The More The Merrier".

Which brings us to "My Kingdom For A Cook".

This one stars Charles Coburn, who has every right, on the basis of his achievement in "The More The Merrier", to call himself Charles "Dingle" Coburn.

Everyone who has seen "Merrier" knows what a whale of an acting job Coburn turned in as "Dingle", the elderly Cupid, Columbia officials point out. And the heaps of fan mail that followed his success in "Merrier" testified to the public response to his rare kind of heart-warming fun-making.

The studio at once elevated him to stardom, and "My Kingdom For A Cook" is his first starring vehicle.

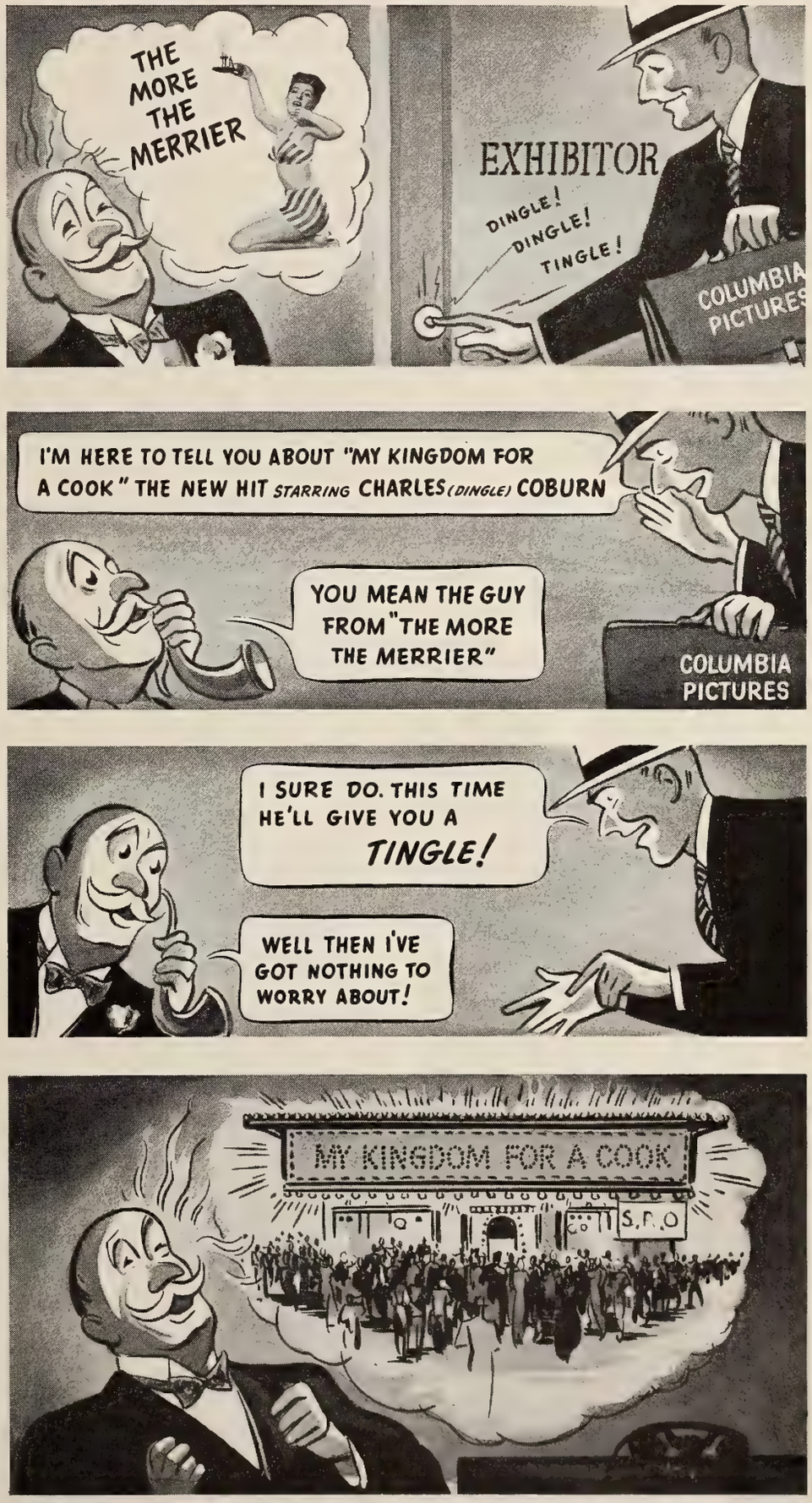
In "Kingdom", Coburn has an even bigger chance to strut his inimitable stuff, it is said.

He is cast as Rudyard Morley, world-famous British author, who decides to go to America to do his bit to further international amity and United Nations unity.

But bit or no bit, the biggest thing in Morley's life is his stomach. Even his lovely daughter Pam (Marguerite Chapman), runs it a bad second in his thoughts.

His adventures in a small American town, where he makes his presence thoroughly felt, and ends up by stealing his hostess' cook, even though Pam has fallen for his hostess' son (Bill Carter), make for some of the most farcical farce in years, according to Columbia officials.

Richard Wallace directed "Kingdom". Producer is P. J. Wolfson. The screen play is by Harold Goldman & Andrew Solt; Joseph Hoffman & Jack Henley.




ADVERTISEMENT

# $4,122,008 Collected In Red Cross Drive

## *Balaban Announces Total; Plans Pushed for Third War Loan Campaign*

A total of $4,122,008 was collected by the industry in its Red Cross War Fund Drive, April 1st through April 7th. The announcement was made this week by Barney Balaban, chairman of the campaign. The contributions came from theatre audiences, film companies, individuals of the industry in Hollywood and elsewhere, and from a large benefit staged in New York's Madison Square Garden.

Of this amount, Mr. Balaban reported, theatre audiences contributed $3,067,236; Hollywood personnel, $415,000; motion picture corporations, $331,910; other individuals in the industry, $67,220. The benefit, in New York's Madison Square Garden, brought $240,642.

A difference from all other campaigns conducted by the industry was noted in the Balaban report. The money in this instance was paid to local Red Cross chapters.

### *13,136 Theatres Participated In Red Cross Campaign*

Also cited as unique was the number of theatres pledged, 13,136, the largest number to participate in any drive.

Mr. Balaban added:

"In announcing the final results, I want to express my appreciation for the untiring efforts of theatre and exchange division chairmen throughout the field in the difficult task of accumulating the information which makes this report possible."

The $3,067,236 in audience collections was reported by the various exchange areas, listed as follows:

Albany, $36,735; Atlanta, $168,000; Boston, $158,901; Buffalo $60,122; Charlotte, $93,273; Chicago, $189,128; Cincinnati, $78,753; Cleveland, $98,771; Dallas, $167,086; Denver, $37,501; Des Moines, $41,764; Detroit, $139,484; Indianapolis, $80,000; Kansas City, $57,390; Los Angeles, $169,499; Memphis, $48,000; Milwaukee, $53,534; Minneapolis, $102,888; New Haven, $61,181; New Orleans, $94,958; New York, $390,432; Oklahoma City, $22,897; Omaha, $28,317; Philadelphia, $180,885; Pittsburgh, $80,277; Portland, $41,233; St. Louis, $34,816; Salt Lake City, $43,309; San Francisco, $150,236; Seattle, $47,507; Washington, D. C., $112,313.

### *Rodgers Is Named Bond Premiere Chairman*

The industry must know that in the forthcoming September Third War Loan it is part of a great all-American team whose goal is 15 billion dollars, said Francis Harmon, War Activities Committee vice-chairman, and Ray Beall, chairman of the Third War Loan publicity committee. The two returned to New York Monday after two days in Washington discussing plans for the drive.

William F. Rodgers, MGM general sales manager, on Wednesday became Bond Premiere chairman in the film industry's participation in the Third War Loan. General chairman is L. C. Griffith, Oklahoma City, owner of the Griffith circuit. Mr. Griffith this week began using as headquarters the WAC New York office. The Bond Premieres are expected to be held in 1,200 cities.

The Washington meetings brought together state and publicity chairmen of the War Finance Committee of the Treasury, as well as representatives of the press, screen, radio, retail merchants and the outdoor advertising companies. Theodore R. Gamble, national director of the War Finance Committee, with Oscar A. Doob, newly-appointed assistant national director in charge of advertising, and Robert Coyne, national director of field operations, attended these sessions and spoke to the group. Vincent Callahan presided.

### *War Finance Committee Sponsoring New Drive*

"There are two things that cannot be stressed too strongly," said Mr. Beall and Mr. Harmon jointly. "These are, that the industry is in fine company in the Third War Loan. The press, radio, the merchants and billboard people are as potent allies as can possibly be mustered.

"The second factor is that the industry is working for the War Finance Committee. Its members in the states, counties and towns should be part and parcel of any action taken by the WAC in those areas. The basic step of any WAC group is to bring the local War Finance Committee man into the campaign."

Special WFC posters which will be sent free to exhibitors were arranged for in Washington by Mr. Harmon and Mr. Beall.

The offer by the WAC to complete the information short subjects stopped when Congress slashed appropriations for the Office of War Information domestic branch, has been accepted by the OWI, it was announced in Washington last week. It is understood a liaison between the film industry and OWI will be appointed soon.

Meanwhile, at a meeting in the New York headquarters of the Motion Picture Producers and Distributors of America, renewal of the agreement whereby American companies distribute British Ministry of Information short subjects was discussed.

In New Haven, a WAC exchange area committee already has met to discuss the September Bond drive. It was called together by I. J. Hoffman and Harry Shaw, co-chairmen. Others at the meeting were Lou Brown, Dr. Jack Fishman, Herman Levy, Barney Pitkin, Dan Finn and B. E. Hoffman. The committee decided to begin teaser advertising in local newspapers.

In the closing days of the July drive to sell $130,000,000 of stamps to buy an aircraft carrier, the "Shangri-La," the citizens of the Dorchester-Mattapan area, Mass., bought $1,502,000 of both Stamps and Bonds. Harry Wasserman, Kenneth Forkey and Al Laurie conducted the selling.

At the request of the WAC, the Music War Committee of the Theatre Wing, headed by Oscar Hammerstein, 2nd, has written seven new songs for the use of the WAC in the forthcoming Third War Loan.

The songs, tailored along the "back the attack — buy Unconditional Surrender Bonds" line set for the campaign, will be utilized in trailers, radio programs and possibly by a contemplated "Star Caravan."

Herman Gluckman, of the WAC distributor division, left New York Monday for Hollywood, where he will stay more than a month. On his way to Hollywood, Mr. Gluckman is visiting his son, stationed in St. Louis with the Air Corps.

### SELLS $901 IN STAMPS TO 500 POPULATION

**W. R. Pickard, operator of the Faith theatre, Faith, S. D., waited until the closing days of July to stage his "Shangri-La" War Stamp selling drive. Cooperating with the American Legion, he sold $901 worth. The population of Faith is 500.**

## *NEIC to Aid War Loan Campaign*

The National Entertainment Industry Council, comprising many elements of the amusement world, will cooperate fully with two forthcoming projects, the National War Fund collections and the Third War Loan. The cooperation was indicated by announcement of a meeting Thursday of the NEIC's coordinating committee in New York. It was added a special committee would confer in Washington on the Loan drive, which will be in September.

The amusement industry's New York rally would be August 23rd, the NEIC announced. A service flag will be dedicated at ceremonies in a New York theatre still to be selected.

The NEIC has told the film industry's War Activities Committee it has until September 1st to join. At a meeting last week of the NEIC membership committee, a sub-committee was appointed to induce more rapid acceptance of NEIC membership by the WAC and nine other organizations which have been approached. Among these is the Screen Directors Guild.

## Radio Companies Reject New Petrillo Plan

James C. Petrillo, president of the American Federation of Musicians, has offered a new proposal for the immediate settlement of the recording controversy, by requesting $18,000,000 from radio companies over a five-year period with a promise the AFM would back future legislation covering new copyrights. Radio officials in rejecting the proposal said the payment would only add to the financial burden and explained that the recording ban had not caused an economic loss.

## War Bond Show Set

The premiere of "Icecapades" at Madison Square Garden in New York on September 14th will be sponsored by Station WJZ and the war finance committee of the New York Treasury Department. Admission will be through purchase of War Bonds. The quota set is $5,000 000. Skouras theatres are cooperating by acting as an issuing agent with tickets available at its theatres in the city.

# PRICES MOUNT IN RACE FOR NEW PLAYS AND BOOKS

## *Still Higher Bids Expected for New Season Output of Source Material*

With the theatrical season going into the 1943-44 season, all signs point toward lively bidding by Hollywood picture companies for Broadway's top productions, and for fiction now on publishers' autumn lists. Although the prospects are for soaring prices, scenario departments say that only time can make known the number of story properties worth the bidding.

During the 1942-43 season, now history, well over one million coast dollars went into legitimate plays, and more than a quarter of a million into studio backing of stage ventures. This season coming up gives every indication of adding to the trend.

Oscar Serlin, producer of "Life With Father," is reported to be holding out for $500,000 plus 50 per cent of the net. Gossip also has it that the Theatre Guild is asking the same figure for "Oklahoma" plus 25 per cent of the profits. Both prices are in addition to other concessions.

### *Bidding Is Lively on Other Broadway Plays*

Clashing bids also can be heard for other plays currently on Broadway. While rumor has not defined precise figures, "Star and Garter," "The Skin of Our Teeth," and "The Two Mrs. Carrolls," a late entry starring Elizabeth Bergner, are all in the tug-of-war. "Angel Street," with well over 700 New York performances, is an American adaptation of the London stage play "Gas Light" which is owned by Metro-Goldwyn-Mayer and is now being produced under the London title, the contract forbidding the use of the title "Angel Street." M-G-M has also purchased Eileen Johnston's play "Jeanne d'Arc" in manuscript form.

Among the book titles having already caught the attention of Hollywood story departments, or which pack a potential screen adaptation punch, are: "So Little Time" (Little Brown & Co.), by J. P. Marquand; "The Covenant" (Thos. Y. Crowell), by Brigid Knight; "Mary Darlin'" (Appleton D-Century), by Evelyn Voss Wise; "San Diego" (E. P. Dutton), by W. L. River; "The Newport Story," by Cornelius Vanderbilt, Jr., and Captain Polan Banks; "Red Raskall" (Appleton D-Century), by Clark McKeekin; "Big Rock Candy Mountain" (Duell Sloan & Pearce), by Wallace Stegner; and "Muller Hill" (Alfred Knopf), by Harriet Daniels.

### *Bull Market Is Seen On Story Properties*

A few of last season's quotations foretell a bull market on story properties. Week before last Mary Pickford, acting for United Artists, purchased the screen rights to "Junior Miss" from Max Gordon, whereby the sellers have six months to decide whether to take $410,000 outright, or $355,000 plus 35 per cent of the net. The "Junior Miss" purchase climaxed a season wrought with record breaking figures, topping Twentieth Century-Fox's payment of $305,000 for "Something for the Boys," which does not include $60,000 that went into backing the musical. The same company also made the top bid of $300,000 for Maxwell Anderson's war drama, "The Eve of St. Mark."

Warner Brothers paid $250,000 for "The Doughgirls," M-G-M $225,000 for "The Pirate," and $200,000 for Without Love."

Book purchases included non-fiction—Wendell Willkie's "One World," bought by Twentieth Century-Fox—contemporary and past fiction, biographies and autobiographies. Warner Brothers bought the best-selling autobiography, "Roughly Speaking," by Louise Randall, as a vehicle for Bette Davis. Ben Bogeaus for United Artists bought an early Thornton Wilder novel, the Pulitzer Prize winner, "The Bridge of San Luis Rey." Edward Small, also for UA, has purchased Booth Tarkington's "Kate Fennigate." "None But the Lonely Heart," a novel by Richard Llewellyn, has been bought by RKO, the purchasers of Lloyd Douglas' novel "The Robe."

Cagney Productions has purchased the screen rights to "The Stray Lamb," a novel by the late Thorne Smith. By virtue of a cash arrangement, 20th Century-Fox is the owner of the screen rights to Betty Smith's novel, "A Tree Grows in Brooklyn." Just last week M-G-M announced the purchase of four novels: "Yesterday's Children" by Lamar Warrick, "Romance of Henry Menafee" by Paul Gallico, "Army Brat" by Thomas Wakleton, and "Our Vines Have Tender Grapes" by George Victor Martin.

Primary reason for the trend is that studios have decided upon a policy of concentrated effort and dollars upon fewer, albeit quality, films. Money, time and effort that have gone into "B" productions will this season go to "A" films. Not a few major pictures in the past cost as much as some studios will spend on the screen rights to a single Broadway production.

So with box office figures up and production schedules down, studios are in a position to bid for choice story properties. It is not going to be a case of indiscriminate bidding for stage plays and novels. It will be concentrated bidding for prize properties only.

### *Studios Heavily Interested In Stage Productions*

Twentieth Century-Fox, already active along Broadway, has purchased the forthcoming stage comedy "Saratoga Chips" in libretto form. Authors of the play are Damon Runyon and Irving Caesar, with Harry Goetz, independent film producer, a co-sponsor. The film company has an option to back it with Messrs, Runyon and Caesar retaining picture rights. The same company has a financial interest in "A Highland Fling," tentatively scheduled for a Broadway showing with Howard Lindsay and Russel Crouse producing.

MGM may finance "Oh, You Kid," a musical comedy being promised for Broadway this autumn. And Gradwell Sears of United Artists is reported to be financially interested in the anticipated stage drama "Suds in Your Eye," due in the spring.

Contracts have reportedly been drawn up between Rise Stevens and Lester Cowan, picture producer whose business address is Columbia Pictures' home office, for Miss Stevens to star in an undisclosed musical comedy following her Metropolitan season. Plans are for a subsequent film version.

There is a new crop of reports that Mae West's long-awaited return to the Broadway stage is set for this coming season, in her own opus "Catherine Was Great," under auspices of Michael Todd who, along with Max Gordon and Jed Harris, has a production financing arrangement with Twentieth Century-Fox.

### *Fiction to Non-Fiction Ratio Up on New Lists*

Their cash investments in stage plays notwithstanding, studios are still obliged to go into the open market for the screen right.

For fiction, including Westerns and short stories as well as novels, Dodd Mead heads the list, with 28 being planned for publication this autumn, against 18 non-fiction works. The ratio of fiction to non-fiction with all the other publishers approached, is in the reverse. Charles Scribner's Sons plan around 30 non-fiction books, two of which are on the Book-of-the-Month club's list. Thirteen on the Scribner's Sons list are nonfiction.

Bobbs-Merrill reports that their autumn list will show a shade short of 25 per cent in the fiction category, while the Viking Press will produce five novels out of 12 published works.

## WARNER BROTHERS IN MARK TWAIN DEAL

**Warner Brothers has concluded a deal for the motion rights to Mark Twain's "A Connecticut Yankee", agreeing to withhold the screen version until the musical stage version, a Richard Rodgers - Lorenz Hart revival due this season on Broadway, has run its course. Warner is reportedly investing 50 per cent of the estimated $75,000 to $100,000 production cost for a 25 per cent interest in the stage show. The company plans to tie up the release of their recently completed film, "The Adventures of Mark Twain", with the Rodgers-Hart revival. Previous Broadway showing was in 1927, and Fox made a screen version in 1921 and again in 1931.**

# Powerful Advance A



Every now and then the screen brings forth a picture that captures the emotions of all... Just such extraordinary film entertainment is Columbia's "DESTROYER"! It has the tears and sweat...the joy...the heart! It has the story of men and their ship! It has thrill-packed action!

# DESTROYER



STARRING

## Edward G. ROBINSON

with GLENN FORD
MARGUERITE CHAPMAN
EDGAR BUCHANAN
A COLUMBIA PICTURE

Screen Play by Frank Wead, Lewis Meltzer and Borden Chase - Directed by WILLIAM A. SEITER - Produced by Louis F. Edelman

COLUMBIA PICTURES

RALLY ROUND THE THIRD WAR LOAN SEPT. 9TH—20TH
START YOUR CAMPAIGN NOW!

MEET
SONS OF
MAN YOU

This is their story...and it comes from the Heart!

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EDWA

h GLENN FORD

Screen play by Frank Wead
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THEIR BATTLES!
THEIR TEARS!
THEIR LOVES!
THEIR LAUGHTER!
THEIR INSPIRING
VICTORIES!

# TROYER

G. ROBINSON

CHAPMAN · EDGAR BUCHANAN

Borden Chase · Produced by LOUIS F. EDELMAN,
TER · A COLUMBIA PICTURE

HER ONLY RIVAL IS HIS SHI




# DESTROYER

ARRING **Edward G. ROBINSON**

with Glenn Ford · Marguerite Chapman · Edgar Buchanan

Screen Play by Frank Wead, Lewis Meltzer and Borden Chase · Directed by WILLIAM A. SEITER · Produced by Louis F Edelman

A COLUMBIA PICTURE

OK...MOVIE LIFE...MOVIES...
OVIE STAR PARADE...SCREEN
UIDE...STARDOM...MOVIE SHOW

MOVIE STORY...MOTION
PICTURE...SCREENLAND...
SILVER SCREEN

# *Tax Return to Be Filed by September 15*

Exhibitors, managers, studio officials and all other persons in all branches of the film industry whose income this year will be in excess of $2,700 if single or $3,500 if married will be required to file a declaration of estimated income and victory tax with Uncle Sam by September 15th, under the recently enacted pay-as-you-go tax law, it was warned this week by Commissioner of Internal Revenue Guy T. Helvering.

They will be among the 15,000,000 people in the nation who are not current with their taxes because of the fact that they are not subject to the withholding provisions or have income in excess of that which is covered by the deductions from salary and wage checks, Mr. Helvering pointed out.

The new declaration will have to be filed quarterly, and with the March return it will be necessary to show the usual detailed summary of income and deductions for the preceding year, heretofore covered by the annual report.

With the filing of the September 15th return, taxpayers will quit paying the tax on their 1942 income and the remittance to accompany the report will be applied to income of 1943.

The amount to be remitted will be calculated on a simple form which now is being distributed to all persons who filed returns last March, and will require only an estimate of the full 1943 income, the amount of tax, both income and victory which will be due thereon, the deduction of any amount withheld from salary or wages since July 1, and the subtraction of the installments on 1942 income paid in March and June of this year. A check for half of the sum remaining must be sent in with the return form.

A similar declaration will have to be filed by December 15th, accompanied by a remittance for all of the tax shown due, which will constitute the final quarterly payment on the estimated 1943 income, and in March, together with a declaration of the estimated income for 1944 and payment of one-fourth of the estimated tax, the final detailed report for 1943 must be submitted in which any difference between the estimated tax and the actual liability is to be taken up—by additional payment if the estimate was short, by deduction if it was over.

Also in March, it will be necessary for all taxpayers except those in the lowest income groups, to pay one-half of the 25 per cent of the tax due on 1942 income which was not "forgiven" in the new law. The second half of this 25 per cent will be due in March, 1945.

In addition to the simplified form of return which is being distributed, a more detailed report is being made available for taxpayers with income in the higher brackets who may prefer to make a more precise computation of their estimated tax. Copies of both forms will be obtainable from the offices of local collectors of internal revenue and, in most communities, from banks.

## Paramount Sells 50 Per Cent Of Possibilities on Block

Paramount has closed approximately 50 per cent of its national possibilities in independent deals with its sixth and last block of pictures for 1942-43, Neil Agnew, general sales manager, announced this week.

In the first five weeks of selling, contracts on Block Six reached the new high mark of 4,819, he said.

Pictures in the block on which the new record was established include "So Proudly We Hail," "Dixie," "Henry Aldrich Swings It," "Submarine Alert" and "Alaska Highway."

# LATE REVIEW

## Destroyer

***(Columbia)***

**Sea Adventure**

In "Destroyer" Columbia brings to the screen a story of a salty navy man's faith, pride in his ship, and his supreme confidence she will weather all storms and fight her way to victory no matter what the odds.

Produced by Louis F. Edelman and directed by William Seiter, "Destroyer" rings as true as the steel of her keel because of admirable casting, fine directing, and the fact that the film is not overplayed or overdramatized.

Edward G. Robinson faithfully portrays Steve Boleslavski, old navy man who returns to sea when he finds his old shipmate, Regis Toomey, is to command the new *John Paul Jones.*

Robinson's handling of the role is as salty as a seaman could wish and Toomey as the skipper is so Navy it's hard to believe he hasn't sailed and fought on destroyers. Both fit their roles as smoothly as a well-greased torpedo sliding home in its tube. Glenn Ford, as chief bo'sun's mate, who succeeds Robinson when he makes a serious misstep on the shakedown cruise, does a fine job as a cocky new Navy man, finally working arm and arm with his shipmate to save the destroyer and help her defeat a Jap submersible after she has driven off a Jap aerial attack. He also wins the girl, Marguerite Chapman, who, as Boleslavski's daughter, tries to smooth things out between her father and boy friend.

Edgar Buchanan, Leo Gorcey and Ed Brophy supply good comedy as shipmates whose spirit is awakened by Boleslavski at the crucial moment. Photography by Franz Planer is tiptop. Screenplay is by Frank Wead, Lewis Meltzer and Borden Chase.

*Seen at a Hollywood screening. Reviewer's Rating: Excellent.*—JACK CARTWRIGHT.

Release date not set. Running time 99 minutes. General audience classification.

Boley ..... Edward G. Robinson
Micky ..... Glenn Ford
Mary ..... Marguerite Chapman
Kansas ..... Edgar Buchanan
Bigbee ..... Craig Woods
Sarecky ..... Leo Gorcey
Clark ..... Regis Toomey
Kurt Bois, Shirley Patterson, Neil Regan, Lloyd Hanson.

## Film from Westinghouse Describes Devices

Westinghouse Electric has released a picture titled "Electronics at Work," an educational film to be lent free for showings at war plants and engineering and technical societies.

Animated drawings showing tube construction are used to explain how the cathode, anode and grid elements rectify, amplify, generate, control, transform light into electric current and transfer electric current into light. Many electronic devices are illustrated and described to show how the tubes perform in the various applications.

It is a 20-minute sound film and is available in 16mm prints.

## Close Club in St. Louis, Celebrity Rendezvous

The Theatrical Club, a St. Louis landmark, has closed. Its prime was during prohibition. Entertainment circles recalled its "trick" stairway, which warned of unwelcome callers. John P. Nick, deposed and jailed leader of the city's projectionists' union, Local 143, maintained headquarters adjacent to it.

## Returns to Theatre Post

James J. Long, recently honorably discharged from the Army, has returned to his former post as district manager for Fox Midwest in Kansas City.

# *Direct Action Not Needed on 'Smear'—Coe*

The Public Relations Committee officially will ignore the attacks on Hollywood written by Marcia Winn for the *Chicago Tribune* as "trivial examples of yellow journalism," according to Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America.

Although the committee of publicity and advertising managers discussed the Chicago attacks at their last meeting they decided not to take cognizance of them by direct reply. Members of the committee said that the Winn charges were so obviously incorrect and without documentation that they did not warrant specific rebuttal.

Mr. Coe said that the *Tribune* series had failed significantly to arouse the public. No letters or other messages of condemnation have been received by the industry as a consequence. Attendance at theatres in the Chicago area has not been affected.

A series of articles entitled "Hollywood Goes to War" began last Sunday in the *Chicago Herald-American.* Written by Ann Marsters, they are in sharp contrast to the Marcia Winn series in the *Chicago Tribune.* They will tell the actual record of some of Hollywood's most prominent people. The first two articles are illustrated with pictures of Clark Gable, Leslie Howard, Robert Montgomery and Gene Markey. Assistance in preparing the material was given by Balaban and Katz.

According to Lou Shainmark, managing editor, there will be no attempt to "whitewash" Hollywood. It will just be shown as a normal American community. All circuit theatres are showing a trailer urging patrons to read the story of the stars in service.

In contrast to the attack, Mr. Coe pointed out, the industry had won many new friends through its war service program and the public relations campaign recently inaugurated. Speeches before Rotary clubs, Chambers of Commerce and other civic groups in key cities have built up a mailing list of over 3,000 public leaders who are interested in films. Copies of the Motion Picture Letter and other information bulletins are mailed to them regularly by the Industry Service Bureau.

Interest in the motion picture by this group was proved by returns of more than 90 per cent in a trial poll recently made by letter, Mr. Coe said. Civic leaders, educators and others on the list were asked to comment on the war content of films. Mr. Coe refused to divulge the results.

## Gell PRC European Agent; Kestenbaum Heads Publicity

William J. Gell, English distributor, will represent PRC Pictures in England and Europe, it was announced Wednesday at the home office in New York.

The company announced also that Samuel Kestenbaum would direct publicity and advertising. He succeeds Joseph O'Sullivan, resigned. Mr. Kestenbaum had been in charge of exploitation and, previously, he was with Fox Film Corporation, Associated Exhibitors, Inc., Monogram, Republic and Grand National Pictures.

Mr. Gell has been managing director of Pathe Pictures, Ltd., in London. He has a long career in films, which began with the Gaumont Company in 1910. O. Henry Briggs, PRC Pictures president, said the Gell appointment marked the preparation for opening the European market. He added that Mr Gell would direct not only English language sales, but also the post-war field.

# NOW LOOK WHAT WE DID!



**at this time on Broadway two houses have cracked all-time records with**

**whose attractions?**

# Warners!

Jack L. Warner, *Executive Producer*

IRVING BERLIN'S
**"This is the Army"** TECHNICOLOR
Record of records!
**at the N.Y. HOLLYWOOD**

**"CONSTANT NYMPH"**
**at the N.Y. STRAND**
Top business of any romance! it beats Bette Davis!

*Back the Attack! Back the 3rd War Loan in Septem*

# in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

**British producers have seldom if ever been free of a suspicious mind, suspicious, that is, of the operations and political maneuverings of their American confreres in this country. This was abundantly manifest during the earlier and gestative stages of the present Quota Act, and even more marked at the outset of the present war, when there was a very pronounced chance that the Act would be jettisoned.**

Suspicion has broken out again in producer circles here—not necessarily widely, but certainly intensely—that the Americans are having it all their own way in regard to the Quota Act and its incumbencies on American companies here, are not even playing fair with British interests on the Western side of the Atlantic. It is, in short, suggested by certain production interests here that the Americans are evading their responsibilities, but with the virtual approval of the Government.

The complaints are directed mainly against the American industry for their attitude to, in fact their treatment of British films. The British film, it is contended, is not getting a break in the U. S. at all nowadays.

### *Claim No Deals for British Film Release in U. S.*

There has not, state the anti-U. S. group, been a single sale or a deal for the distribution of a British film since the currency restrictions were removed. While there was money frozen here, it is claimed, there was some expenditure of income on the production and on the acquisition of films for distribution abroad. Now there is none.

It is openly alleged that the Americans have availed themselves of the Quality Quota regulations, not to make one film a year and to acquire others up to the limit of their commitments, but precisely to avoid having to do so.

It is, of course, a fact, and the weakness from the British point of view has frequently been pointed out in MOTION PICTURE HERALD, that the amended regulations introduced last November call for the production of at least one film by each American company every quota year, and the spending of the remainder of their obligations in acquiring British films for distribution abroad, *if circumstances permit.*

### *Contend Machinery for Evasion Is Present*

The measure was so phrased as to make it possible for any distributor who could not do this in the appropriate quota period, to pass on that process to the next period, or such period as made it possible and practicable.

While there is no evidence to suggest that the Americans deliberately have evaded their obligations, and plenty of evidence to support the thesis that it has been physically impracticable for them to fulfill the letter of the law, observers say the fact remains that the machinery for evasion is there, and an opening for critics and competitors to allege that it has been taken.

Now it is further suggested that the distribution of British films in the U. S. is made impossible by official refusal to allot raw stock. No single instance of a film being turned down for this reason has so far been forthcoming, but investigations are going on within the producer body, the British Film Producers Association. Further resistance to British film sales efforts are anticipated with this as an excuse.

### *Korda Suggests British Distribute Themselves*

The solution offered by Sir Alexander Korda is for the companies to set up their own resident organizations in New York and get on with the job of physical distribution themselves. To this objections have been offered that taxation is so heavy that it is hardly worth the trouble. Thirty per cent, it is claimed, immediately can be discounted from the potential earning of any British film in the U. S.

Production meanwhile in British studios, despite the cynicism anent the foreign market, continues at a reasonably intensive rate. There are few stages empty at the moment of writing, and those which are inactive are not likely to remain so for long.

Two Cities, with four in active production, are, needless to say, top scorers in the contest. "Henry V" remains on location in Enniskerry, Eire, and rushes processed in Technicolor, and screened here, have been the most powerful advocates on behalf of the expedition. "Tawny Pipit" is also on location, in the Cotswolds. This village whimsy, devised, produced, directed and starred in by literary and dramatic impresario Bernard Miles, will specialize in its exteriors, than which no more picturesquely bucolic ones exist than the Slaughters, Shurford and the other Cotswold hamlets and villages against which Eric Cross is shooting the film.

At Denham the company's Noel Coward production "This Happy Breed" continues, also in Technicolor. Photographically the Coward subject is significant inasmuch as nothing has been sacrificed to pictorial splendor, realism and accuracy in setting being among the objects at which Mr. Lean, Mr. Neame and Mr. Havelock-Allen aim. The fourth in Two Cities' current quartette, "English Without Tears," which Harold French is directing for producer De Grunwald, is also at Denham.

Shepherd Bush's current contribution is Michael Sadler's "Fanny by Gaslight."

At Ealing producer Michael Balcon has three in active process, "San Demetrio," "The Half Way House" and "For Those in Peril," bringing him a close second to Filippo Del Giudice's Two Cities' four.

### *"For Those in Peril" Is Based on Real Life*

Although the characters are fictitious, the story itself is based on real life, and RAF authorities are cooperating with Mr. Balcon to produce a realistic picture of the exploits of a band of men whose bravery, to a large extent, has been too little publicised.

A unit of technicians and artistes left Ealing last week for a port "somewhere in the south" where they will work side by side with the men of the Service. Many of the scenes will be shot at sea on actual rescue launches and under service conditions.

Charles Crichton is directing the film, with S. C. Balcon as associate producer. The cameraman is Douglas Slocombe and the operator is Stan Pavey.

Progress has been made during the first week's shooting of exteriors on Mr. Balcon's new psychological thriller, "The Half Way House." A picturesque old cottage on the borders of Somerset and Devon has been selected to represent the inn—whose name gives the picture its title.

### *George Formby's Latest In Work at Islington*

The story of "The Half Way House" is the story of an inn which, burned to the ground in an air raid of 1942, is mysteriously re-created a year later and peopled by the ghosts of its former landlord and his daughter (Mervyn Johns and Glynis Johns —father and daughter in real life).

At Islington George Formby's latest romp, "Bell Bottomed George" is in full swing with Ben Henry producing and Marcel Varnel directing the money making champion in a nautical extravaganza.

Elstree has "The Shipbuilders" at work with John Baxter directing his own production.

Ealing Distribution, Ltd., have acquired the tentatively titled "The Woman Is News" which John Corfield is now producing at the Riverside Studios. Directed by John Harlow, the film stars David Farrar and Anne Crawford.

## BRITISH START INQUIRY ON POST-WAR TRADE

**The British Film Producers Association, at the request of the Board of Trade, is expected to launch an inquiry into the industry's peacetime potentialities. The inquiry will take in the full possibilities of developing overseas markets for British films, and bears out the general belief that the British industry, with the backing of the Government, is taking active steps to insure an overseas film market after the war.**

**The Board of Trade also is understood considering an amendment to the Quota Act to permit quota registration of films made chiefly from news material. "Desert Victory" was cited as a precedent.**

# BRITISH EXHIBITORS LAUNCH ATTACK ON FILM GRADING

## *Seek Rental Concessions Now as Protection for Post-War Operation*

by AUBREY FLANAGAN
*in London*

Still keeping a weather eye on the post-war horizon, British exhibitors have risen recently to a keen determination that action now may mean protection then—particularly in the field of film rentals. With this in view much activity is being directed to a defensive onslaught upon the distributor camp against a recrudescence of grading.

It is the exhibitor contention that grading, apparently killed in 1938, and the subject of guarantees from the renters themselves, again is being introduced. Against this the Cinematograph Exhibitors Association, impelled by the determined campaigning of the independents, and of certain branches, is now going to war—and so far would seem to have gained more than one point.

### *Arbitration Believed Given Serious Consideration*

It is true that no concessions have been made by the renters, no admissions of wrong, of breach of faith or unfair trading. Approaches have been made to the Government, and although such conversations have been secret and confidential it is a fact that the seed sown by the exhibitors has not fallen on stony ground. No preventive or protective action has been promised or even considered by the Board of Trade, but it would be no surprise to the initiated if the principle of arbitration had been considered and, indeed, verbally, foreshadowed.

An arguing point in the discussions has been the question of monopoly. At the behest of the Board of Trade, J. Arthur Rank, the alleged "monopolist," has given a gentleman's guarantee that he will not extend his activities unreasonably. Such a promise has been received with some content by Americans operating here, and by British interests. It is believed Mr. Rank, controlling 700 houses, has been persuaded by the independents to act as their spokesman, in an appeal to the Board that in turn they should do their bit to prevent American monopoly.

### *Protective Action Sought From Board of Trade*

That may well have been the case as put to the Board of Trade recently, by the exhibitor deputation, which, on the instruction of the CEA General Council, went to complain against recent renter activities and ask for protective action. With trade relations these days hinging on the matter of diplomacy and war relationships, direct and provocative anti-U. S. action is not expected.

What has given rise to these recent developments?

Nothing less than a suspected recrudescence of that vexed and provocative process known as "grading" of films.

"Grading" was the subject of a major war between renters and exhibitors in 1938. Then the Kinematograph Renters Society plan to divide product into two categories, "A" films, bookable on percentage, and those graded "B," to be booked only at flat rates, provoked open war with a complete capitulation by the distributors and a virtual status quo.

Now, however, it would seem that there is an attempt to introduce a form of grading by members of the KRS. Conferences of the various sales managers behind closed KRS doors, listing theatres on a basis of potential revenue, have been recorded in MOTION PICTURE HERALD.

### *New Rental Terms Already Offered to Exhibitors*

It is claimed by CEA authorities that already certain independent houses have been presented new trading terms, told they can book certain films only on a percentage basis, others at flat rate, and that the latter can only be taken provided the "A" percentage films be contracted for at the same time. The chairman of the London branch has quoted grading terms as being presented to more than 30 independent theatre owners, operating 400 cinemas.

There is, it would seem, not only an increase in the number of films available at percentage terms only, but a proportionate increase in the prices charged for the flat bookings.

Exhibitor antipathy to such an intervention, of course, is based partly on present day considerations but even more on the realization that the post-war situation will be difficult if the situation is allowed to spread. It is not so much a question of increased film hire, but rather the insistence that grading strikes at the basis of the established system of film trading, that any alteration of the system, particularly during the war, is unnecessary and unfair, that it might, in fact, prove calamitous.

### *Question Thrashed Out At Council Meetings*

The British exhibitor always has fought keenly to preserve his right to negotiate film prices on an open market basis and he feels that to concede as much as he is being asked to will take away that right, will limit his freedom and ultimately lessen his total revenue. Grading means increased film hire everywhere, is the situation as epitomised by Major Arthur Gale of the London CEA.

The whole question has been thrashed out at recent CEA council meetings and the appropriate committee empowered to obtain the backing of the circuits and to approach the Board of Trade. Circuit cooperation has been immediately forthcoming. With regard to the Board of Trade appeals were made and followed up by direct personal approach with results claimed by the exhibitor to be more satisfactory than at first expected. The Board of Trade have made their weight felt in regard to theatre acquisition and against overbuilding, and their attitude, although not broadcast, is known to the industry.

Some color is applied the picture by exhibitor campaigners who point out that the American revenue drawn from Britain in 1939 was 11 millions, and that in 1942 it had jumped to 17 million pounds.

Recent complaints to the Motion Picture Producers and Distributors and to its members from the CEA have not produced much fruit, it is admitted. While there is obvious justification now for this procedure, it is said to have served mainly to exasperate the exhibitor and provoked him to appeal to a higher court.

Whatever the judgment of that court, whatever the decisions operated, it is clear that it will be a dangerous process for some time to tread on the tail of the British exhibitor's coat.

## First of Films Based on War Books Released

The first in the series of short subjects produced by the Council on Books in Wartime under an arrangement with Newsreel Distributors, Inc., was released for public showing July 23rd through Film Distributors Corporation of New York.

The first film, based on the book, "Into the Valley," by John Hersey, with Quincy Howe, editor and radio commentator, acting as master of ceremonies, is one of a series called "Books in the War," to be shown in the Embassy and Telenews theatres and in other newsreel and feature houses throughout the country as well as in Army, Navy and Marine Corps theatres.

The introductory film, with Mr. Howe interviewing the author and describing some of the action in the book itself, shows scenes of fighting on Guadalcanal, where the locale of "Into the Valley" is set. The second of the series is to be based on Eve Curie's "Journey Among Warriors," with the author and Mr. Howe taking parts.

## George Minter of England Closes Deal With Roach

George Minter, acting for Renown Pictures Corporation, Ltd., of England, has closed a re-distribution deal on four Hal Roach productions: "Topper Takes a Trip," "There Goes My Heart," "Captain Fury" and "Chump at Oxford."

## Distribute British Shorts

Five British war short subjects will be handled for the British Ministry of Information by American distributors. They are "The Last Hazard," produced by the RAC Film unit with distribution by RKO; "Kill or Be Killed," United Artists; "Common Cause," Twentieth Century-Fox; "These Are the Men," MGM; "In the Drink," Warners.

## Here On Film Assignment

Eight members of the Crown Film Unit, producer of official wartime films for the British Ministry of Information, have reached New York and will shoot the second half of the film "Western Approaches" in this country. It is a Technicolor production concerning convoys.

## Fire Destroys Theatre

The Tivoli theatre in Danville, Ill., owned by Nils Frye, was destroyed by a fire on July 30th. Firemen from the city's four stations battled the blaze.

# THE NEW Monogram PRESENTS IT

**Every picture aimed straight at the boxoffice by the fastest-rising company in the industry! Showmanship values! Marquee Names! Money titles!**

## 2 GREAT Belita HITS!



## "Lady, Let's Dance!"

She's a revelation as a dance sensation! The Blonde Venus of "Silver Skates" stars in an ice-travaganza that displays for the first time on the screen her brilliant talents as a dancer! Those Clown Princes of the Ice, Frick and Frack, are in the cast, too!
There'll be a second big Belita hit for extended runs everywhere!



## "GROUND CREW"

Mighty drama of the fighters who keep our planes in the air at any cost! Filmed in co-operation with the Army and super-charged with battlefront action! Jackie Cooper heads the powerful cast!

## 4 EAST SIDE KID Specials



Bigger 'n better than ever! The rollicking rascals from the Sidewalks of New York will rough-house their way through four mad melees of thrills, laughs and heart-throbs that'll have their fans storming the boxoffice! Leo Gorcey, Huntz Hall and Bobby Jordan will lead the gang with important marquee support!



## 2 CHARLIE CHAN

"CHARLIE CHAN in the SECRET SERVICE"
"CHARLIE CHAN SOLVES THE PERFECT CRIME"

Millions of mystery-lovers will hail the return of this best-selling detective series with Sidney Toler as "Chan"!



## 2 BELA LUGOSI

"THE VOODOO MAN"
"THE Monster's Warning"

The Man of a Thousand Horrors in two tales of violence that would bring out goose pimples on a ghoul! Sock titles!



## 2 CISCO KID

"The CISCO KID Comes Back"
"SOUTH of SONORA"

O. Henry's gay caballero roars back to action in two swift-paced romantic adventures! Top production, cast and story values!



## Monogram HAS THE WESTERNS! FOR 1943-44

# ALL-TIME GREATEST LINE-UP!



## "Latin Quarter"

Lou Walters, fabulous night club impresario, brings his breath-taking, girl-filled style of entertainment to the screen!



## "Fighting Quartermaster"

It's the booming saga of the service of supply! The army's go-getters in a wallop-ing story crammed with human drama and high-tension thrills!



## "Hitler's Women"

Sensation story of the year, filmed with a terrific cast — Gail Patrick, Nancy Kelly, Alan Baxter, Gertrude Michael, H. B. Warner, Maris Wrixon, Tala Birell, Ann Nagel, Bill Henry.

# 4 BIG Monogram Musicals!



## "Melody Parade"

Riotous musical with Mary Beth Hughes, Eddie Quillan, Tim and Irene, Armida, Mantan Moreland and two bands—Ted Fio Rito and Anson Weeks!



## "Spotlight Scandals"

Laugh parade with Billy Gilbert, Frank Fay, Bonnie Baker, Butch and Buddy, Harry Langdon, Radio Rogues and two terrific orchestras!

## "HOT RHYTHM"

Here's the hilarious lowdown on the recording studios! Packed with trick tunes, loud laughs and racy romance!



## "Sweetheart of Sigma Chi"

Romance tuned to the unforgettable mel-ody that is the theme song of all co-ed sweethearts!





## "WHERE ARE MY CHILDREN?"

Graphic filming of the wave of juvenile delin-quency sweeping the nation!



## "TRAIL OF THE YUKON"

Jack London's story of the lawless north!



## "Sweethearts of the U.S.A."

Screamingly funny comedy . . . jammed with jive, fun, girls and romance!



## "BLACK BEAUTY"

Anna Sewall's fascinating novel of a gallant thoroughbred!

MONOGRAM PICTURES

8 JOHNNY MACK BROWN with Raymond HATTON ☆ 8 "HOOT" GIBSON ☆ KEN MAYNARD

# 'Army' Openings Spreading from Coast to Coast

With eleborate ceremonies, openings of Warners' "This Is the Army" are spreading from coast to coast. The picture opened Thursday at Warners' Earle theatre, Washington, with a special benefit reserved-seat performance for Army Emergency Relief, and with tickets at $10 top.

In Columbus, Ohio, the picture is playing two houses simultaneously, the Grand and the Palace. It opened at the Grand Thursday. Governor Bricker, the commanding general at Fort Hays and other high ranking Army officers attended.

Governors of three western states—Warren of California, Snell of Oregon and Langlie of Washington—have proclaimed next Tuesday "This Is the Army" Day for the western day-and-date premiere in 50 Pacific Coast cities.

On Tuesday, the picture will open in Cincinnati, at the Capital, with Ike Libson, RKO theatres head in that city, personally purchasing 50 top-priced tickets at $5.50 apiece.

In Tulsa, Okla., the film opened Wednesday, at the Orpheum theatre. Ralph Talbot, president of Ralph Talbot Theatres, contributed his share of receipts to the Army Emergency Relief. The San Francisco premiere is scheduled for next Tuesday at the Fox theatre, with a $10 top.

The Pacific Northwest premiere will be in Seattle next Tuesday at the Orpheum and Music Box theatres. The Memphis premiere, the first to follow New York's, was held Friday, August 6th, at a top price almost doubling New York's. Front-row seats sold at $100, New York's top being $55. About $60,000 was collected.

The premiere for Milwaukee has been set for August 20th at the Warner theatre, with the Alhambra reopening the following day with an indefinite run. The special premiere at the Warner is expected to take in approximately $20,000. In Madison, Wis., the picture will have two special price premieres, one at 6 p.m., the other at 8:30.

Both showings will be at the Capitol theatre. The first was bought out by the local War Chest for $6,000, and the buyers will be host to soldiers from nearby camps. At the second performance, for civilians, all seats will sell for $1.10. At New Haven a committee of 50 is selling tickets at $11 for loges, and $2.20 for general admission, for the August 25th premiere. Atlanta, Ga., will have its premiere at the Fox theatre August 26th. The scale of prices has not been set, but preliminary plans call for a range from $100 to $2.20.

Weekend business at New York's Hollywood theatre indicates the second week of "This Is the Army" will show a gross close to the record of approximately $51,000 for the first week. The weekend brought almost $30,000 compared to the $31,000 for the first weekend.

Simultaneous runs are scheduled in several cities. In Los Angeles and Denver, there will be triple runs; in Milwaukee, Portland, Ore., Columbus, Sacramento, Seattle, Long Beach and San Diego, twin showings.

## Benny, Bolger Units At Front

The Jack Benny troupe has arrived safely in the Middle East, while the Ray Bolger unit is in the South Pacific, USO-Camp Shows has reported. Both groups will entertain the service men at outpost stations.

## Promoted to Captaincy

Lieutenant Leo Brady, formerly of the staff of Quigley Publications, who was commissioned an Army lieutenant in June, 1942, has been promoted to the rank of captain.

## SHORT PRODUCT PLAYING BROADWAY

*Week of August 9th*

**ASTOR**
Dog House ..... MGM
The Lonesome Mouse ..... MGM
*Feature: Best Foot Forward* .. MGM

**CAPITOL**
Journey to Yesterday ..... MGM
Trifles That Win Wars ..... MGM
*Feature: Stage Door Canteen* . United Artists

**CRITERION**
She's A-1 in the Navy ..... Universal
*Feature: Hers to Hold* ..... Universal

**GLOBE**
U. S. Service Bands ..... Vitaphone
Childhood Days ..... Vitaphone
Three Cheers for the Girls .. Vitaphone
*Feature: Victory Through Air Power* ..... United Artists

**MUSIC HALL**
How to Fish ..... RKO
*Feature: Mr. Lucky* ..... RKO

**PARAMOUNT**
Popular Science, No. 5 ..... Paramount
Speaking of Animals ..... Paramount
*Feature: Let's Face It* ..... Paramount

**ROXY**
Pandora's Box ..... 20th Cent.-Fox
Jungle Land ..... 20th Cent.-Fox
*Feature: Heaven Can Wait* .. 20th Cent.-Fox

**STRAND**
Aristocrat ..... Vitaphone
Champions Train Champions. Vitaphone
Gray, White and Blue ..... Vitaphone
*Feature: The Constant Nymph.* Warner Bros.

## Michigan Variety Club Honors McPherson

Approximately 350 members of the Michigan Variety Club attended the annual golf tournament at the Knollwood Country Club at Birmingham on August 10th and at the dinner which followed, John R. McPherson, former chief barker, was honored upon his transfer from Detroit to New York for National Screen.

Mr. McPherson managed the Detroit branch for NSS and recently was appointed assistant to the vice-president in charge of operations, with headquarters in the home office.

Among those present were George Dembow and William Brenner, NSS vice-presidents; Nat Barisch, Harris Silverberg and William Bein, also of NSS, and Anthony Weitzel, columnist for the Detroit *Free Press,* who was toastmaster.

## To Exhibit Greek Film

"Shrine of Victory," a film showing the Greek resistance to the Axis invasion, has arrived in this country for its premiere at the World theatre in New York late this month. Arrangements to have the picture sent here were made by Spyros Skouras, 20 Century-Fox president. It was produced in England by Alberto Cavalcanti and its narration is by Vrassidas Capernaros, Greek naval officer.

## Hauser To Publicize Shorts

Mervin Hauser, long a Paramount publicity unit man whose last job was on "For Whom the Bell Tolls," has been appointed west coast publicity representative for Paramount's short subjects, it was announced last week by Oscar Morgan, general sales manager of short subjects and Paramount News.

# 'Sun' Premieres Held in 50 Cities Of Northwest

RKO's "Behind the Rising Sun" was given a Pacific Northwest opening simultaneously Tuesday in 50 cities. The simultaneous openings follow the pattern developed by the company in its "Hitler's Children" premieres in the Midwest, and in its recent openings of "Behind the Rising Sun" in 79 New England cities.

The demand for tickets to the Hollywood run of "For Whom the Bell Tolls" has caused Paramount to lease an additional theatre, the United Artists, in the city's downtown section. The picture will open at the Carthay Circle on Monday, and will run thereafter at both houses.

On Thursday, RKO's "Mr. Lucky" began its fourth week at the Radio City Music Hall, New York. Paramount's "Let's Face It," started its second week at the Paramount, New York, on Wednesday. Warners' "This Is the Army" is in its third week at the Hollywood, New York; the company's "The Constant Nymph" has gone into its fourth week in many situations; its "Action in the North Atlantic" has entered a fifth in Oakland, Cal., and its "Background to Danger" is being held over in several locations.

Columbia's "Destroyer" will be shown to the public the first time at the Strand theatre, Providence, next Monday. Approximately 200 Navy mothers, each accompanied by an "adopted" sailor, will attend the premiere. Marguerite Chapman, co-star, will appear.

Paramount's "Dixie" has had holdover engagements in Denver, Newark, St. Louis and New York.

## Trap Purse Thieves at St. Louis Theatre

Theatre vandalism resulting in loss of purses by women patrons at the Loew's State theatre in St. Louis has been stopped, for the present at least, with the apprehension of at least 12 youngsters who confessed their guilt to police last week.

Rex Williams, manager, stationed spotters in the theatre after numerous robberies were reported in a three-week period.

Subsequent spotting verified her report. His confession led to the arrest of the others. Mr. Williams had informed the staff to be on the watch for persons changing seats during performances.

## Leases Broadway Theatres

Louis A. Lotito, managing director of the Martin Beck theatre in New York and president of City Playhouses, Inc., has leased the Bijou, Fulton and Morosco theatres on Broadway. Plans are under way for the operation of the three legitimate theatre houses in the autumn.

## Mexican Film Scores

"Love in Jalisco" has broken attendance records at the Belmont theatre, New York. From Friday through Monday, approximately 4,000 saw it; and its owners, Groves-Mohme, said it will be held a second week. The film, two hours and three minutes long, is Mexico's first color film. It was made in Cinecolor.

## Stage Show in St. Louis

The Ambassador in St. Louis booked Billy House and his revue for the week beginning August 4th and showed "Frontier Bad Men" as the feature. It was reported to have been the first time in almost a year that a St. Louis theatre had doubled a film with a stage show.

# Atlas Favoring Picture Stocks For Investment

The holding company of Floyd Odlum's Atlas Corporation is in possession of $21,767,268 worth of picture company stock, its largest single holding being 46 per cent of RKO common stock. Of its total holdings, 41.6 per cent is in the amusement industry.

A break-down of its holdings shows Atlas owning $17,801,469 of RKO stock, $1,951,250 of Paramount, $1,517,625 of Twentieth Century-Fox and $382,737 of Walt Disney Productions.

The fiscal report was published by the company early this week. Other industries mentioned in the report include public utilities, 24.1 per cent; investment trusts, six per cent; retail trade, 5.3 per cent, and food products, 3.7 per cent.

During the past six months the company stated its holdings in RKO were increased from 1,324,853 to 1,326,563 common shares; in Paramount from 30,000 to 70,000 common shares; in 20th Century-Fox, from 10,000 to 71,000 common shares, and in Walt Disney Productions, from 18,978 to 22,850 shares of six per cent preferred.

Atlas also owns 56,400 shares of RKO six per cent preferred, amounting in value to $5,329,800, and 3,500 shares of 20th Century-Fox $1.50 preferred, valued at $114,187. The company also has 327,811 RKO option warrants. All figures are as of June 30th.

One of the peculiarities of the report is not only the company's preference for amusement stock and film companies in particular, but its heavy leaning away from the so-called staple industries, and only three-tenths of one per cent of its assets invested in aviation.

The company in making its report announced a dividend of 25 cents on the common stock had been declared, and that there had been an increase of 76 per cent in the indicated asset value of the company's common stock. Also declared was a 75 cents per share dividend on the preferred stock. The total number of common stock shares owned by the company was put at 38,631,100, 57.6 per cent of the total assets.

## Five Kentucky Theatres Acquired by Charkeres

Charkeres Theatres, Inc., of Springfield, Ohio, last week announced the purchase of three theatres in Wincester, Ky., and two in Frankfort, Ky. The Clark theatre in Wincester brought $16,000 at a bankruptcy sale.

The other two Wincester acquisitions were the Town Hall and Leeds theatres, purchased from Sam D. Lee. The Frankfort purchases, the Capital and Grand, also were owned by Mr. Lee, who will retire.

The Clark theatre, closed for several months, had been operated by Harry Schwartz and George Myers of Lexington. All buildings housing the motion picture equipment were leased to Charkeres.

## Pascal Joins Bronston

Ernest Pascal has joined Samuel Bronston Productions as producer-writer under a three-year deal. He will make two films a year during that period for release through United Artists.

## Named Essaness Booker

Wilbert Silverman, former assistant manager of the Woods theatre in Chicago, has been made short subject booker for the Essaness Circuit of 29 theatres in that city.

## TWO TAXES LEVIED; THEATRE CLOSES

**An ordinance passed by the city fathers in Tuscombia, Ala., levies a 10 per cent tax on all amusement places in the city. The police department collects another 5 per cent in a separate ruling which applies to all places under its jurisdiction, which extends for a distance of 3 miles beyond the corporate limits. L. E. Hamlet, City Clerk, made the announcement on July 23rd. The management of the community's only theatre, the 800-seat Strand, announced the closing of the house—on July 23rd.**

# RCA Has Gross Of $141,001,366

Radio Corporation of America's total gross income from all sources was $141,001,366 in the first half of 1943. In the same period of 1942 it grossed $89,435,466.

The information was contained in a report from David Sarnoff, president, last week. Mr. Sarnoff added that provision for Federal in come taxes was $14,204,800, compared to $9,434,700 last year. The net income, after all taxes and charges, for the first half of 1943, was $4,918,794. In 1942, it was $4,996,017.

The net income from war contracts may be renegotiated by the Government.

After payment of preferred dividends, earnings applicable to the common stock for the first six months of 1943 were 23.9 cents per share, compared with 24.4 cents per share in the first half of 1942.

Following a meeting of the board, Mr. Sarnoff announced that a dividend of 87½ cents per share had been declared on the outstanding shares of $3.50 cumulative first preferred, for the period from July 1, 1943 to September 30, 1943. The dividend is payable October 1, to holders of record September 10.

## Consolidated Film Earns $423,628 in Three Months

For the first three months of 1943, ended June 30th, Consolidated Film Industries, Inc., reports a net profit of $423,628, before Federal tax provision. The estimated Federal normal and surtax amounts to $177,924, meaning a net, after taxes, of $245,704, which compares with a net profit of $118,866 in 1942. Per share earnings for the second quarter of 1943 are equivalent to 50 cents on 400,000 shares of preferred stock outstanding and eight cents on 524,973 shares of common stock outstanding, and compares with 30 cents per share earned on the preferred in the same quarter of 1942.

## CBS Half-Year Net $2,200,000

The Columbia Broadcasting System last week reported a net profit for the six months ending July, 1943, or $2,204,499, an increase over the similar period last year of approximately $200,000. CBS declared a dividend of 30 cents per share on the present Class A and Class B stock of $2.50 par value, payable September 3rd to stockholders of record August 20th.

## Increase Weekend Prices

Saturday and Sunday prices were increased from 50 to 55 cents over the last weekend at Warners' Stratford theatre in Chicago. Stage shows are presented on weekends.

# See Paramount 6-Month Profit Of $7,387,000

Paramount late last week announced its estimated earnings for the six months ending July 3rd as $7,387,000, including a $1,374,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and deductions for interest and all charges, including estimated provisions for all Federal normal and excess profit taxes. For the same period last year, earnings were $5,823,000, including $1,026,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and after deductions.

The company's board of directors has declared a quarterly dividend of 30 cents per share on common stock, payable October 1 to stockholders of record September 10.

Earnings estimated for the second quarter of 1943 included $673,000 representing Paramount's direct and indirect interest as a stockholder in combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries.

Earnings from both 1943 periods include the company's full share of film rentals and earnings of its English subsidiaries. Its share of film rentals and earnings of all other subsidiaries operating outside the Western hemisphere, including those operating in Australia, New Zealand and India, are included only to the extent that revenues therefrom have been received or determined to be receivable in dollars.

The $3,827,000 of estimated earnings for the quarter represent $1.02 per share on the 3,752,136 shares of common stock outstanding on July 3, 1943, which compares with 94 cents per share on the common shares then outstanding (after providing $189,063 for accrued dividends on then outstanding first preferred shares) for the quarter ended July 4, 1942.

Estimated combined consolidated and share of undistributed earnings of $7,387,000 for the six months ended July 3, represent $1.97 per share on such common stock outstanding, which compares with $1.88 per share on the common shares then outstanding (after providing $378,126 for accrued dividends on then outstanding first preferred shares) for the six months ended July 4, 1942.

## WLB Approves Wage Rises For Seven New York Labs

The New York office of the War Labor Board last Saturday approved wage increases for 506 employees of Pathe Laboratories in New York and Bound Brook, N. J., Ace Film Laboratories, Paramount News Laboratory, Producers Laboratories, Film Service Laboratories and Mercury Film Laboratories.

Benefits will amount to a 10 per cent increase for those earning less than $50 per week and five per cent for those making more than $50. The application was filed jointly by Local 702, IATSE, Motion Picture Laboratory Technicians and the companies.

A bonus for night work and two-week vacations with pay for those employed for two years also was approved. In some companies, three years was set as a minimum under the vacation clause.

## WLB Approves Wage Increase

The Regional War Labor Board has approved pay increases for 59 employees of the Warner circuit in the Camden, N. J., area, providing for wage increases from 36½ to 50 cents an hour. The new scales will apply to cashiers, doormen, cleaners and matrons of theatres in Camden, Collingswood and Clementown.

# THE HOLLYWOOD SCENE

**From HOLLYWOOD BUREAU**

Columbia has lined up a number of vaudeville acts for a short subject series. The idea emanated from the short department. The series will be known as Film-Vodvil.

Each act is to perform independently of the others and the roster for the first three shorts already has been selected. Some of them are: Kim Loo Sisters, a trio of Chinese rhythm singers; Harry Reso, pantomime exponent; Howard-Paysee Dancers, Al Gordon and His Dogs, Lindy Hoppers and Mousie Powell and His Brother Rats, comedy band.

Katina Paxinou's role as "Pilar" in Paramount's "For Whom the Bell Tolls" has led to her being signed by RKO Radio for the role of Ginger Rogers' housekeeper in "Tender Comrade." It is the story of a soldier's wife who works in a munitions plant and was written by Dalton Trumbo. Castings at the company's studio recently were Erford Gage into "Rookies in Burma," and Edith Barrett for "Ghost Ship" which stars Richard Dix.

### *MGM Plans Film on Life Of Dempster MacMurphy*

The life of the late Dempster MacMurphy, Chicago utilities and newspaper executive, will be dramatized on the screen by MGM under the title of "The Hoodlum Saint." Casey Robinson has been assigned to write the script, which will stress MacMurphy's part in establishing an extensive system of charities in the name of St. Ditmas, the Good Thief, who was canonized on the cross by Christ.

Leads for Paramount's "Rainbow Island" go to Dorothy Lamour and Johnnie Johnston. It's a musical in Technicolor. . . . The company picked up options on Cecil Kellaway and Eddie Foy, Jr. Kellaway is working in "Frenchman's Creek," while Foy soon will be seen in "And the Angels Sing." At Universal, Walter Wanger has signed Geraldine Fitzgerald for his forthcoming production, "When Ladies Fly." Shooting is scheduled for late August. . . . Jack L. Warner has assigned Mark Hellinger as producer of "Doughgirls," Broadway comedy hit, while Hal B. Wallis' next is the life story of Cole Porter, which will include a number of new songs by the composer.

### *UA Producers Busy With Films for New Season*

Edward Small, Harry Sherman and David O. Selznick are all busy with plans regarding productions for United Artists release. Small is working on "Cagliostro" and is said to be considering Orson Welles or Laird Cregar for the top role. Sherman has signed Cecile Kramer to supervise the writing of screenplays on "Utah" and "Hank Johnson's Brother" while Selznick has signed Robert Stark, 22-year-old Coast Guardsman, to a post-war contract.

For the present, however, Mr. Selznick and Vanguard Films are engaged in the preparation of "Since You Went Away." A company announcement reports that the largest staff of set designers and art specialists assembled for a picture since "Gone With the Wind" are at work under William L. Pereira and Mark-Lee Kirk.

Seven-year contracts have been given Twinkle Watts and Valya Terry, eight and 14 years old, respectively, by Republic with Miss Terry slated to appear in a musical titled "Melody in June." . . . Columbia has assigned Lew Landers to direct "The Return of the Vampire." . . . Next assignment for Janet Blair at Columbia will be opposite Cary Grant in "My Client Curley." . . . Monogram has added Rita Quigley to "Hitler's Women," in which Gail Patrick and Nancy Kelly share top billing. . . . Jack Oakie and Dick Powell will work for Arnold Pressburger in his next UA release, "Tomorrow Never Comes."

## *Production Maintains Pace*

Hollywood, combined, had 49 features in actual production at the weekend, including eight which went on the stages. Metro-Goldwyn-Mayer continued out front with nine in work, with Paramount trailing at seven.

Forty-seven more were in various stages of preparation. Fourteen, additionally, were completed as far as shooting was concerned, while 52 were being edited.

Bing Crosby started on "Going My Way?" at Paramount. Alfred Hitchcock's long-planned "Life Boat" got under way at Twentieth Century-Fox. Cecil B. DeMille is noting progress on "The Story of Dr. Wassell" for Paramount. At Metro, long shooting schedules set up for "America" and "A Guy Named Joe" were proceeding according to plan. Mervyn LeRoy finally finished "Madame Curie" there.

The production scene at the weekend:

**COMPLETED**

**Columbia**
Cowboy in the Clouds
The Gamble of Boston Blackie

**M-G-M**
The Cross of Lorraine
Madame Curie

**Monogram**
The Texas Kid
College Sweetheart

**PRC**
The Girl from Monterey

**RKO Radio**
Around the World

**Republic**
The Man from the Rio Grande
Here Comes Elmer

**United Artists**
Thundering Hoofs (Harry Sherman)

**Universal**
Sundown Trail
The Professor Goes Wild
Top Man

**STARTED**

**Monogram**
Hitler's Women
East of the Bowery

**Paramount**
Going My Way?

**PRC**
Harvest Melody

**RKO Radio**
The Ghost Ship
Higher and Higher

**Republic**
Mystery Broadcast

**20th Cent.-Fox**
Life Boat

**SHOOTING**

**Columbia**
Tropicana
Cover Girl
There's Something About a Soldier
Is Everybody Happy?

**M-G-M**
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
The Heavenly Body
America
A Guy Named Joe
See Here, Private Hargrove
Rationing

**Paramount**
Henry Aldrich's Code of Honor
Ministry of Fear
Standing Room Only
The Story of Dr. Wassell
Frenchman's Creek
Hail the Conquering Hero

**PRC**
The Underdog

**RKO Radio**
Gildersleeve on Broadway
Revenge
Government Girl
Up in Arms (Goldwyn)

**20th Cent.-Fox**
Tampico
Pin-Up Girl
Buffalo Bill

**Universal**
Set to Music
Crazy House
Ali Baba and the 40 Thieves
His Butler's Sister

**United Artists**
Jack London (Bronston)
Girl from Leningrad (Rabinovitch)

**Warners**
Passage to Marseille
Rhapsody in Blue
Conflict
In Our Time
Destination, Tokyo
Shine on, Harvest Moon

## Small Sets $1,500,000 Budget on New Film

Edward Small has set a budget of approximately $1,500,000 for "Kate Fennigate," his picture for UA release. Mr. Small paid $100,000 for the film rights to the Booth Tarkington novel. An extensive advertising and exploitation campaign has been planned.

## Ban Lifted on 20th-Fox Roger Touhy Picture

Judge William H. Holly last week in Chicago Federal Court lifted a ban on the showing of the 20th Century-Fox film, "Roger Touhy, Gangster," following a temporary injunction which was granted Touhy's counsel previously prohibiting the company from exhibiting or advertising the feature. Judge Holly said that Touhy had not contended the film portrayed him falsely. Counsel for the plaintiff has five days in which to file an amended bill and the company 25 days in which to answer.

## Bolton Joins Columbia

Whitney Bolton has been signed to a term contract by Columbia, Harry Cohn, president, announced last week. Mr. Bolton will handle publicity on some of the company's top product. He was recently studio publicity head for Warners on the coast.

## To Release Two Specials

"Watch on the Rhine" and "Thank Your Lucky Stars" will be released by Warners on September 4th and 25th, respectively. Both are specials on the new season's list.

# *Say FCC Forced Out Announcers*

Charges that the Federal Communications Commission used its licensing powers to control personnel of small radio stations, were made at a hearing in the United States Court House in New York last week. The testimony was obtained by Eugene Garey, counsel to a Congressional committee investigating the FCC. The witnesses were Gene Dyer, operator of Chicago radio stations WSBC, WAUT and WGES, and his brother, John Dyer, who manages WGES and WSBC.

It was said three announcers were dismissed because the FCC didn't like them, and that therefore the stations lost business, from their sponsors, worth $18,000 per year.

Gene Dyer asserted one announcer, cleared by the Office of Censorship, nevertheless was dismissed at FCC command, and that an FCC agent admitted his commission had no legal power over personnel but noted it had licensing power. Station WGES was at the time under temporary license.

## "Melody Parade" Coming To Palace in New York

"Melody Parade," Monogram film, has been booked into the RKO Palace, New York, for August 19th, after playing the Earle in Philadelphia and the Brooklyn Paramount. "Sarong Girl" opened at the Palm Street theatre in Detroit on August 6th. Two other films, "No Escape" and "Revenge of the Zombies," have bookings in the east, the former opening in Philadelphia in Class A subsequent runs while "Revenge of the Zombies" plays the Brooklyn Strand beginning August 19th.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 97**—Allies victorious in Sicily. . . . Army makes films at coast studios. . . . Giraud, Stimson in London. . . . WACS sworn in . . . Wyoming rodeo.

**MOVIETONE NEWS—Vol. 25, No. 98**—March across Sicily. . . . Drain Canadian lake for iron ore. . . . Whirlaway retired. . . . Glider invasion tactics.

**NEWS OF THE DAY—Vol. 25, No. 295**—Chapter II in Sicily. . . . Free films for Yanks on all fronts. . . . Stimson in Britain. . . . Royalty looks ahead. . . . WAC unit hailed in Britain. . . . Diaper derby.

**NEWS OF THE DAY—Vol. 25, No. 296**—Sicily welcomes Allies. . . . *Normandie* raised from mud. . . . Glider invasion tactics.

**PARAMOUNT NEWS—No. 100**—WAC inductees sworn in. . . . Films from home rushed to Yanks in outposts. . . . Sicilian climax. . . . Montgomery directs action. . . . Diaper derby.

**PARAMOUNT NEWS—No. 101**—Glider invasion tactics. . . . *Normandie* afloat. . . . Victory in the Sicilian campaign.

**RKO PATHE NEWS—Vol. 14, No. 100**—Eighth army advances in Sicily. . . . Stimson in England. . . . Hollywood films sent overseas. . . . WAC unit greeted in Great Britain.

**RKO PATHE NEWS—Vol. 14, No. 101**—*Normandie* raised. . . . Victories in Sicily. . . . Glider invasion tactics.

**UNIVERSAL NEWSREEL—Vol. 16, No. 213**—WACS land in England. . . . Action in Sicily. . . . Stimson abroad. . . . New canal opened. . . . Films for Yanks overseas. . . . Diaper derby.

**UNIVERSAL NEWSREEL—Vol. 16, No. 214**—*Normandie* raised. . . . Sicily in Allied grasp. . . . Glider invasion tactics.

**ALL AMERICAN NEWS—Vol. 2, No. 42**—Louisville plant wins "E". . . . Mrs. Joe Louis at Naval station. . . . Judge starts third term. . . . All-star baseball game in Chicago. . . . WACS join regular army.

## Plan To Reopen Theatre

The Fiesta theatre in Kansas City is being altered for a possible autumn opening.

# *Post-War Gains Seen by Conrow*

Despite the advances in the science of electronics, nobody is coming immediately after the war ends, to pull any strange rabbits out of hats. L. W. Conrow, president of the Altec Service Corporation, thus summarized the electronics situation, in a printed message to exhibitors, "Let's Get Down to Brass Tacks About Post-War."

After assuring exhibitors that unlike some other industries which will have no market after the war, they will always have a market, Mr. Conrow says:

"The change-over from war-time production to peace-time production is going to take time, and there will be many companies with useful wares to sell. Exhibitors will have plenty of time to see all the wares, all the developments, and pick and choose among those which seem best able to do a good job in the theatre. They won't have to buy any pig-in-a-poke merchandise: it will all be laid out for everybody to see and judge."

## National Decency Legion Classifies Seven Films

The National Legion of Decency reviewed seven films for the current week, classifying five as unobjectionable for general patronage, one as unobjectionable for adults, and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Girl Crazy," "Hail to the Rangers," "We've Never Been Licked," "The Kansan," "Sleepy Lagoon." Class A-2, Unobjectionable for Adults: "Honeymoon Lodge." Class B, Objectionable in Part: "Noche de Recien Casados" ("Honeymoon Nights").


NEW YORK'S ROXY THEATRE BOOKS THIS ONE ON SIGHT!

Andy Clyde in FARMER FOR A DAY



This is only one of 28 Comedies each starring a Top Comedian . . . to be released during 1943-44 by Columbia!

A Hilarious 2 Reel Comedy

Produced and Directed by JULES WHITE

THE BEST COMEDIES OF ALL COME FROM COLUMBIA!

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**COMMANDOS STRIKE AT DAWN:** Paul Muni, Lillian Gish—Better than average box office power. The picture seems to give satisfaction. My patrons appear to be tired of war pictures.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**PARACHUTE NURSE:** Kay Harris, Marguerite Chapman—Good little picture. It is very timely right now. It will fill in on a good double bill. Played Sunday, Monday, July 11, 12.—M. L. London, Gem Theatre, E. Boston, Mass.

**REVEILLE WITH BEVERLY:** Ann Miller, William Wright—Didn't seem to have much drawing power, but was enjoyed by those who came. Some good comments on it. Played Wednesday, Thursday, July 14, 15.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Jack Oakie, Janet Blair—I was a little disappointed with this after reading several good reviews. Maybe it lacked Technicolor. Anyway, comments were lacking and second night nose dived. Played Sunday, Monday, July 25, 26.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**YOU WERE NEVER LOVELIER:** Fred Astaire, Rita Hayworth—Very well received by all who came out. Big dance for soldiers kept things down on this; otherwise, may have had whopper of a crowd. Played Thursday, Friday, July 22, 23.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

## Metro-Goldwyn-Mayer

**AIR RAID WARDENS:** Laurel and Hardy—If your people like these fellows, Laurel and Hardy, they'll thoroughly enjoy this picture. It's real slapstick all the way through, loaded with laugh-provoking situations, and ought to make most people forget their troubles. Played to fair business, doubled with "Life Begins at 8:30" from 20th-Fox. Played Sunday, Monday, July 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—I thought the picture good and what few Rooney fans came out thought as I did, but my patrons have developed a dislike for Mickey Rooney and do not hesitate to say so. Business below average. Played Sunday, Monday, July 18, 19.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

**BORN TO SING:** Virginia Weidler, Ray McDonald—This is a very fine picture, if you like entertainment full of music, comedy, dancing. What else can any one wish for in the movies. I played this first run, but still can't bring them in like the old days. The trouble is the public has too much money to spend for the "A" houses. Played Sunday, Monday, July 4, 5.—M. L. London, Gem Theatre, E. Boston, Mass.

**CABIN IN THE SKY:** Rochester, Ethel Waters—It's grand entertainment, far above expectations. Patrons well pleased. Played Monday, Tuesday, July 26, 27.—N. C. Hillburn, State Theatre, Inman, S. C. General patronage.

**DR. GILLESPIE'S NEW ASSISTANT:** Lionel Barrymore, Van Johnson—About the same old stuff. Just another play date filler here. Played Friday, Saturday, July 16, 17.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—One of the finest musicals ever made. Will please any audience. No exhibitor can go wrong on this one. Played Friday, Saturday, July 16, 17.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

**GRAND CENTRAL MURDER:** Van Heflin, Patricia Dane—I doubled two Metro pictures for a first run ahead of the big "A" 2,000-seat house, but to no avail. They usually have something better. About five years ago a Metro first run meant something, but not today. Played Tuesday-Thursday, July 13-15.—M. L. London, Gem Theatre, E. Boston, Mass.

**JOURNEY FOR MARGARET:** Robert Young, Laraine Day—Had lots of good comments on this. I thought it very, very good myself. Played Wednesday, Thursday, July 14, 15.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**JOURNEY FOR MARGARET:** Robert Young, Laraine Day—The little girl and the small boy steal the show and my patrons seemed to like it. The box office said so with the third night doing the best business. Played Tuesday-Thursday, July 20-22.—C. W. Ritenour, Milford, Theatre, Milford, Ill.

**KATHLEEN:** Shirley Temple, Herbert Marshall, Laraine Day—Picked this up to fill an opening and was well pleased with results. Drew a number of patrons who remember Miss Temple in other days, although some of our regular patrons were missing. Business not quite up to average, but satisfactory. Played Saturday, Sunday, July 17, 18.—C. A. Jordan, Cogswell Operahouse, Cogswell, N. D. Small town and rural patronage.

**MOKEY:** Dan Dailey, Jr., Donna Reed—I highly recommend this picture to all theatres catering especially to children. Men and women should also like this sort of picture if they ever remember being kids. Played Tuesday-Thursday, July 6-8.—M. L. London, Gem Theatre, E. Boston, Mass.

**NORTHWEST RANGERS:** James Craig, Patricia Dane—This proved above the average for Western type entertainment. This picture held interest well, was well directed and I would say stood very much ahead of the average Western. Played Friday, Saturday, July 30, 31.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

**PACIFIC RENDEZVOUS:** Lee Bowman, Jean Rogers—A very good picture for any house, big or small. Very timely. Played Tuesday-Thursday, July 20-22.—M. L. London, Gem Theatre, E. Boston, Mass.

**PRESENTING LILY MARS:** Judy Garland, Van Heflin—I didn't get to present her to as many people as I thought I would. Fair picture.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**RANDOM HARVEST:** Ronald Colman, Greer Garson—When a picture of this type can do good business in a situation like ours, there need be nothing further said. This is just another splendid example of what the industry and its artists are capable of. Played Sunday, Monday, July 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

**RANDOM HARVEST:** Ronald Colman, Greer Garson—Good story, good picture and good crowds. The English accent makes it not quite up to par for clear understanding.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**SLIGHTLY DANGEROUS:** Lana Turner, Robert Young—A pleasant comedy; thin story but cleverly told. Lana is beautiful in this one, and the girls are groggy over the clothes she wears in it. Excellent at the box office on Friday and Saturday play date, doubled with Hopalong Cassidy. Played Friday, Saturday, July 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**STAND BY FOR ACTION:** Charles Laughton, Robert Taylor—A swell show for those who like action on their film fare. The cast is tops and the film entertainment plus. Played Saturday, Sunday, July 24, 25.—C. A. Jordan, Cogswell Operahouse, Cogswell, N. D. Small town and rural patronage.

**STRANGER IN TOWN, A:** Frank Morgan, Jean Rogers—My people knew they were strangers and didn't want to get acquainted, I guess, for they didn't come out to see them.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**STRANGER IN TOWN, A:** Frank Morgan, Richard Carlson—Boys, this is right down the alley for the small towns and rural houses. Made to measure entertainment which will please them all, and brother, how they'll laugh at some parts of it. We teamed it with a big picture, "Forever and a Day" from RKO and did excellent Sunday and Monday business. Played July 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**TENNESSEE JOHNSON:** Van Heflin, Ruth Hussey—This type of picture will not please the masses but for those who like drama based on historical events, it is tops. Van Heflin as President Johnson and Ruth Hussey as his wife give fine performances. Played Friday, Saturday, July 9, 10.—C. A. Jordan, Cogswell Operahouse, Cogswell, N. D. Small town and rural patronage.

**THREE HEARTS FOR JULIA:** Ann Sothern, Melvyn Douglas—This had been panned a bit before we played it, so we didn't expect much. However, we were agreeably surprised at the good box office performance of this picture, which we doubled with "Night Plane from Chungking" from Paramount. Made a great show, pleased everyone, especially our box office. Played Sunday, Monday, July 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**WHISTLING IN DIXIE:** Red Skelton, Ann Rutherford—Went over O.K. with my patrons. No kicks, not much comment. Well worth midweek playing time. Played Wednesday, Thursday, July 7, 8.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

## Monogram

**ISLE OF MISSING MEN:** John Howard, Gilbert Roland—Good picture but too dark for us. Monogram pictures just don't draw as good crowds for us as other product. Business off but those who came seemed satisfied. Played Sunday-Tuesday, July 25-27.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**'NEATH BROOKLYN BRIDGE:** East Side Kids—Always do good weekend business with East Side Kids and customers always satisfied, but no special draw. Played Thursday-Saturday, July 15-17.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**SILVER SKATES:** Patricia Morrison, Kenny Baker—Monogram flop of the year for me. Most overrated picture of the year; I can't see how it gets the swell ratings that it has. Wish I had not played it. Business very bad, some walkouts. Played Thursday, Friday, July 15, 16.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

**SILVER SKATES:** Patricia Morrison, Kenny Baker—More entertainment packed into this than any ice picture yet. These skaters were not afraid of competition. Business was O.K. with each night improving over the previous night. Played Monday-Wednesday, July 5-7.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

**SPOOKS RUN WILD:** Bela Lugosi, Leo Gorcey—Ran this with "Klondike Fury" to good Saturday business. Both pictures were well liked. Played Saturday, July 10.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**TRAIL RIDERS:** Range Busters—If this is what they call a Western, Monogram can keep the rest. Has been some time since I've shown a Western as bad. Played Saturday, July 24.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

## Paramount

**HAPPY GO LUCKY:** Mary Martin, Dick Powell—Very good. Give it extra time. Played Sunday, July 11.—H. H. Thomas, De Luxe Theatre, Kingsley, Iowa. Small town patronage.

**LUCKY JORDAN:** Alan Ladd, Helen Walker—The picture was fair but my town hasn't recognized Ladd as any screen idol by any means. I bought the picture too high and it did below average business. Played Tuesday-Thursday, July 27-29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

**MAJOR AND THE MINOR:** Ginger Rogers, Ray Milland—This is very good and good business on it.

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(*Continued from preceding page*)
Held up for the second night; it's real entertainment. —H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**MY HEART BELONGS TO DADDY:** Richard Carlson, Martha O'Driscoll—O.K., but nothing outstanding. Pleased those who came and no complaints. Business good. Played Sunday-Tuesday, July 11-13. —Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**MYSTERY SEA RAIDER:** Carole Landis, Henry Wilcoxon—Good little action picture which got by on Family Night. Played Tuesday, July 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**NIGHT PLANE FROM CHUNGKING:** Robert Preston, Ellen Drew—The title suggests action, and that's what this has and plenty of it. Pleased a large holiday turnout, coupled with MGM's "Three Hearts for Julia." Played Sunday, Monday, July 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**PALM BEACH STORY:** Claudette Colbert, Joel McCrea—A good show, but not for my town. Many didn't like it and it fell down terribly on our midweek change. I'd say for the small town—let it alone. Played Tuesday-Thursday, July 20-22.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

**PALM BEACH STORY:** Claudette Colbert, Joel McCrea—There was some real laughs in this picture and Miss Colbert was by no means a drawback. McCrea, however, drew no bouquets from the audience, which was not very large. Played Wednesday, Thursday, July 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

**PALM BEACH STORY:** Claudette Colbert, Joel McCrea—The usual Claudette story and the Colbert fans liked it. Even if it is far fetched and unbelievable they seemed to enjoy it and went home satisfied. Average business. Played Sunday-Tuesday, June 27-29.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

**REAP THE WILD WIND:** Ray Milland, Paulette Goddard—Was not very well received here. With me, the picture will do and that's all. Had two walkouts on this who remarked "I don't like Wayne nor do I like the feature." Can't say that I enjoyed it any too much. Played Monday, Tuesday, July 19, 20.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**ROAD TO MOROCCO:** Bing Crosby, Bob Hope, Hope, Dorothy Lamour—Pretty good picture, nothing to rave about. No rush on box office but it seemed to please all, and that's something. Played Sunday, Monday, July 4, 5.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**THIS GUN FOR HIRE:** Alan Ladd, Veronica Lake —Picture well received and held audience throughout. Wonderful performances by all of cast. Play it. Played Friday, Saturday, July 30, 31.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

**WILDCAT:** Richard Arlen, Arline Judge—It will hold up on a double bill and that was where we played it. Not a big picture but we had no complaints. Played Friday, Saturday, July 30, 31.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

**WRECKING CREW:** Richard Arlen, Chester Morris—Good ordinary action picture. Please action fans and no complaints. Good business. Played Sunday-Tuesday, July 18-20.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**WRECKING CREW:** Richard Arlen, Chester Morris—Fairly good action picture with no drawing power for me. Played Wednesday, Thursday, July 21, 22.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**WRECKING CREW:** Richard Arlen, Chester Morris—Very slow moving, acting very poor and story nothing to write about. Crowd not pleased; were expecting something different. Played Wednesday, July 21.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

## Republic

**CALLING WILD BILL ELLIOTT:** Bill Elliot, Gabby Hayes—First Bill Elliott picture I have played and business was below normal. Those who came were pleased. Played Friday, Saturday, July 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FUGITIVE FROM SONORA:** Don Barry, Lynn Merrick—Average Western which played on Friday, Saturday, July 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**GAUCHO SERENADE:** Gene Autry—These reissues are going all right but do not do any extra business. They are far ahead of the average Western, however, and I have no complaints. Played Friday, Saturday, July 23, 24.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

**HIT PARADE OF 1943:** John Carroll, Susan Hayward—Some said better than the usual "Parades." Drawing power not so good.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**HIT PARADE OF 1943:** John Carroll, Susan Hayward—The best picture Republic has given me this year. The thing that made a big hit with me was the acting of Susan Hayward. I never did care much for her before this picture, but she sure rates tops in it. Many favorable comments on this picture. Business only fair. Picture swell. Played Thursday, Friday, July 29-30.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

**ICE CAPADES REVUE:** Ellen Drew, Richard Denning—Not the drawing power that I thought it would have. Fairly good entertainment and seemed to please those who saw it. Played Sunday, Monday, June 13, 14.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**JOAN OF OZARK:** Judy Canova, Joe E. Brown —They really like Judy and her pictures are always a good draw. This one was no exception and they went home pleased that Judy had helped win the war. Plenty of action in this one. Played Thursday-Saturday, July 1-3.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

**KING OF THE COWBOYS:** Roy Rogers—Good Western for any house playing Westerns. Very good production for a Western; play it. Played Sunday, Monday, July 11, 12.—M. L. London, Gem Theatre, E. Boston, Mass.

**REMEMBER PEARL HARBOR:** Fay McKenzie, Don Barry—Another war picture; just mediocre and no draw. Played Monday, Tuesday, July 26, 27.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

**SOUTH OF SANTA FE:** Roy Rogers, George "Gabby" Hayes—The usual Roy Rogers' action musical. Western with a dude ranch atmosphere added. Good attendance. Audience satisfied. Everybody happy. Played Thursday-Saturday, June 24-26.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky. Small town and rural patronage.

**THUNDERING TRAILS:** Three Mesquiteers—A fair Western that seemed to please the action fans. Played Friday, Saturday, July 16, 17.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

## RKO Radio

**BAMBI:** Disney Feature Cartoon—Well liked by those who liked it but they were the minority. No question it's a wonderful piece of work, but no draw. Played Monday, Tuesday, July 19, 20.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

**CAT PEOPLE:** Simone Simon, Tom Conway—Very unusual. "Thriller chiller." Everyone got a good case of goose flesh and went home watching all dark corners, pleasantly frightened. They liked it. Played Thursday-Saturday, July 8-10.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**CINDERELLA SWINGS IT:** Guy Kibbee, Gloria Warren—Scattergood stories always good here. Almost had to lock the customers in during "opera" numbers, but they were well pleased before picture was over. Played Thursday-Saturday, July 22-24.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**FOREVER AND A DAY:** British and American Stars—An unusual picture, full of stars and featured players, with an episodic story, this depends on the theatre and the patronage. We built it up for all it was worth, and we did what we would call excellent business with it on Sunday and Monday, although some of the people liked the second feature better. It was "Stranger in Town" from MGM. Played July 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**HERE WE GO AGAIN:** Fibber McGee and Molly—Good for a holiday. Helped boost "Keeper of the Flame." Kept it from going in the red. Played Sunday, Monday, May 30, 31.—W. H. Ledbetter, Osage Theatre, Kansas City, Kan. General patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—Did good business and patrons were well pleased. We played up the "no children allowed unless accompanied by parents" and it brought in new patrons and plenty of them. Played Sunday-Tuesday, July 4-6.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**MEXICAN SPITFIRE AT SEA:** Lupe Velez, Leon Errol—About like the "Elephant." Nothing to talk about. Didn't expect anything on it, so wasn't disappointed.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**NAVY COMES THROUGH, THE:** Pat O'Brien, George Murphy—Full house. Good picture but too many blackout scenes. Unless you have extra good light they spoil the picture for patrons unless they use their imagination. However, we had no complaints. Played Sunday-Tuesday, June 20-22.—Mrs. H. A. Fitch, Calvert Theatre, Calvert City, Ky.

**SALUDOS AMIGOS:** Disney South American Feature—This is nothing like other Disney feature cartoons and may prove a dud. Pleased on a program including "China Girl" from 20th-Fox, and did good Friday, Saturday business. Played July 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**TWO WEEKS TO LIVE:** Lum and Abner—I thought this was a cheap, silly little picture but my patrons turned out well and they said they liked it and that it was a good picture.—F. R. Crist, Crist Theatre, Loveland, Ohio.

## Twentieth Century-Fox

**CHETNIKS, FIGHTING GUERILLAS:** Philip Dorn, Anna Sten—A swell picture, good story, good acting and sweet at the box office. One of the best Friday, Saturday dates in a long, long time. We doubled this with "White Savage" from Universal for a good show and good business. Played July 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**CHINA GIRL:** Gene Tierney, Victor McLaglen—We found this O.K. for an action feature on Friday and Saturday. It seemed a little long, but there were no complaints, and all seemed pleased. Coupled with "Saludos Amigos" from Walt Disney, this picture did good Friday-Saturday business. Played July 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**CRASH DIVE:** Tyrone Power, Ann Baxter—Here is a really nice picture in color. I have heard lots of complaints about war pictures, but if you have a good one it will still outgross anything else.—F. R. Crist, Crist Theatre, Loveland, Ohio.

**DRESSED TO KILL:** Lloyd Nolan, Mary Beth Hughes—This is a fair picture. Nothing outstanding, but a good "B" picture. I doubled this with "Boogie Man Will Get You" from Columbia and took a beautiful nose dive. Played Friday, Saturday, July 9, 10.—M. L. London, Gem Theatre, E. Boston, Mass.

**FOOTLIGHT SERENADE:** Betty Grable, John Payne—One of the porest by the same old bunch—Betty Grable, John Payne, Victor Mature—must have been made before film conservation. Played Friday, Saturday, July 23, 24.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

**HELL, FRISCO, HELLO:** Alice Faye, John Payne —Good musical show in color and good business. First 20th-Fox picture I have done any business on in some time, and that includes "Moon Is Down," "Dixie Dugan," "Blow Up America," and "Tonight We Raid Calais." Played Wednesday, Thursday, July 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne Jack Oakie—Beautiful and tuneful and has everything. Played Sunday, July 18.—H. H. Thomas, De Luxe Theatre, Kingsley, Iowa. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne —Tops in musicals. It has everything for a first class musical. Had good business and everybody happy.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**IMMORTAL SERGEANT, THE:** Henry Fonda, Maureen O'Hara—Very gruesome. Cannot recommend this. Fair business. Played Tuesday-Thursday, July 6-8.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**LIFE BEGINS AT 8:30:** Monty Wooley, Ida Lupino—Personally, this was great entertainment but our people must have thought otherwise as we had many walkouts, which is unusual. Coupled with "Air Raid Wardens" from MGM, it did what we would call just a shade better than "poor" at the box office. Played Sunday, Monday, July 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

**MARGIN FOR ERROR:** Milton Berle, Joan Bennett—When will the producers wake up to the fact that the public is fed up on Nazi spy stories.—Slow moving, no plot. Business poor. Played Wednesday, July 28.—N. C. Hillburn, State Theatre, Inman, S. C.

**MEANEST MAN IN THE WORLD:** Jack Benny, Priscilla Lane—Slow, inane, short and expensive.—H. H. Thomas, De Luxe Theatre, Kingsley, Iowa. Small town patronage.

**MOON IS DOWN, THE:** Cedric Hardwicke, Henry Travers—Good enough picture which failed to draw film rental. Public is getting tired of war pictures. Played Sunday, Monday, July 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**ORCHESTRA WIVES:** George Montgomery, Ann Rutherford—Was too old to do me any good but pleased all as far as I heard. Played Sunday, Monday, July 18, 19.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**QUIET PLEASE, MURDER:** Gail Patrick, George Sanders—For double bill entertainment it's O.K. It pleased our weekend patrons and held up its part of the program. Played Friday, Saturday, July 23, 24. —Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

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**SPRINGTIME IN THE ROCKIES:** Betty Grable, John Payne—Good drawing power and seemed to satisfy the patrons.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**STORMY WEATHER:** Bill Robinson, Lena Horne —Same old story, as it has been all year, another grand hit from 20th-Fox. It seems to me that 20th-Fox is your best bet. "Stormy Weather" is tops in musicals. Business good, although I was disappointed in my colored crowd. Running time, 77 minutes. Played Friday-Sunday, July 16-8.—Paul T. Mitchell, Magic Theatre, Barbourville, Ky. Small town patronage.

**THEY CAME TO BLOW UP AMERICA:** George Sanders, Anna Sten—Good program picture to average business. Played Sunday, July 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**TONIGHT WE RAID CALAIS:** John Sutton, Annabella—Routine stuff which got by on Bargain Night. Played Tuesday, July 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## United Artists

**CRYSTAL BALL, THE:** Paulette Goddard, Ray Milland—Good entertainment and certainly a relief from the war pictures. Played Sunday, Monday, July 18, 19.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

**HAYFOOT:** William Tracy, James Gleason—This is a dandy little feature—only 47 minutes. Good comedy of the slapstick variety. Enjoyed by the patrons who came. Played Sunday, Monday, July 4, 5.—M. L. London, Gem Theatre, E. Boston, Mass.

**HOPPY SERVES A WRIT:** William Boyd, Andy Clyde—This is the best Hopalong in a long time. The last one sent them out grumbling, so we laid off "Hoppy" for a three-month period to let them forget the bad one. We teamed this with a good Metro comedy feature, "Slightly Dangerous" to excellent Friday, Saturday business. Played July 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**HOPPY SERVES A WRIT:** William Boyd, Andy Clyde—It hit the jackpot both nights. If they like Hoppy, they will go for it. Played Friday, Saturday, July 23, 24.—C. W. Rietenour, Milford Theatre, Milford, Ill. Rural patronage.

**POWERS GIRL, THE:** Anne Shirley, George Murphy—Just fair. Business accordingly not so good. Played Sunday, Monday, July 11, 12.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

## Universal

**ALL BY MYSELF:** Rosemary Lane, Pat Knowles—Entertaining little farce comedy which pleased average business. Played Monday, July 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmond O'Brien—Very satisfactory. Women went for it and word-of-mouth helped the second day. Played Sunday, Monday, July 25, 26.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

**BETWEEN US GIRLS:** Diana Barrymore, Robert Cummings—Ran on a single bill and got by fairly well. Second night better than first and picture well liked. Played Tuesday-Thursday, July 27-29.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**FRANKENSTEIN MEETS THE WOLF MAN:** Lon Chaney, Bela Lugosi—One of the best grossers including percentage pictures, which somehow don't mean any more in the long run after paying the exchanges. Played Sunday, Monday, June 20, 21.—W. H. Ledbetter, Osage Theatre, Kansas City, Kan. General patronage.

**IT AIN'T HAY:** Abbott & Costello—Fair comedy about on the same level as their former offerings. We failed to do any extra business which might be reason to believe these stars' popularity in my town is dwindling. Played Sunday, Monday, July 25, 26.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Rural and small town patronage.

## Warner Bros.

**ACROSS THE PACIFIC:** Humphrey Bogart, Mary Astor—It pleased the few I got in to see it. Had no box office power for me. Played Wednesday, Thursday, July 21, 22.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

**AIR FORCE:** John Garfield, Gig Young—Played to good patronage. Played Sunday, Monday, June 13, 14. —W. H. Ledbetter, Osage Theatre, Kansas City, Kan. General patronage.

**AIR FORCE:** John Garfield, Gig Young—Good action, wonderful direction and editing. Business only average. No romance and too rugged for most women. Played Sunday, July 25.—H. H. Thomas, De Luxe Theatre, Kingsley, Iowa. Small town patronage.

**BUSSES ROAR:** Richard Travis, Julie Bishop—Used on second half of double bill and it seemed to go over fairly well. Business off. Played Friday, Saturday, July 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

**MISSION TO MOSCOW:** Walter Huston, Ann Harding—Ran this on Sunday and the kids got so restless that some of my adult customers walked out. Strictly adult entertainment. Played Sunday, Monday, July 11, 12.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**SECRET ENEMIES:** Used on top half of double bill and it drew neither customers nor complaints. Played Friday, Saturday, July 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumbertown patronage.

# Short Features

## Columbia

**AN ACHE IN EVERY STAKE:** All Star Comedy —The Stooges are pure slapstick, but the public seem to enjoy them immensely.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

## Metro-Goldwyn-Mayer

**THE BLITZ WOLF:** Technicolor Cartoons—One of the best cartoons. Play it.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

**EARLY BIRD DOOD IT:** Color Cartoon—Crazy color cartoon that drew lots of laughs.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

**FALA:** Pete Smith Specialties—Just another short. Very few liked this. Can't say that I found any great use or like for this short.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**FALA:** Pete Smith Specialties—The story of President Roosevelt's pet dog; very pleasing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SUFFERIN' CATS:** Technicolor Cartoons—This Tom and Jerry series from Metro is always good. This one brought a lot of laughs from our audience—James A. Nelson, Hiram College, Hiram, Ohio.

**WHO'S SUPERSTITIOUS?:** Passing Parade—An interesting "Passing Parade" that reveals the origin of many of our everyday superstitions. A good reel. —James A. Nelson, Hiram College, Hiram, Ohio.

## Paramount

**THE HUNGRY GOAT:** Popeye the Sailor—Entertaining Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SPEAKING OF ANIMALS AT THE CAGE DOOR CANTEEN:** Speaking of Animals—Another good comedy from the talking animal series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TRADING BLOWS:** Sportlights—Excellent short for any feature. Went over swell here. Everyone seemed to like it.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## RKO Radio

**DUKE ELLINGTON AND ORCHESTRA:** Jamborees—Pleased, but many of my patrons don't like Ellington's brand of music.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**NORTH AFRICAN ALBUM:** Victory Specials—Well done and entertaining, but am afraid we are getting too many of this type subject and the people don't appreciate them as they should.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**ROUGH ON RENTS:** Edgar Kennedy—An old one that proved only a filler on my program.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**SHOW HORSE:** Sportscope—This short pleased my fans. It kept the attention of the kiddies and adults. It's very entertaining.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**STATE VERSUS THOMAS CROSBY, THE:** Famous Jury Trials—Although well enough done, a trial scene does not make a very peppy double reel. Audience got restless and so did I.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**TROUT:** Sportscope—Whether you are interested in trout fishing or not, you will enjoy this reel for its mountainous background of trees and streams which furnish the setting for this great outdoor sport.—James A. Nelson, Hiram College, Hiram, Ohio.

## Twentieth Century-Fox

**JUNGLE LAND: DRIBBLE PUSS PARADE—** Entertaining one-reel with Lew Lehr at the zoo. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**NAVY AND THE NATION, THE:** March of Time —We played this subject over the July 4th holiday and it hit its mark very well. Made a big hit here and pleased all who saw it. Seems to me that the March of Time series is improving.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**SHIPYARD SYMPHONY:** Terrytoons—A good color cartoon; not the best, not the worst.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**WHEN WINTER CALLS:** Sports Review—Just so much film to take up 10 minutes running time.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

## Universal

**COW-COW BOOGIE:** Swing Symphonies—One of the best cartoons classed first below "Three Little Pigs."—W. H. Ledbetter, Osage Theatre, Kansas City, Kans.

**DANCING ON THE STARS:** Musicals—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**DIZZY ACROBAT, THE:** Color Cartune—Everything takes place at the circus, and everything is pretty funny, if you like cartoons. This went over big here; everyone laughed and had a good time.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**EGG CRACKER SUITE:** Swing Symphony—A dandy cartoon. One of the best of this series we have played.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**ROAR, NAVY, ROAR:** Two-Reel Special—Am very sick over this. Had already seen everything this had to show in "News of the Past." Nothing to hold your crowd.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**THE SCREW BALL:** Color Cartune—This is a good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SUPERMAN IN THE UNDERGROUND WORLD:** Superman Color Cartoons—Average Superman cartoon. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**TUNE TIME:** Musicals—Good two-reel musical.— E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Victory Film

**MISSION ACCOMPLISHED:** Victory Film—Entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

## Vitaphone

**ALL AMERICAN BAND:** Melody Master Bands—Good musical short, introducing four well-known jazz bands.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**EAGLES OF THE NAVY:** Technicolor Specials—Absolutely 100 per cent short subject which anyone can see and enjoy at any time in any theatre. This is a great series of shorts.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**THE ARISTO CAT:** Merrie Melodies Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**BEYOND THE LINE OF DUTY:** Broadway Brevities—This is a dandy two-reeler that I believe would be most welcome on any program.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**DAUGHTER OF ROSIE O'GRADY:** Broadway Brevities—Very good two-reeler that will please young and old.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

**THE HARE BRAINED HYPNOTIST:** Merrie Melodies Cartoons—Another good cartoon. The kids thought it very good and it was very cleverly done.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

**THIS IS YOUR ENEMY:** Hollywood Novelties—Very good short—only not worth the money it cost. Some liked this—others waited in the lobby until it was over.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**TORTOISE WINS BY A HARE:** Merrie Melodies Cartoons—Was liked very well by all but a few. Story pretty old, but worth screen time with a slow feature. —Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**TORTOISE WINS BY A HARE:** Merrie Melodies Cartoons—This is one of Bugs Bunny's good offerings. The color is good, there are many laughs, plus the novelty of something different.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**THE UNBEARABLE BEAR:** Merrie Melodies Cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## Yes! We Have No Peaches

One of the prominent Broadway restaurants has established a considerable reputation for using attractive and tempting window displays, which are usually decorated in artistic fashion with the most inviting and savory food morsels. This device has undoubtedly contributed to the success the establishment has enjoyed through the years.

There is presently reposing in the window of this eating-place a fascinating array of goodies backed by crates of the most luscious-looking peaches probably ever seen in New York—so luscious, in fact, that a friend of ours was drawn into the establishment by an insatiable craving for the peaches.

He ordered sliced peaches and cream. "There are no peaches," said the waiter. "What about that window?" queried our friend. "I am sorry, sir, those are for display only." Our friend had no peaches—only a last look at the window as he left.

There is a definite moral to this story that applies to theatre advertising—or, for that matter, to any type of promotion. Every bit of product that is exploited should and must comply with the impression you intend to create through all media of advertising. No advertising should be so construed or worded as to cause any misrepresentation in the interpretation thereof.

Now, more than ever before, the integrity of our advertising should be honest and sincere, so that the millions of new theatregoers who have been lately discovering the wonders and fascination of the picture phenomena will not correlate the industry with dissipated advertising.

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## War Equalizer

The War Production Board's recent order to curtail the use of paper used in advertising is already having repercussions. In Los Angeles, where theatres recently agreed to limit the space in display ads, the plan has already been discarded because one of the newspapers has been accepting ads without restriction as to size.

The amusement space for the Sunday editions of Washington, D. C., papers has been considerably reduced, although ad space has not yet been cut.

In New York, the *Daily News* has set a definite limit of 100 lines (about seven inches) on all amusement ads, with additional space permitted on opening dates of attractions. The *News* is the only New York paper to make any restriction, although the others are expected to follow suit momentarily.

Managers of the smaller and subsequent run houses, who for years have envied their more fortunate contemporaries who had plenty of ad space in which to splurge, will now have a decided advantage, in that their past experience of squeezing a lot into limited room will probably stand them in good stead.

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## Is The Barn Locked?

The other day we received a call from one of the boys, requesting the rules which have been set up for bombing raids, etc.

The fact that no Axis bombers have yet reached our shores should not be considered as evidence that precautionary drills are unnecessary. Since the war began, there have been numerous changes in management and personnel and it would behoove us to pay frequent attention to the instruction and drills that are necessary if we hope to prevent serious catastrophe in the event of a token raid.

It is assumed that managers are still conducting these drills on a weekly basis and that all new employees are fully instructed before they are permitted to start working.

Most important to the prevention of serious difficulties is the emergency house lighting system. Where emergency facilities are lacking, candles (preferably the sacramental type that will not blow out from a gust of wind) should be placed near every exit, on the stage and at other important locations where illumination will be necessary should the regular power facilities fail. Darkness is usually the greatest contributing factor to a panic, so that the extreme urgency of this measure is obvious.

The location of all main power switches, gas and water shut-off valves should also be known to every member of the staff. These valves should be clearly tagged for easy identification.

And it is to be hoped that first aid kits are filled and ready for any emergency and that employees, particularly cashiers and matrons, are familiar with the application of first aid treatment.

An ounce of prevention is always worth the proverbial pound of cure. The conscientious showman does not exist—nor does he sleep well—unless he is aware that his staff is ready and qualified for any exigency that may arise.

—CHESTER FRIEDMAN

# BALLYHOOS AND LOBBIES







Photo by M. J. Pollack Photo by Castle Studio

Brooklyn managers sell their newsreel. (Left) Easel with stills helped at the Tivoli theatre for Monroe Schram. (Above) James Pisapia, Harbor theatre, plugs it on top line of marquee. Soldiers from nearby Fort Hamilton pass this sign daily.



Photo by Jay Sharp

Jerry DeRosa reserved a rocking chair for "Mr. Dingle" as an advance lobby gag at Loew's Paradise, Bronx, N. Y.




Tommy Read, city manager of the Lucas and Jenkins theatres in Atlanta, had this beach scene in the Fox lobby to plug "Coney Island."




Boy Scouts and a girl's Fife and Drum Corp turned out to welcome "Stage Door" to the Palace, Meriden, Conn. Joe Samartano is the manager there.




In Utica, N. Y., where "Hi Diddle Diddle" had its world premiere showing, George Laury of the Avon theatre had an extensive campaign designed to stress the comedy keynote. The stretcher stunt was revived to good advantage.




Photo by Wentworth Photos

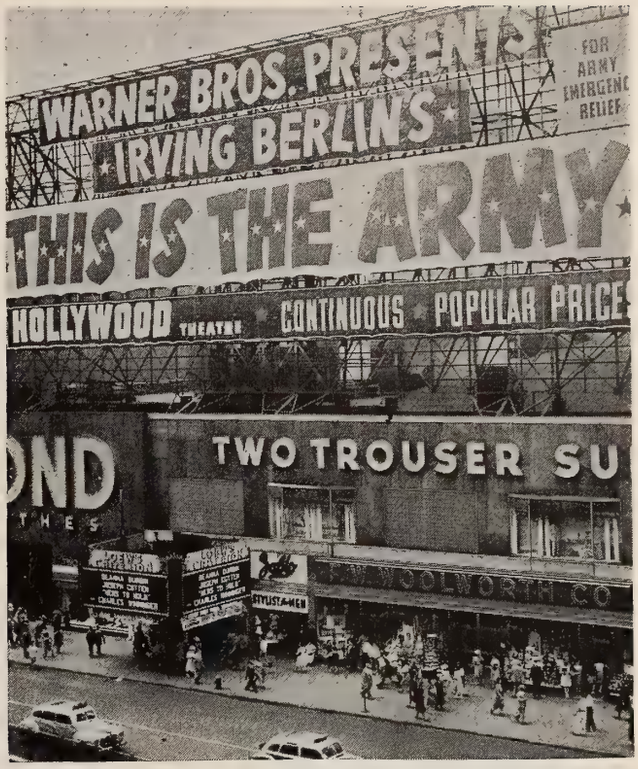
Emmet Lockard drew plenty of attention to "Ox-Bow Incident" ballyhooing a triple hanging.




This stage-coach was part of the parade staged by Harry Boesel, manager of the Wisconsin theatre, Milwaukee, to greet Roy Rogers during his visit to the city.




B. E. Murgatroyd, Rialto theatre, Trail, B. C., conceived the idea of a display, utilizing discarded fluorescent tubes behind which colored lamps were used.




The space formerly occupied by the world's largest animated sign (Wrigley Gum) was obtained gratis for the world premiere showing of "This Is the Army" in New York.




An airplane model with whirling propeller was built at the Palace theatre, Athens, Ga., by T. O. Tabor, Jr., manager.




Photo by Fay Photo Service

Up in Boston, this tandem-bicycle employed by Eddie Allen at the Majestic drew plenty of attention to the picture and theatre and got a photo break in the dailies.




Manager George Olsen at the Madera theatre, Madera, Cal., had his sign artist construct an effective landscape scene in the lobby.

# Highlights of World Premiere Campaign on "This Is The Army"



*One of the attractive window displays secured for "This Is the Army" at its world premiere shown at the Hollywood theatre, in New York.*

With all New York extending wholehearted cooperation in a worthy cause, "This Is the Army" was launched with a world premiere campaign and accomplished at surprisingly small cost in order to conserve all possible revenue for the soldiers' relief organization.

The campaign was conducted under the general direction of Charles Einfeld, Warner's advertising and publicity chief, with the principal assistance of Mort Blumenstock, in charge of advertising and publicity in the East, and cooperation from Studio Publicity Director Whitney Bolton.

Cooperation of newspapers, magazines, stores, hotels, restaurants, night clubs, shops, radio, news syndicates, and various organizations and individuals was the greatest ever accorded any motion picture.

Chief highlights of the campaign follow:

In addition to big news column breaks and regular theatre ads 54 leading department stores, men's stores, restaurants, night clubs, etc., devoted space in their respective ads to a message of welcome to "This Is the Army" for Army Emergency Relief. Ads appeared in every newspaper, staggered over a three-day period.

### *Given Huge Network Coverage*

An all-time record was set in number of big network shows playing the "Army" music, offering dramatized sequences with guest stars from the cast, and giving credit to the film. A total of 76 coast-to-coast broadcasts, most of them big commercial programs originating from New York, Hollywood and Chicago, took place up to August 2, with others to follow.

Dialogue was also inserted in the scripts of 32 leading daytime serials. Every important network script show cooperated. Half-hour transcription (15-minute production on one side, and testimonials by Eddie Cantor, Walter Winchell, Kate Smith, Al Jolson, Irving Berlin and Jimmy Durante on other) supplied to 800 radio stations by World Broadcasting Co.

Full-window displays were set up by 22 principal stores. Secondary window displays put out by 86 additional stores, music shops, etc.

Window cards were distributed and spotted in over 8,000 stores, shops, hotels, etc., in the Greater New York area.

Cards were installed in 10,000 taxicabs and 3,000 buses and other transportation lines.

### *Biggest Outdoor Sign Promoted*

On the site of the famous Wrigley electric sign, across street from Hotel Astor on Broadway, Abacrome, Inc., erected the world's biggest sign for a film. A full block long and six stories high. A smaller banner also placed on the famous Cola spot at the north end of Longacre Square.

The newspaper and tradepaper ad style created for "Army" by the Warner advertising and art departments was unusually effective in eye-appeal as well as in carrying out the spirit of the production.

More than 20 hotels and restaurants printed "Welcome" messages on their menus.

Schrafft's gave entire back cover of menu to a detailed advance writeup of the premiere, with prices, etc.

In conjunction with the opening an Army band, long line of jeeps, guns and other military equipment, 400 soldiers, about 50 M. P.'s dressed up the front.

Additional radio broadcast included lobby interviews, etc., with opening night celebs. in one-hour program over WMCA. Al Jolson, Una Merkel, Kitty Carlisle, Jack L. Warner, Irving Berlin, Major Albert Warner, Major Gen. Irving J. Phillipson, among the celebs. Army publicity men assisted Warnermen with the campaign.

# *Utica Startled By "Hi Diddle" High Jinks*

For the world premiere of "Hi Diddle Diddle" at the Avon theatre, Utica, N. Y., manager George Laury got up a comprehensive exploitation campaign that utilized merchandising channels to exploit his attraction. The entire campaign was in keeping with the picture's premise—Laughs—and got underway days in advance with generous art and feature stories in local papers. Mayor Corrou accepted a print of the picture and local papers gave both stories and art to the Mayor's thanks for having Utica's first film world premiere. With the Detroit baseball team visiting this city, all players attended the second day's performance; and as each player left the theatre his comments on the attraction were solicited and, the story broke in the Utica *Observer-Dispatch.*

### *Screwball Contests Abound*

Three contests, resulting in newspaper and radio coverage, were put over. The *Observer-Dispatch* used a "Hi Diddle Diddle Jingle Contest" with War Bonds and guest tickets as prizes. The winner was photographed in front of the theatre receiving the bond, thus accounting for another newspaper break. With the aid of local merchants the Humor-Ad Contest was run in dailies. Through the co-operation of a local radio station a contest was arranged to find the Ideal Mother and Daughter most resembling Martha Scott and Billie Burke, stars of the picture. The station plugged the contest for several days in advance and when the winners were picked devoted generous radio time to a special interview which also contained plugs for the picture and its playdates.

For days prior to the opening Laury used both the stretcher gag and the headless man; both stunts halted traffic and had everyone talking. Another gag revolved around a pretty young girl shouting to a deaf man "Take Me to the World Premiere of 'Hi Diddle Diddle.'" Pulled on local buses it got the attention of passengers and aroused sufficient interest to reflect itself at the box-office on opening night. A sound truck completely bannered paraded the streets prior to and during the engagement. Novelty heralds and Laugh Pill Envelopes were distributed throughout the business area and at the ball park.

### *Merchant Cooperation Obtained*

Merchants carried special cards welcoming the premiere to Utica and department stores got out attractive window displays. Eleven spot radio announcements were promoted on the local station.

A local department store sponsored a "Hi Diddle Diddle" humor-ad contest.

On opening night a 40-piece fife and drum corps marched through the streets carrying banners announcing the premiere. Out front a laugh record was constantly being played and special comedy lobby pieces caught the eye of all passerbys.

Bob Goodfried, of the U. A. home office exploitation department, assisted on the campaign.

# The Selling Approach ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**ABOVE SUSPICION (Metro - Goldwyn - Mayer):** Star names are the immediate strength in presenting this attraction to the public. The plot involves a secret mission wherein Crawford and MacMurray as newlyweds invade the domain of the Gestapo. Intrigue, suspense, mystery, action and romance play integral parts in the story and should be played up for whatever local value these factors may have. In all advertising except exploitation, the distributor has wisely and intelligently refrained from using any copy or illustrations to indicate the Nazi background, and yet has maintained sufficient evidence of mystery and action to attract the numerous fan addicts who like their romance geared at a fast pace. The picture starts off with a honeymoon, so that honeymoon promotions are in order with local merchants and possibly in conjunction with contests along the lines, "Was your honeymoon exciting?", etc. A large red rose hat worn by Crawford as identification will lend itself to another type of contest, with guest tickets for those who identify the lady wearing such a hat at designated places. This device can also be employed in millinery tieups. The title is excellent for patriotic tieups with merchants, as "Don't cheat on rationing; stay 'Above Suspicion' " and for factory bulletins, etc., "Don't talk; keep 'Above Suspicion' ". The picture is based on Helen MacInnes' novel, so that the usual book co-ops are obvious.

**HERS TO HOLD (Universal):** Deanna Durbin and Joseph Cotten will appeal to moviegoers as a new screen combination. Where Deanna appears, all music lovers will be interested, so the featured song hits should be well publicized. Display ads are bright and fresh, giving the picture added force as escapist fare. There are lithos and accessories that will lend themselves to attractive lobby displays, and the distributor has provided an effective roto herald which can be used as a co-op. For newspaper promotion there is a tiein for factories searching for a local glamour girl or singer, as Deanna takes the part of a war worker. Another stunt may be a classified section promotion suggesting "a job that's Hers To Hold". Local debutantes who may be engaged in defense work should make good local interest stories. For windows there is an unusual set of promotional stills that will give you access to choice locations in exclusive shops. The local music and band tieups will be appropriate, and for the radio it might be possible to stage a contest to find a girl with a similar voice range to that of Miss Durbin. The songs featured are: "Begin the Beguine", published by Harms; "Kashmiri Song", Boosey & Co.; "Seguidilla", from "Carmen", and "Say a Prayer for the Boys Over There", Southern Music Pub. Part of the action in the story takes place in the Vega Aircraft plant, so that plane accessories may be displayed in the lobby.

## Longo Garners Extra Space With JVA Guests

Joe Longo, publicity head for the Loew's theatres in Boston, invited the officers and adult sponsors of the Junior Victory Army to be guests at the showing of "Bataan." As a result of this action the local papers came through with extra photos and stories on the picture. The theatre playdates and second feature also came in for prominent mention.

In conjunction with the showing of "Slightly Dangerous" Joe was successful in breaking art photos and stories featuring Lana Turner on the women's page.

## Wings Awarded to Cadets in "Bombardier" Tieup

A parade with sound truck, air cadets, inductees and four U. S. Army trucks from Army Air Corps headquarters, paraded to the Keith Memorial theatre on the opening night of "Bombardier" as part of Red King's exploitation on the date. An induction and awarding of wings to 50 cadets was held on the stage with the organ playing background music . The ceremony was held right before the showing and as the boys filed off the stage, the first scene of the picture was thrown on the screen.

A model airplane contest was held for the kids through the cooperation of the *Boston Traveler* and Jordan Marsh Junior Aviation League, and a display of model planes was supplied by the U. S. Army Air Corps, as were posters and pamphlets. Heralds were distributed well in advance and eight free radio plugs were had daily on stations WMEX and WCOP.

## Regan Uses "Sock" Ad For War Bond Drive

As part of the drive to interest people in additional purchases of War Stamps and Bonds, F. A. Regan, city manager of the Modesto theatres in Modesto, California, ran a striking four-column display ad in the local daily. Unfortunately the ad is too large for reproduction in these pages, but is unquestionably one of the most striking examples of originality that has come to our attention recently.



# War Showmanship




*This unusual display of 338 miniature Navy ships was used in the lobby of the Beach theatre, Miami, to arouse interest in the Shangri-La Stamp campaign. Looking at the 20-foot display at extreme left are Lee Kent, 17-year-old Miami youth, who built the models as a hobby, and Howard Pettengill, manager of the theatre.*

## J. D. Hillhouse Promotes 20 Inch Ad on "Mrs. Hadley"

J. D. Hillhouse, manager, Martini theatre in Galveston, Texas, promoted a two-column ten-inch ad from a local merchant. The ad embodied a scene cut from the theatre's attraction and a personal message from the trade firm urging all the people in Galveston to see the picture as good entertainment and an inspiration to all loyal Americans for their part in the war effort.

Aside from the merchants signature cut the entire announcement plugged the picture and sale of War Bonds.

## Cooper Awards Pup For "Shangri-La" Drive

Don Stoddard, WEAF announcer, recently presented Max Cooper, manager of the Glen Cove theatre, Glen Cove, L. I., with a Belgian police puppy called "Shangri-La." The pooch was awarded to the child who sold the most War Stamps during the July drive. Other less active prizes were given to the runnersup. Cooper reports that "Shangri-La" jumped his Stamp sales at the theatre to 20 times the previous month's figures.

## Member of Doolittle's Squadron Interviewed

In connection with the "Shangri-La" Drive in Conover, N. C., Hall C. Houpe, manager of the Conover theatre, arranged for Master Sergeant Adam Ray Williams, of Morgantown, N. C., together with G. D. Carpenter, general manager of the Colonial Theatres, of Valdese, N. C., to be interviewed on his stage for a broadcast over WHKY. Sgt. Williams was a member of Doolittle's famous Bombing squadron that bombed Tokyo. The audiences pledged itself to purchase over $600 in stamps that night.

## Children Sell Stamps In Enke's Drive

For his drive at the Skouras Rivoli theatre, in Hempstead, L. I., Ed Enke broke in the dailies on the contest amongst Skouras theatres, whereby War Bonds and passes were awarded to the youngsters selling the most stamps. For each child selling one dollar's worth of stamps, a vote was issued and these later tallied up to decide the winners. Special heralds were issued, inviting the kids to join the "Shangri-La War Stamp Club" and the contest was advertised on the screen. Three important people in town acted as judges.

## Special War Stamp Matinee Held by Anthony in Piqua

Generous newspaper coverage was landed by Robert Anthony at the Schine Piqua theatre, in Piqua, Ohio, when he held a special matinee for kids on the purchase of War Stamps in any amount for their admission. Tickets were on sale in advance at the Stamp Booth manned by the War Services Committee of the Y. W. C. A.

The show booked for the occasion consisted of "Many Tanks," a Popeye cartoon; "Little Broadcast," a Madcap Models Cartoon in Technicolor; "Lights Out," a color cartoon; "All About Dogs," a Terry-Toon cartoon, and "The Aldrich Family Gets Into the Scrap."

# *King Promotes Bathing Beauty Contest in Boston*

J. J. (Red) King, publicity head for RKO theatres in Boston, tied in with Venida Liquid Hosiery in staging one of the most successful Bathing Beauty Contests ever conducted in that city at the RKO Boston theatre.

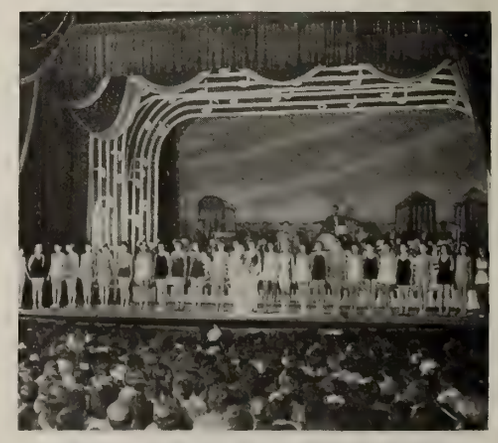
500 full-sheet cards were distributed around the beaches, factories, etc., 600 cards and window sheets were distributed to all drug stores in the metropolis and applications were left at each store. Separate letters and applications were sent to the various promotion directors of factories in the area. 15000 heralds and applications were distributed at beaches, factories, girls' clubs, etc.

Trailers were run on the screen at both RKO theatres well in advance and lobby displays were also utilized. All ads were underlined far in advance of the contest. Advance stories broke in all local and suburban newspapers. The local papers also came through with daily art and story breaks while the contest was current.

An overabundance of contestants resulted from the advance publicity and special pains were directed in presenting the attraction. Each contestant was covered with the Venida Lotion, so that all the girls were uniform in color. A master of ceremonies presided over the festivities, which were augmented by the stage band and a special set was constructed for the presentation.

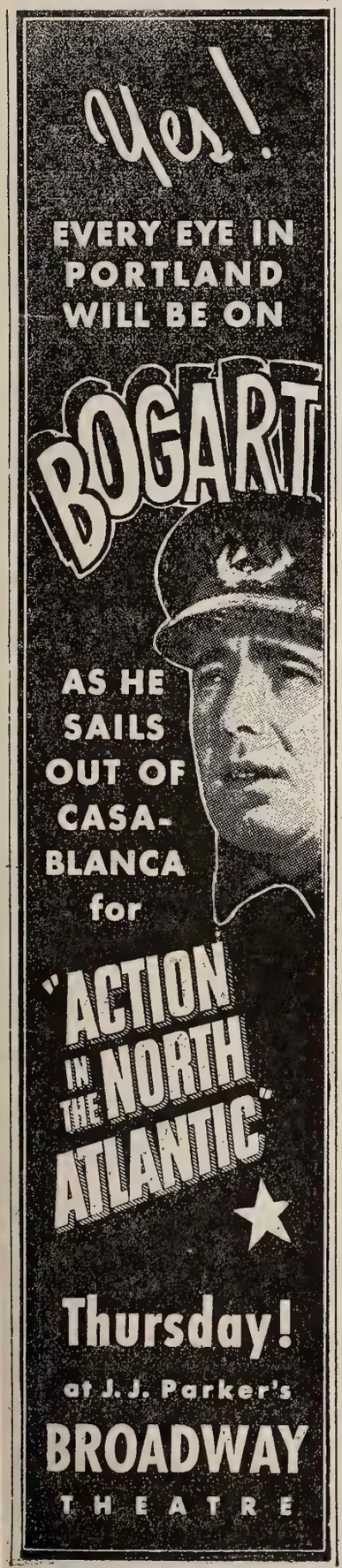
## Merchants Devote Windows To "Stage Door Canteen"

Brock Whitlock, manager of the Colonial theatre, Reading, Pa., secured the co-operation of virtually every merchant in the downtown section for window displays on "Stage Door Canteen." In addition, more than 100 window cards were distributed, and 3,000 jumbo fire-crackers, containing a plug for the picture, were circulated at the local amusement park. Further, 100 Philip Morris displays were utilized, and music shops all carried windows on the sheet music and stars in the picture.



*A capacity house and a bevy of beautiful girls crowned the efforts of J. J. King's exploitation splurge at the RKO Boston Bathing Beauty Contest.*

# REVERSE ADS WITH PUNCH




Jack Matlack's one column in depth at J. J. Parker's Broadway, in Portland, Ore.



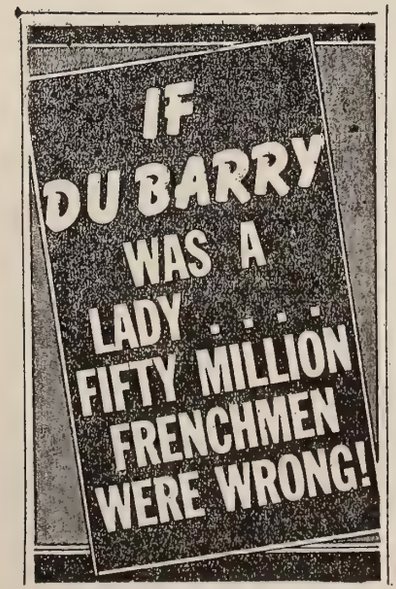

Black-on-white and reverse combination, set on benday background, made this ad a page-stealer for E. V. Dinerman, RKO publicity head at Cincinnati.

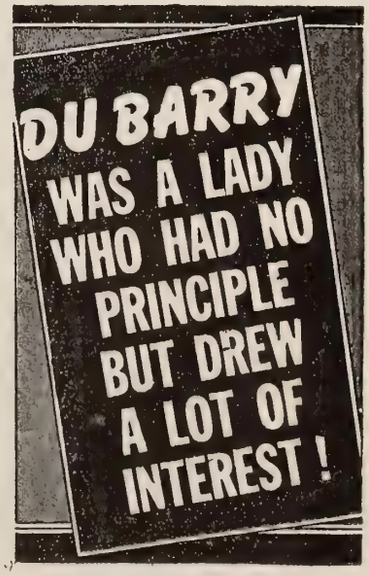



Punch copy set into benday background gave added stress to this original from James M. Totman, ad director, Warners' Pittsburgh. Herbert Walton did the art work.




Well balanced and cleverly held together, the obvious intent of this ad is to sell the attraction to the women. Prepared by United Detroit Theatres' ad department.




These teasers were used in advance without mentioning the theatre, by Charles Pincus, Paramount Utah, in Salt Lake City.

# PERSONALS ON SHOWMEN



*Fred Trebilcock, of the Capitol theatre in Toronto, Ont., Canada, visits the Round Table offices.*

CHUCK SHANNON, manager of Warner's Cambria, in Johnstown, Pa., has been transferred to the circuit's Columbia theatre, in Sharon, Pa., succeeding Pat Notaro, who goes into the Army.

JUANITA JONES is now managing the Terrace theatre, in New York City.

EDDIE ALLEN is now managing the Majestic theatre, in Boston, Mass.

DALE THORNHILL, formerly at the Fox Iola, Iola, Kans., has been transferred and will be in charge of the Fox Orpheum and Royal theatres, in Atchinson, Kans.

LT. VANCE SCHWARTZ, former manager of Warner's Orpheum theatre, in Hammond, Ind., is in charge of all theatres at Camp McCoy, Wis.

ANTONIO BALDUCCI, formerly manager of the Norbury theatre, in Ellenville, N. Y., is now managing the Regent theatre, in Syracuse, N. Y.

JAMES W. McDONALD, manager of the Avon theatre, in Cincinnati, until the house recently was sold, has been named manager of the Roselawn, unit of the Louis Wiethe chain in that city.

ED DLOUHY, former manager of the B&K Gateway, in Chicago, has been appointed manager of the Loop, succeeding James Thompson, who has been inducted into the Army. Ray Thomson, formerly manager of the Alba, is now manager of the Gateway. Joseph Anderson has been appointed manager of the Belpark and V. J. Fischer, formerly manager of the Coronet, has been made manager of the Valencia. He is succeeded by T. Duckworth.

## CONGRATULATIONS

**August 9th**
W. R. Paara
Fred E. McSpadden
E. T. Mathes
Natalicio Bruski
James S. Biggers
John F. Burhorn
Lester Lockwood

**10th**
William F. Gerst
R. E. Wanamaker
Lawrence Albanese
John T. Krieger
Leonard Berkowitz
Harry J. Nash

**11th**
John C. Hartley
Joel H. Dowdy
Pete M. Nicholas

**12th**
Carl Anderka
Henry Mangravite
Howard Schuster
Willard R. Seale
Jean Armand
Roy T. Shield
Richard L. Bare
Seymour C. Samuels
A. H. Yeomans
David S. Westerberg
Bernard E. Schnager
Marion B. Warren
Bob Richardson
Clayton S. Cornell
John F. O'Halloran

**13th**
Henry M. Rogers
H. J. Quartemont
C. F. Benefiel
Fred Reeths
Cecil G. Winstead
Vern Manning
Charles B. King
Mollie Stickles

**14th**
Herbert D. Grove
J. J. Kelly
Gus Kerasotes
Earle Eveland
M. H. Nicol
Burgess Waltmon
Ray L. Niles
R. D. Diefenbacher
Mike Medigovitch
Woolf Levy
Roy Gamel

**15th**
Stephen G. Brenner
Herbert D. Cluley
Nyman Kessler
Daniel Richetelli
Ray G. Stevens

**August 15th**
Leonard V. Casey
Randall J. Jerabeck
William Van Why
Herbert Vitriol
Lawrence P. Coe
Abe Frank
Tikis Valos

**16th**
J. D. Chaffin
James Fawns
Mrs. Edith M. Fordyce
Samuel Bleiweiss
Lillian Crawford

**17th**
Charles F. Burns
Charles F. Feinhals
Wesley L. Tefft
Sol Greenberg
Ed Moorman
Melvin A. Rash

**18th**
Ed J. Cangley
Robert M. Weitman
James Fair
Walter Morris
Ira W. Thompson
Leo P. Ryan

**19th**
W. B. Henderson
Edward McBride
Gordon E. Carson
Herbert Berman
Jack E. Blatnick

**20th**
Roy C. Bruder
Henry W. Brown
C. O. Braun
George N. Phillips
William B. Lininger
Morton Maius
Philip H. Hayward
Edgar A. Weimer
James B. Crawley
William L. McClain

**21st**
Carl Rogers
Albert Reynolds
Herbert Haberstick
Frank Taylor
Dick Peffley

**22nd**
James Lucas
Earle S. Dorrelle
S. A. Deuel
Manolin Quinones
George E. Kann
John C. Reno
John E. Manuel
William Carbaugh
E. M. Taanenbaum
Edward Shiddell
Frank Lineberger
John R. Schultz
Malcolm Marshall

HARRY FURST is managing the Plaza theatre, in Stamford, Conn.

JAMES J. LONG, for several years with Fox Midwest Theatres, has returned with an honorable discharge from the Army, and has resumed his former position as manager of District 1. Senn Lawler, manager of the district during Long's absence, resumes his former post at public relations.



*Pat Notaro, former manager of Warners' Columbia theatre, in Sharon, Penna., drops in to say good-bye before going into the armed forces.*

EARLE HOLDEN, formerly of the staff of the State theatre, in Charlotte, N. C., has succeeded R. D. Stallings, as manager of the Imperial theatre there. The latter has been inducted into the Army. Bernal Lewis, manager of the State has returned from Florida.

ERNIE CROUCH aiding at the Dixie, in Rochester, has returned to Auburn, his former Schine post.

KENNETH THOMAS, formerly with Warner Bros., at the Paramount theatre, in Hammond, Ind., has been made assistant manager of Warner's Orpheum, in Hammond. He was recently discharged from the Coast Guard after service in European waters.

WILLIAM CANAUGHTON, former newspaper man, has been made assistant manager of the Capitol, Wilkes Barre, Pa., replacing Joseph Tinsley who was transferred to the Penn also as assistant manager.

HARLAND RANKIN, manager of the Centre theatre, in Chatham, Ont., has resigned to devote full time to the Plaza theatre, in Tilbury, which he owns. He is succeeded at the Centre by Frank Reid, formerly at the Park theatre, Chatham.

WALTER POTOMKIN, former manager of Warners' Diamond theatre, Philadelphia, has taken a similar post at Henry Rozinsky's Eureka Theatre, Philadelphia.

HERB PINCUS, returned from Florida, has returned to his former post as manager of the Mayfair theatre, Philadelphia. Mrs. Kitty Wagner continues as assistant manager.

PHIL WEXLER, assistant manager and treasurer of Warners' Earle Theatre, Philadelphia, leaves to join the Signal Corps.

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

## DIXIE (Para.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $636,675 |
| Comparative Average Gross | 512,400 |
| Over-all Performance | 124.2% |

BOSTON—M & P Metropolitan, 1st week . . 134.6%
(DB) Aerial Gunner (Para.)
BOSTON—M & P Metropolitan, 2nd week . 105.7%
(DB) Aerial Gunner (Para.)
BOSTON—M & P Paramount, MO, 1st week 124.1%
(DB) Aerial Gunner (Para.)
BOSTON—M & P Fenway, MO, 1st week . . 128.8%
(DB) Aerial Gunner (Para.)
BUFFALO—Buffalo . . . . . 113.7%
CONCINNATI—RKO Palace, 1st week . . . 138.2%
CINCINNATI—RKO Palace, 2nd week . . . 105.6%
CINCINNATI—Keith's, MO, 1st week . . . 107.1%
CLEVELAND—Loew's State, 1st week . . . 156.8%
CLEVELAND—Loew's State, 2nd week . . 120.9%
CLEVELAND—Loew's Stillman, MO, 1st week 127.5%
INDIANAPOLIS—Indiana, 1st week . . . 154.2%
(DB) Aerial Gunner (Para.)
INDIANAPOLIS—Indiana, 2nd week . . . 82.2%
(DB) Aerial Gunner (Para.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 81.4%
(DB) Aerial Gunner (Para.)
KANSAS CITY—Newman . . . . . 180.0%
MILWAUK77—Palace, 1st week . . . . . 224.6%
(DB) Wrecking Crew (Para.)
MILWAUKEE—Palace, 2nd week . . . . . 179.6%
(DB) Wrecking Crew (Para.)
MILWAUKEE—Wisconsin . . . . . 211.6%
(DB) Wrecking Crew (Para.)
MILWAUKEE—Strand, MO, 1st week . . . 166.6%
(DB) Bataan (MGM)
NEW HAVEN—Paramount . . . . . 137.4%
(DB) High Explosive (Para.)
NEW YORK—Paramount, 1st week . . . . 116.6%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
NEW YORK—Paramount, 2nd week . . . . 123.3%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
NEW YORK—Paramount, 3rd week . . . . 107.5%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
NEW YORK—Paramount, 4th week . . . . 91.6%
(SA) Andrews Sisters, Mitchell Ayres' Orch.
OMAHA—Paramount . . . . . 230.9%
(DB) Yanks Ahoy (UA)
PROVIDENCE—Strand, 1st week . . . . . 156.2%
(DB) Lady Bodyguard (Para.)
PROVIDENCE—Strand, 2nd week . . . . . 104.1%
(DB) Lady Bodyguard (Para.)
ST. LOUIS—Fox, 1st week . . . . . 156.8%
(DB) Aerial Gunner (Para.)
ST. LOUIS—Fox, 2nd week . . . . . 120.9%
(DB) Aerial Gunner (Para.)

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## MR. LUCKY (RKO)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $796,850 |
| Comparative Average Gross | 592,200 |
| Over-all Performance | 134.5% |

BALTIMORE—Hippodrome, 1st week . . . . 115.6%
(SA) Romo Vincent, Carole & Sherod, others
BALTIMORE—Hippodrome, 2nd week . . . 96.8%
(SA) Romo Vincent, Carole & Sherod, others
BUFFALO—20th Century, 1st week . . . . 131.7%
(DB) Scattergood Survives a Murder (RKO)
BUFFALO—20th Century, 2nd week . . . 105.7%
(DB) Scattergood Survives a Murder (RKO)
BUFFALO—20th Century, 3rd week . . . . 106.1%
(DB) Scattergood Survives a Murder (RKO)
CINCINNATI—RKO Albee, 1st week . . . . 80.7%
CINCINNATI—RKO Albee, 2nd week . . . . 93.1%
CINCINNATI—RKO Lyric, MO, 1st week 137.5%
CINCINNATI—RKO Lyric, MO, 2nd week . 95.0%
CLEVELAND—Warner's Hippodrome . . . 136.9%
INDIANAPOLIS—Indiana . . . . . 126.3%
(DB) Gildersleeve's Bad Day (RKO)
KANSAS CITY—Orpheum, 1st week . . . . 135.4%
(DB) Aerial Gunner (Para.)
KANSAS CITY—Orpheum, 2nd week . . . . 130.2%
(DB) Aerial Gunner (Para.)
KANSAS CITY—Orpheum, 3rd week . . . . 83.3%
(DB) Aerial Gunner (Para.)
NEW YORK—Radio City Music Hall, 1st week 133.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Radio City Music Hall, 2nd week 127.7%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Brandeis, 1st week . . . . . 233.6%
(DB) The Falcon Strikes Back (RKO)
OMAHA—Brandeis, 2nd week . . . . . 128.4%
(DB) Prelude to War (WAC)
PHILADELPHIA—Boyd, 1st week . . . . . 165.5%
PHILADELPHIA—Boyd, 2nd week . . . . 112.2%
PHILADELPHIA—Boyd, 3rd week . . . . . 81.8%
PITTSBURGH—Penn. . . . . 108.8%
PITTSBURGH—Warner, MO, 1st week . . 100.0%
PITTSBURGH—Warner, MO, 2nd week . . 100.0%
PROVIDENCE—RKO Albee, 1st week . . . 197.8%
(DB) Yanks Ahoy (UA)
PROVIDENCE—RKO Albee, 2nd week . . . 159.3%
(DB) Yanks Ahoy (UA)
PROVIDENCE—RKO Albee, 3rd week . . . 93.4%
(DB) Yanks Ahoy (UA)
SAN FRANCISCO—Golden Gate, 1st week . 144.1%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . 121.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . 94.5%
(SA) Vaudeville
SEATTLE—Fifth Ave., 1st week . . . . . 111.6%
(DB) Squadron Leader X (RKO)
SEATTLE—Fifth Ave., 2nd week . . . . . 88.2%
(DB) Squadron Leader X (RKO)
SEATTLE—Music Hall . . . . . 114.6%
(DB) Squadron Leader X (RKO)
SEATTLE—Music Box, MO, 1st week . . . 105.4%
ST. LOUIS—Ambassador . . . . . 119.8%
ST. LOUIS—Fox . . . . . 117.6%
ST. LOUIS—Missouri, MO, 1st week . . . . 123.1%
(DB) Stormy Weather (20th-Fox)

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## MISTER BIG (Univ.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $285,900 |
| Comparative Average Gross | 238,200 |
| Over-all Performance | 120.0% |

BALTIMORE—Keith's . . . . . 129.3%
BOSTON—RKO Boston . . . . . 109.9%
(SA) Abe Lyman's Orchestra, Bonita Granville, Bob Evans
BUFFALO—Lafayette . . . . . 116.0%
(DB) Madame Spy (Univ.)
CHICAGO—Palace . . . . . 150.6%
(DB) Two Tickets to London (Univ.)
CINCINNATI—RKO Capitol, 1st week . . . 89.5%
CINCINNATI—RKO Capitol, 2nd week . . . 64.1%
CLEVELAND—RKO Palace . . . . . 119.2%
(SA) Erskine Hawkins' Orch., Ethel Waters
INDIANAPOLIS—Circle . . . . . 120.0%
(DB) Two Tickets to London (Univ.)
LOS ANGELES—Hillstreet . . . . . 112.3%
(DB) Two Tickets to London (Univ.)
LOS ANGELES—Pantages . . . . . 123.1%
(DB) Two Tickets to London (Univ.)
OMAHA—Orpheum . . . . . 128.0%
(DB) Air Raid Wardens (MGM)
PHILADELPHIA—Earle . . . . . 157.6%
(SA) Ozzie Nelson's Orch., Harriet Hilliard, others
PROVIDENCE—RKO Albee . . . . . 175.8%
(DB) Squadron Leader X (RKO)
SAN FRANCISCO—Orpheum, 1st week . . . 114.1%
(DB) Two Tickets to London (Univ.)
SAN FRANCISCO—Orpheum, 2nd week . . . 104.1%
(DB) Two Tickets to London (Univ.)
SEATTLE—Orpheum . . . . . 106.6%
(DB) Two Tickets to London (Univ.)
ST. LOUIS—Fox . . . . . 88.2%
(DB) Jitterbugs (20th-Fox)
WASHINGTON—Keith's . . . . . 111.3%

## HIT THE ICE (Univ.)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $309,700 |
| Comparative Average Gross | 258,300 |
| Over-all Performance | 119.9% |

BALTIMORE—Keith's, 1st week . . . . . 146.5%
BALTIMORE—Keith's 2nd week . . . . . 107.7%
BALTIMORE—Keith's, 3rd week . . . . . 81.8%
BOSTON—Keith's Memorial, 1st week . . . 105.2%
(DB) Get Going (Univ.)
BOSTON—Keith Memorial, 2nd week . . . 110.0%
(DB) Get Going (Univ.)
BUFFALO—Lafayette, 1st week . . . . . 115.1%
(DB) Halfway to Shanghai (Univ.)
BUFFALO—Lafayette, 2nd week . . . . . 116.2%
(DB) Good Morning Judge (Univ.)
CINCINNATI—RKO Albee . . . . . 102.4%
CINCINNATI—RKO Grand, MO, 1st week . . 120.3%
CINCINNATI—RKO Grand, MO, 2nd week . 88.8%
INDIANAPOLIS—Indiana . . . . . 140.1%
(DB) Get Going (Univ.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 139.5%
(DB) Get Going (Univ.)
KANSAS CITY—Esquire, 1st week . . . . 159.0%
KANSAS CITY—Esquire, 2nd week . . . . 90.9%
KANSAS CITY—Uptown, 1st week . . . . 132.0%
KANSAS CITY—Uptown, 2nd week . . . . 94.3%
NEW HAVEN—Paramount, 1st week . . . . 137.9%
(DB) Sherlock Holmes in Washington (Univ.)
NEW HAVEN—Paramount, 2nd week . . . 94.8%
(DB) Sherlock Holmes in Washington (Univ.)
PHILADELPHIA—Fox . . . . . 133.1%
PITTSBURGH—Harris, 1st week . . . . . 166.6%
PITTSBURGH—Harris, 2nd week . . . . 72.2%
PROVIDENCE—RKO Albee . . . . . 241.7%
(DB) Lady in Distress (British)
ST. LOUIS—Fox . . . . . 111.1%
(DB) Five Graves to Cairo (Para.)
ST. LOUIS—Ambassador . . . . . 119.9%
(DB) Five Graves to Cairo (Para.)
ST. LOUIS—Missouri, MO, 1st week . . . . 123.1%
(DB) Background to Danger (WB)
TORONTO—Uptown . . . . . 98.1%

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## HERS TO HOLD (Univ.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $256,000 |
| Comparative Average Gross | 181,100 |
| Over-all Performance | 141.3% |

BALTIMORE—Keith's 1st week . . . . . 146.5%
BALTIMORE—Keith's, 2nd week . . . . . 116.3%
CHICAGO—Palace . . . . . 156.7%
(DB) Gildersleeve's Bad Day (RKO)
KANSAS CITY—Esquire . . . . . 147.7%
KANSAS CITY—Uptown . . . . . 160.3%
LOS ANGELES—Hillstreet, 1st week . . . 121.9%
(DB) Squadron Leader X (RKO)
LOS ANGELES—Hillstreet, 2nd week . . 118.9%
(DB) Ladies' Day (RKO)
LOS ANGELES—Pantages, 1st week . . . 141.7%
(DB) Squadron Leader X (RKO)
LOS ANGELES—Pantages, 2nd week . . . 130.6%
(DB) Ladies' Day (RKO)
MINNEAPOLIS—Orpheum . . . . . 161.1%
MINNEAPOLIS—Lyric, MO, 1st week . . . 137.5%
NEW YORK—Criterion, 1st week . . . . . 182.8%
NEW YORK—Criterion, 2nd week . . . . . 160.0%
SAN FRANCISCO—Orpheum, 1st week . . . 120.8%
(DB) He's My Guy (Univ.)
SAN FRANCISCO—Orpheum, 2nd week . . . 116.6%
(DB) He's My Guy (Univ.)

# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.**

## NEW EQUIPMENT

QUICK RECHARGEABLE FLASHLIGHT BATteries, $2.20; Trubluelite shutters, Simplex front, rear or Powers, $4.95 each; 4 ampere, 9 volt Mazda exciter lamps, prefocussed, 39c; fifteen ampere rectifier bulbs, $7.95; Mogul 300 watt Mazda lamps, 19c; super quality 868 photocells, $4.95; Presto automatic changeovers, pair, $55.75; 16 MM 1600 foot reel, $2.55; ticket boxes 40 inches high with sliding door and hopper, less glass, $12.95. Ask for REM-7 late Summer Jubilee sale bulletin. S.O.S. CINEMA SUPPLY CORP., New York 18.

## POSITIONS WANTED

THEATRE MANAGER, 50, EXPERIENCED, NOW with theatre circuit in Middle West, desires connection in vicinity of New York, Permanent. New Jersey—Connecticut. Box 1666, MOTION PICTURE HERALD.

THEATRE MANAGER, SEVERAL YEARS EXperience, married, draft exempt, wants position on West Coast. K. E. SIMMONS, 2842 South Grand. Los Angeles, Calif.

## THEATRES

WANTED TO BUY GOOD THEATRE IN TEXAS. Oklahoma, Arizona or New Mexico. If you have a sound propostion for sale send complete details with all information immediately. ADDRESS P. O. BOX 807, Big Spring, Tex.

WE WANT TO BUY THEATRE IN A TEXAS OR Oklahoma town of 1200 to 1500 population. Might trade theatre and home in town of 800 on deal. BOX 1667, MOTION PICTURE HERALD.

FOR SALE—TWO SMALL THEATRES IN TWO small towns in Kentucky. Operating 3 years. Price $20,000. Will pay themselves out 4 years. Reason sale—in Army a year. CPL. D. B. STOUT, HQ. CO., 1624th S. O. Camp Ellis, Ill.

## USED EQUIPMENT

BUY CHAIR PARTS NOW. CUSHION BACKS, irons, etc. Large variety in stock. ALLIED SEATING CO., INC., 36 West 13th St., New York City.

BUY BEFORE THEY'RE SNATCHED UP—Rebuilt reversible Typhoon blower fans—24", 5,700 cfm, $111.00; 30", 7,800 cfm, $132.00; 36", 10,400 cfm, $151.20; 42", 12,800 cfm, $186.00; 48", 16,500 cfm, $232.20. Motors and drives included. Air washer spray nozzles, $1.25; double diffusers, new, 24" x 28", $26.45. S.O.S. CINEMA SUPPLY CORP., New York 18.

UNDERWRITERS 2½ GALLON EXTINGUISHers, reconditioned, $20.00; amplifiers, from $4.95; portable sound projectors, from $59.50; aisle lights, $1.95; 9'x12' outdoor screens, $9.75; thousand watt spotlights on stands, $29 50; rebuilt Imperial vacuum cleaner, $14.95. Late Summer bargain bulletin ready—get yours. S.O.S. CINEMA SUPPLY CORP., New York 18.

FOR SALE COMPLETE AIR WASHER FOR 500 seat theatre equipped with Fairbanks-Morse centrifugal pump, 140 feet ½ inch pipe. Cost new over $800.000. Sell for $500.000. ARCADE THEATRE, Newark, Ohio.

666C ROLLERS SET $3.75 — LENSES $5.00 — sprockets $4.25. Free bargain bulletins. WESLEY TROUT, engineer, 575, Enid, Oklahoma.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center. New York.

## WANTED TO BUY

EDISON PEEP-BOX MACHINE, EDISON SPOOLbank, Edison universal and old models projection heads. DUNSTON, 306 W. 33rd St., Norfolk, Va.

ANY TYPE OF ALL ELECTRIC FRENCH FRY pop corn machine. Must be in working order. Krispy Kist Korn Machine Co., 120 S. Halsted, Chicago 6, Ill.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

## BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now on the press. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

# OBITUARIES

## Harry Metzger Dies

Harry Metzger, manager of the Roxy and Arcade theatres in Los Angeles, died in that city August 4th, following a heart attack. Funeral services were held in Hollywood on August 6th.

## Frederick A. Sulzer

Frederick A. Sulzer, 73, for many years a minstrel man and later an actor in silent pictures, died at his home in Philadelphia on August 6th. He operated an entertainment Bureau at the time of his death. He is survived by his wife, a son and a daughter.

## Mrs. Charles Dooley

Mrs. Jessie McKee Dooley, wife of Charles L. Dooley, district operational manager for Warner Theatres, died at her home in Paterson, N. J., last week. At one time, she sang with the Paterson Amateur Opera Company. She leaves her husband, a son Cameron and two grandchildren.

## Cecil E. Tipten

The body of Cecil E. Tipten, manager of the Orpheum theatre in Huntington, W. Va., has been recovered from the Ohio River following his mysterious disappearance several days ago.

## Mrs. Mason F. McDonald

Mrs. Mason French McDonald, 63, widow of the late A. H. McDonald, builder of the McDonald theatre, died at her home in Eugene, Ore., on August 3rd, following a short illness. Surviving is a son, Donald F. McDonald of Eugene.

## Fight on Bingo Question In Cincinnati Council

The new Ohio law, effective September 21st, permitting religious and educational organizations to conduct Bingo without interference, brought criticism this week from City Solicitor John D. Ellis of Cincinnati, who said that the way the law now read would produce the opposite effect from the aim desired.

Certain members of the City Council assailed City Manager C. O. Sherrill's stand on the subject following arrests in the city of Bingo promoters, when it was alleged that certain leaders of church groups conducting the game were jailed while other violators were said to have gone unmolested.

A public accounting of chance game receipts during the past four years is being sought by Mrs. Margaret L. Keller, opponent of the Bingo legislation.

## Twelve Warner Employees Died in Nation's Service

Twelve Warner employees have given their lives in the service of their country, it has been reported by the company. The total honor roll numbers 2,351.

The largest contingent is from the Burbank studios, 635. Others are Philadelphia, 422; home office, 209; exchanges, 224; Washington zone, 130, Chicago, 133; Cleveland, 117; New England, 110; Albany, 61; Pittsburgh, 140; West Coast Theatres, 50; New York metropolitan and Newark zone, 90; Ace Film Lab, 24; warehouse, 6. The total comprises about 15 per cent of the company's normal employee complement.

## "E" to National Carbon

The Army-Navy "E" was awarded to the National Carbon Company at ceremonies in Niagara Falls last week. Paul P. Huffard, president, accepted on behalf of three of the company's plants in the Niagara district.

## Newsreel Man In Navy

William Park, makeup editor for Paramount News, has joined the Navy as lieutenant commander and has been assigned on a special mission.

## Lipskin to Donahue & Coe

Lawrence H. Lipskin, formerly chief advertising copywriter for Columbia Pictures, has joined the copy staff of Donahue & Coe, advertising agency.

# PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

## Hostages

***(Paramount, 1943-44)***

**Czech Underground Drama**

It would be unfortunate if the several films concerning underground movements in occupied Europe have dulled the public's taste for a superior production like Paramount's "Hostages." Taken by itself, it is a tightly directed and excellently acted account of the temper of a people who have suffered longest under the Nazi rule. The plot is centered on a single defiant incident. The characters are not offered as representative of the whole Czech nation. But the story is heartening in its message and passably credible, in addition to being boldly staged, high in suspense and rich in exciting performances.

The motion picture possibilities of Stefan Heym's best-selling novel were fairly appraised in the screenplay of Lester Cole and Frank Butler, and generous casting has brought out memorable performances. Foremost is William Bendix's "Janoshik," the washroom attendant whose guilelessness cloaks the identity of a Czech underground leader beloved by the people. It's a new role for Bendix, calling forth a portrayal brilliant in its strength and its simplicity. After him, in roles somewhat less defined but splendidly acted, come Luise Rainer as the collaborationist's daughter who finds herself in rebellion, Katina Paxinou as the calm but relentless director of the saboteurs, Paul Lukas as the arrogant police commissioner, Arturo de Cordova as the underground agent in the Nazis' confidence and Oscar Homolka as the groveling head of the coal syndicate.

Their lives become entangled when 26 hostages are summarily taken from a cafe in which a German lieutenant met his death. Among these are the industrialist, whose hysterical expectation of release runs counter to Nazi avarice, and the washroom attendant, whose knowledge of the next move in the continuous train of sabotage is vital to the whole underground movement. Forces working for their release meet and merge for a time, as the collaborationist's daughter joins the other side, but "Janoshik" contrives his own escape in a sequence of unusual excitement and tension. Twenty-five hostages are shot as the waterfront explodes. With crude but not always realistic justice, the evil are punished and the good are allowed to fight again for freedom.

Sol C. Siegel, producer, and Frank Tuttle, director, should be credited with a fine production, sensitive in treatment but sharp in impast. They may be particularly commended for getting their story told within an hour-and-a-half's running time.

*Previewed at the home office. Reviewer's Rating: Excellent.*—E. A. CUNNINGHAM.

Release date, Block 1.—Running time, 88 min. PCA No. 9188. General audience classification.
Janoshik .....William Bendix
Paul Breda.....Arturo de Cordova
Milada Preissinger.....Luise Rainer
Roland Varno, Oscar Homolka, Katina Paxinou, Paul Lukas, Reinhold Schunzel, Felix Basch, Mikhail Rasuny, Hans Conreid, Fred Giermann, Michael Visaroff.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

## True to Life

***(Paramount, 1943-44)***

**Comedy with Music**

This is family comedy of the "You Can't Take It With You" order. Its strong cast—including Mary Martin, Dick Powell, Franchot Tone and Victor Moore—and light theme should establish its success in a season for comedy, in spite of listless handling.

The plot framework and ironic title promise a little more than Paul Jones and George Marshall, producer and director, manage to extract from the screenplay by Don Hartman and Harry Tugend. Two radio writers in search of a script happen upon a completely zany family whose antics, transferred to a daytime serial, satisfy the sponsors' demand for "true to life" drama. One (Dick Powell) boards with the family, pretending to be down on his luck, while the other (Franchot Tone) creates a diversion as the rich suitor of the attractive daughter of the house.

The family—"Pop" who invents, "Mom," who sniffs, a young son who is starting his medical career at 14, an adolescent daughter, an uncle who takes care of his health and "Bonnie," who works in a diner and just loves people—finally becomes aware of the deception and threatens suit. But the happy ending is reached in the final broadcast with the family fortunes skyrocketed by the notoriety and "Bonnie" choosing her mate.

Three songs have been unobtrusively set into the story for the musical talents of Miss Martin and Dick Powell. "Mr. Pollyanna" and "Mr. Music Master," written by Hoagy Carmichael and Johnny Mercer, are smart swing fare, and "There She Was" by Mr. Carmichael promises to be a popular ballad.

The supporting cast contains such competent players as Mabel Paige, Raymond Roe, Ernest Truex and Bill Demarest, all of whom manage to rise at times above the producers' wavering between farce, satire and homey comedy.

*Previewed at the home office projection room. Reviewer's Rating: Fair.*—E. A. C.

Release date, Block 1. Running time, 94 min. PCA No. 8862. General audience classification.
Bonnie Porter.....Mary Martin
Fletcher Marvin.....Franchot Tone
Link Ferris.....Dick Powell
Pop Porter.....Victor Moore
Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demarest, Ernest Truex, Clarence Kolb.

## Tornado

***(Paramount, 1943-44)***

**Dramatic Action**

Bill Pine and Bill Thomas have done it again. They've packed plenty of action, drama, a dash of comedy and two song numbers into an item of good entertainment turned out with a low budget.

In "Tornado" there is also a lot of psychological punch in the damage the twister does in a mining town in Illinois and the freakish manner in which it passes up some homes only to level others next door.

Opening with the fast action of a tornado striking a community, the picture goes back to consider a coal miner, his night club singer sweetheart and his friends.

Chester Morris as the coal miner, who rises to become a coal baron, gives a good account of himself as the lover reluctant to believe his ambitious wife has sold him out to his worst enemy. Nancy Kelly does her best job of acting in some time and makes the faithless wife character one to arouse hate and sympathy at the same time.

Gwen Kenyon, Bill Henry, Joe Sawyer and Nestor Paiva are good, while Morgan Conway provides smooth villainy. William Berke does a fine job of direction. Photography by Fred Jackman, Jr., is excellent and the songs, "I'm Afraid of You," and "There Goes My Dream," by Frank Loesser and Frederick Hollander, are catchy numbers. The screenplay is by Maxwell Shane from a story by John Guedel.

*Previewed at the studio projection room. Reviewer's Rating: Good.*—JACK CARTWRIGHT.

Release date, Block 1. Running time, 80 min. PCA No. 9465. General audience classification.
Pete Ramsey.....Chester Morris
Victory Kane.....Nancy Kelly
Bill Henry, Joe Sawyer, Gwen Kenyon, Marie McDonald, Morgan Conway, Frank Reicher, Nestor Paiva.

## Nobody's Darling

***(Republic)***

**Hollywood's Children**

An apt title has been chosen to describe Mary Lee's state of mind as she carries on in her second starring role for Republic in "Nobody's Darling."

The cameras first focus on the fashionable Pennington School harboring a group of students whose parents have found fame and fortune in Hollywood. This second generation of aspiring writers and artists is deep in the production of the Pennington Annual Revue, and that's where Mary Lee steps in. Jackie Moran, student producer, decides she lacks glamour and is unable to find her a part.

Quite by accident, it is discovered that her singing is "super," as one of her chums puts it, and Miss Lee is given the lead. There are family troubles, however. Mary's mother and

father, both film stars, are near the parting of the ways. It's the old story of career versus marriage. Gladys George, the mother, not knowing that her husband has announced their retirements because of her dwindling fame, becomes angered at his decision.

A youthful romance between Miss Lee and Moran winds up with Mary leaving school and Moran bringing her back to the fold. Newspaper photographers make it appear as an elopement and the resultant unfavorable publicity almost causes the parents to remove the youngsters from school. The revue is presented, though, and Mary's safe return and success wards off the threatened estrangement.

The younger set will enjoy the students' glibness in show world chatter, and Miss Lee's delightful renditions of five musical numbers including "It Had to Be You," "Blow, Gabriel, Blow," "On the Sunny Side of the Street," "I'm Always Chasing Rainbows" and "Row, Row Your Boat." Action through many of the other sequences, however, is overladen with sentimental touches.

Anthony Mann directed from the screenplay by Olive Cooper with the original story written by F. Hugh Herbert. Harry Grey was associate producer.

*Seen at the home office projection room. Reviewer's Rating: Fair.*—LEW BARASH.

Release date, August 27, 1943. Running time, 71 min. PCA No. 9406. General audience classification.

Janie .....Mary Lee
Curtis Farnsworth .....Louis Calhern
Eve Hawthorne .....Gladys George
Chuck Grant .....Jackie Moran
Lee Patrick, Bennie Bartlett, Marcia Mae Jones, Lloyd Corrigan, Jonathan Hale, Roberta Smith.

# The Man in Grey

***(Gainsborough - General Film)***

**Costume Romantic Drama**

This costume drama with a Regency background will take the contemporary audience right away from the war, and from any present day matters or manners, with human passions and horsewhips replacing political intrigue and the firing squad. The escapist element and the direct appeal to the romance-hungry woman patrons are the film's most obvious assets, backed as they are by a polished production quality, sensitive direction and sympathetic portrayals. Costume dramas are not everybody's entertainment meat in Britain, but undoubtedly to many today a powdered wig is more appealing than a tin helmet. Three names, Margaret Lockwood, Phyllis Calvert and James Mason have some audience pulling power here.

"The Man in Grey" is adapted from a Lady Eleanor Smith novel and tells about a brutal Marquis Rohan and the Lady Clarissa he marries, the romantic strolling player who captures her affections and the havoc wrought in all their lives by a dark eyed wench who comes from Clarissa's past to scheme and murder and steal her husband—and having killed Clarissa, die herself at the end of her lover's horsewhip.

It is redblooded dramatic meat, with a strong emotional flavor, and the relations of the two women, with its devotion on one side and its sinister evil doing on the other, provide some tense situations.

Leslie Arliss has directed the picture with both sensibility and competence, and his players have served him well. Mason as the swarthy Rohan, Margaret Lockwood as the wayward Hesther, and above all, Phyllis Calvert in a wide emotional range as Clarissa, and Stewart Granger a pleasantly gallant strolling player, all work to please.

Arthur Crabtree's photography is an asset.

*A press audience gave the film close attention. Reviewer's Rating: Good.*—AUBREY FLANAGAN.

Release date, not set. Running time, 116 min. Adult audience classification (British).

Hesther .....Margaret Lockwood
Marquis of Rohan.....James Mason
Clarissa .....Phyllis Calvert
Rokeby .....Stewart Granger
Helen Haye, Raymond Lovell, Nora Swinburne, Martita Hunt.

## WB REISSUES INCLUDE CAGNEY, FORAN WESTERNS

**"The Oklahoma Kid", a western drama starring James Cagney and originally released in 1939, will be reissued by Warner Bros. on September 18th. The film features Humphrey Bogart, Rosemary Lane and Donald Crisp, in addition to the star, in a story of the growth of Tulsa and the fierce rivalries out of which it emerged. The review in Motion Picture Herald issue of March 18, 1939, placed it "pretty close to the top of the list".**

**Warner Bros. has also announced the reissue of six Westerns starring Dick Foran. The pictures, which appeared first in 1936 and 1937, are: "Cherokee Strip", "Empty Holsters", "Guns of the Pecos", "Land Beyond the Law", "Prairie Thunder" and "Song of the Saddle". Release date for all is October 2nd.**

# The Good Fellows

***(Paramount, 1943-44)***

**Comedy-Drama**

From all appearances this comedy-drama was designed mainly to jerk tears, and when it succeeds it is thanks to Cecil Kellaway in spite of his being miscast in the role of an Indianan. There are a number of mirth provoking scenes but none that is likely to have an audience rolling in the aisles with laughter.

Kellaway plays the role of Jim Hilton, Grand Caesar of the Noblest Romans of Wakefield, Indiana, who neglects his wife, her mother, his daughters and his debts for his fraternity.

One of the daughters is played by Helen Walker who was Alan Ladd's leading lady in "Lucky Jordan," and who at that time rightfully won the praise of many a critic. In "The Good Fellows" Miss Walker remains a delight to the eye and handles a trite role well.

The other daughter, Spratt, is played by little Diana Hale who, being a very charming child, is bound to have audience appeal.

The mother-in-law of the picture, like most screen mothers-in-law, loses no opportunity to remind her daughter that she made an unmistakable blunder when she married Jim Hilton, and Jim is continually presenting her with opportunities. He neglects a $60,000 business deal that would land him $3,000 in commissions, to represent Wakefield at a lodge conclave in Toledo where he inadvertently commits his town of Wakefield to take the national convention, which will cost his lodge $6,750.

From there on all manner of conflicts and confusion haunt the Hilton family, not the least of which is Ethel's (Miss Walker) romance with the son of banker Drayton, whom Jim represents in a real estate deal which he then bungles in the interest of brotherly love.

Drama moves in on the comedy to take possession of the climax, but a screen writer's magic turns tragedy into stark happiness.

Jo Graham, directing, appears to have been handicapped by a spiritless script to which he has added little. Walter Mac Ewen produced.

*Previewed in home office projection room. Reviewer's Rating: Mediocre.*—BERT HICKS.

Release date, Block 1. Running time, 70 min. PCA No. 9092. General audience classification.

Ethel Hilton.....Helen Walker
Tom Drayton.....James Brown
Jim Hilton.....Cecil Kellaway
Miss Kent.....Mabel Paige
Rod Cameron, Diana Hale, Kathleen Lockhart, Wade Boteler, Tom Fadden, Olin Howlin, Wm. B. Davidson.

# Robin Hood of the Range

***(Columbia)***

**Land Grab Foiled**

Another of Columbia's Charles Starrett Westerns, this holds to the pace Producer Jack Fier and Director William Berke set previously in the production of these action-packed dramas of the early West.

The story by Betty Burbridge develops logically and smoothly under Berke's direction from the adoption of an orphaned brother and sister by a railroad pioneer to its conclusion when justice triumphs over greed.

Starrett, as Steve Marlowe, the adopted boy, returns to his foster home a grown man, to be welcomed by his foster-father and his sister. Unable to go along with the ruthless land grab instituted by his foster-father's railroad, he turns Robin Hood, holds up stages, and gives the money taken from them in high rentals back to the homesteaders.

Kay Harris, as Julie, the sister, provides feminine interest and saves her brother from exposure at a crucial moment by hiding his mask and tending his wounds.

Right comes out ahead when a settler sent to Washington by the homesteaders returns just in time to save Steve from trial for robbery and announces the Land Office has appointed him to straighten out the title tangle caused by the railroad land grab attempt

The supporting players, including Kenneth MacDonald, Douglass Drake, Arthur Hunnicutt and Hal Price, all turn in adequate performances to help keep the picture a well-polished Western. The Jimmy Wakely Trio provides several good cowboy musical numbers, and Photography by Benjamin Kline is excellent.

*Previewed at Hitching Post Theatre, Hollywood, where a juvenile audience with a sprinkling of adults cheered Starrett lustily. Reviewer's Rating: Good.*—J. C.

Release date, July 29, 1943. Running time, 57 min. PCA No. 8823. General audience classification.

Steve Marlowe.....Charles Starrett
Julie Marlow.....Kay Harris
Douglass Drake, Arthur Hunnicutt, Hal Price, Ed Peil, Sr., Frank La Rue, Bud Osborne. Stanley Brown.

# Melody Parade

***(Monogram, 1943-44)***

**Musical Comedy**

Here is a musical comedy which does very well. It has plenty of music with two good bands and Anson Weeks and Ted Fio Rito, well known band leaders, featured as well as some excellent singing, good comedy, attractive dance numbers given plenty of production, with, of course, a lot of pretty girls.

While offering no top names, it's of the type that will send most customers home with a pleasant taste. One or two song numbers might be remembered.

Mary Beth Hughes does well as a night club hat check gal with whom Eddie Quillan, comic busy boy, is in love and determined to see that she gets a break as singer. Through his comic skullduggery she finally gets her chance, goes over big and, of course, Eddie wins her love. Mantan Moreland supplies good comedy as the club porter. Tim Ryan as a night club manager and Irene Ryan as the owner give a good account of themselves.

The production was given everything needed by Lindsley Parsons, and Arthur Dreifuss did not miss any bets in his direction of the original by Tim Ryan and Charles R. Marion.

*Previewed at the studio. Reviewer's Rating: Good.*—J. C.

Release date, August 27, 1943. Running time, 73 min. PCA No. 9348. General audience classification.

Anne O'Rourke .....Mary Beth Hughes
Jimmy Tracy.....Eddie Quillan
Happy .....Tim Ryan
Gloria .....Irene Regis
Manton Moreland, Jerry Cooper, Armida, Anson Weeks Orchestra, Ted Fio Rito Orchestra.

*(Review reprinted from last week's* HERALD)

# RELEASE CHART

## *By Companies*

*For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1485.*

*Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.*

## COLUMBIA

| Prod. No. | Title | Release Date |
|---|---|---|
| 4027 | Counter Espionage | Sep. 3,'43 |
| 4022 | The Spirit of Stanford | Sep. 10,'42 |
| 4044 | A Man's World | Sep. 17,'42 |
| 4032 | Lucky Legs | Oct. 1,'42 |
| 4201 | Riding Through Nevada | Oct. 1,'42 |
| 4021 | The Daring Young Man | Oct. 8,'42 |
| 4209 | The Lone Prairie | Oct. 15,'42 |
| 4035 | Smith of Minnesota | Oct. 15,'42 |
| 4026 | The Boogie Man Will Get You | Oct. 22,'42 |
| 4042 | Stand By All Networks | Oct. 29,'42 |
| 4030 | Boston Blackie Goes Hollywood | Nov. 5,'42 |
| 4033 | Laugh Your Blues Away | Nov. 12,'42 |
| 4002 | You Were Never Lovelier | Nov. 19,'42 |
| 4038 | Junior Army | Nov. 26,'42 |
| 4202 | Pardon My Gun | Dec. 1,'42 |
| 4039 | Underground Agent | Dec. 3,'42 |
| 4009 | A Night to Remember | Dec. 10,'42 |
| 4210 | A Tornado in the Saddle | Dec. 15,'42 |
| 4004 | Commandos Strike at Dawn | Jan. 7,'43 |
| 4013 | City Without Men | Jan. 14,'43 |
| 4029 | One Dangerous Night | Jan. 21,'43 |
| 4037 | Power of the Press | Jan. 28,'43 |
| 4203 | The Fighting Buckaroo | Feb. 1,'43 |
| 4014 | Reveille with Beverly | Feb. 4,'43 |
| 4036 | No Place for a Lady | Feb. 11,'43 |
| 4211 | Riders of the Northwest Mounted | Feb. 15,'43 |
| 4006 | Something to Shout About | Feb. 25,'43 |
| 4040 | Let's Have Fun | Mar. 4,'43 |
| 4031 | After Midnight with Boston Blackie | Mar. 18,'43 |
| 4005 | The Desperadoes | Mar. 25,'43 |
| 4034 | Murder in Times Square | Apr. 1,'43 |
| 4029 | She Has What It Takes | Apr. 15,'43 |
| 4212 | Saddles and Sagebrush | Apr. 27,'43 |
| 4024 | Redhead from Manhattan | May 6,'43 |
| 4001 | The More the Merrier | May 13,'43 |
| 4025 | Boy from Stalingrad | May 20,'43 |
| 4204 | Law of the Northwest | May 27,'43 |
| 4018 | It's a Great Life | May 27,'43 |
| 4019 | Two Senoritas from Chicago | June 10,'43 |
| 4017 | Crime Doctor | June 22,'43 |
| 4205 | Frontier Fury | June 24,'43 |
| 4014 | Good Luck, Mr. Yates | June 29,'43 |
| 4015 | What's Buzzin' Cousin? | July 8,'43 |
| 4011 | Appointment in Berlin | July 15,'43 |
| 4008 | First Comes Courage | July 29,'43 |
| 4206 | Robin Hood of the Range | July 29,'43 |
| .... | Passport to Suez | Aug. 19,'43 |
| .... | My Kingdom for a Cook | Aug. 31,'43 |
| .... | Destroyer | Not Set |
| | 1943-44 | |
| .... | Cover Girl | Not Set |
| .... | Silver City Raiders | Not Set |
| .... | Hail to the Rangers | Not Set |
| .... | Wyoming Hurricane | Not Set |
| .... | The Vigilantes Ride | Not Set |
| .... | The Last Horseman | Not Set |
| .... | Riding West | Not Set |
| .... | Law of the Badlands | Not Set |
| .... | Restless Lady | Not Set |
| .... | Cowboy from Lonesome River | Not Set |
| .... | Sahara | Not Set |
| .... | Footlight Glamour | Not Set |
| .... | There's Something About a Soldier | Not Set |
| .... | Cyclone Prairie Ranger | Not Set |
| .... | Tropicana | Not Set |
| .... | Doughboys in Ireland | Not Set |
| .... | Is Everybody Happy? | Not Set |
| .... | Cowboy in the Clouds | Not Set |
| .... | Gamble of Boston Blackie | Not Set |

## MGM

| Prod. No. | Title | Release Date |
|---|---|---|
| 302 | Tish | Sep.-Nov. '42 |
| 305 | A Yank at Eton | Sep.-Nov. '42 |
| 306 | The War Against Mrs. Hadley | Sep.-Nov. '42 |
| 307 | Cairo | Sep.-Nov. '42 |
| 308 | Seven Sweethearts | Sep.-Nov. '42 |
| 301 | Somewhere I'll Find You | Sep.-Nov. '42 |
| 304 | Apache Trail | Sep.-Nov. '42 |
| 303 | Panama Hattie | Sep.-Nov. '42 |
| 312 | For Me and My Gal | Sep.-Nov. '42 |
| 309 | Eyes in the Night | Sep.-Nov. '42 |
| 310 | White Cargo | Sep.-Nov. '42 |
| 311 | Omaha Trail | Sep.-Nov. '42 |
| 313 | Whistling in Dixie | Dec.-Feb. '43 |
| 314 | Journey for Margaret | Dec.-Feb. '43 |
| 315 | Reunion in France | Dec.-Feb. '43 |
| 316 | Stand by for Action | Dec.-Feb. '43 |
| 317 | Dr. Gillespie's New Assistant | Dec.-Feb. '43 |
| 318 | Andy Hardy's Double Life | Dec.-Feb. '43 |
| 319 | Northwest Rangers | Dec.-Feb. '43 |
| 320 | Keeper of the Flame | Dec.-Feb. '43 |
| 321 | Three Hearts for Julia | Dec.-Feb. '43 |
| 322 | Tennessee Johnson | Dec.-Feb. '43 |
| 327 | Assignment in Brittany | Apr.-May '43 |
| 323 | Cabin in the Sky | Apr.-May '43 |
| 324 | A Stranger in Town | Apr.-May '43 |
| 326 | Air Raid Wardens | Apr.-May '43 |
| 325 | Slightly Dangerous | Apr.-May '43 |
| 328 | Bataan | June-Aug. '43 |
| 333 | DuBarry Was a Lady | June-Aug. '43 |
| 329 | Harrigan's Kid | June-Aug. '43 |
| 334 | Hitler's Madman | June-Aug. '43 |
| 380 | Human Comedy | June-Aug. '43 |
| 332 | Pilot #5 | June-Aug. '43 |
| 330 | Presenting Lily Mars | June-Aug. '43 |
| 370 | Random Harvest | June-Aug. '43 |
| 331 | The Youngest Profession | June-Aug. '43 |
| | 1943-44 | |
| | Block 1 | |
| .... | Best Foot Foward | Not Set |
| .... | Tartu | Not Set |
| .... | Whistling in Brooklyn | Not Set |
| .... | Lassie Come Home | Not Set |
| .... | Salute to the Marines | Not Set |
| .... | Above Suspicion | Not Set |
| .... | Swing Shift Maisie | Not Set |
| .... | Young Ideas | Not Set |
| .... | Dr. Gillespie's Criminal Case | Not Set |
| .... | Girl Crazy | Not Set |
| .... | Thousands Cheer | Not Set |
| .... | I Dood It | Not Set |
| .... | Right About Face | Not Set |
| .... | A Guy Named Joe | Not Set |
| .... | The Man from Down Under | Not Set |
| .... | Madame Curie | Not Set |
| .... | Song of Russia | Not Set |
| .... | Little Miss Magic | Not Set |
| .... | America | Not Set |
| .... | The Cross of Lorraine | Not Set |
| .... | The Heavenly Body | Not Set |
| .... | Cry Havoc | Not Set |
| .... | White Cliffs of Dover | Not Set |
| .... | Meet the People | Not Set |
| .... | Broadway Rhythm | Not Set |
| .... | See Here, Private Hargrove | Not Set |
| .... | Andy Hardy's Blonde Trouble | Not Set |
| .... | Rationing | Not Set |

## MONOGRAM

| Prod. No. | Title | Release Date |
|---|---|---|
| .... | One Thrilling Night | Aug. 28,'42 |
| .... | Isle of Missing Men | Sep. 11,'42 |
| .... | Foreign Agent | Oct. 9,'42 |
| .... | Texas to Bataan | Oct. 16,'42 |
| .... | Criminal Investigaor | Oct. 23,'42 |
| .... | Bowery at Midnight | Oct. 30,'42 |
| .... | West of the Law | Nov. 2,'42 |
| .... | War Dogs | Nov. 13,'42 |
| .... | 'Neath Brooklyn Bridge | Nov. 20,'42 |
| .... | The Living Ghost | Nov. 27,'42 |
| .... | Trail Riders | Dec. 4,'42 |
| .... | Rhythm Parade | Dec. 11,'42 |
| .... | Dawn on the Great Divide | Dec. 18,'42 |
| .... | Two Fisted Justice | Jan. 8,'43 |
| .... | Silent Witness | Jan. 15,'43 |
| .... | Cosmo Jones in the Crime Smasher | Jan. 29,'43 |
| .... | Kid Dynamite | Feb. 5,'43 |
| .... | Prison Mutiny | Feb. 12,'43 |
| .... | Haunted Ranch | Feb. 19,'43 |
| .... | Silver Skates | Feb. 26,'43 |
| .... | The Ape Man | Mar. 19,'43 |
| .... | Land of Hunted Men | Mar. 26,'43 |
| .... | Ghost Rider | Apr. 2,'43 |
| .... | Wild Horse Stampede | Apr. 16,'43 |
| .... | Clancy Street Boys | Apr. 23,'43 |
| .... | I Escaped from the Gestapo | May 28,'43 |
| .... | Cowboy Commandos | June 4,'43 |
| .... | Sarong Girl | June 11,'43 |
| .... | Spy Train | July 9,'43 |
| .... | Stranger from Pecos | July 16,'43 |
| .... | Wings Over the Pacific | July 23,'43 |
| .... | Ghosts on the Loose | July 30,'43 |
| .... | The Law Rides Again | Aug. 6,'43 |
| .... | Black Market Rustlers | Aug. 27,'43 |
| .... | Six-Gun Gospel | Sep. 3,'43 |
| .... | Here Comes Kelly | Sep. 10,'43 |
| .... | Revenge of the Zombies | Sep. 17,'43 |
| .... | I Was a Criminal | Oct. 1,'43 |
| .... | Outlaws of Stampede Pass | Oct. 15,'43 |
| | 1943-44 | |
| .... | Melody Parade | Aug. 27,'43 |
| .... | Spotlight Scandals | Sep. 24,'43 |
| .... | Bullets and Saddles | Not Set |
| .... | Blazing Guns | Not Set |
| .... | Nearly Eighteen | Not Set |
| .... | East of the Bowery | Not Set |
| .... | The Texas Kid | Not Set |
| .... | College Sweetheart | Not Set |
| .... | Hitler's Women | Not Set |

## PARAMOUNT

| Prod. No. | Title | Release Date |
|---|---|---|
| | Block 1 | |
| 4205 | Wake Island | |
| 4202 | The Major and the Minor | |
| 4203 | The Glass Key | |
| 4204 | Wildcat | |
| 4201 | Priorities on Parade | |
| | Block 2 | |
| 4209 | Henry Aldrich, Editor | |
| 4208 | Mrs Wiggs of the Cabbage Patch | |
| 4207 | Road to Morocco | |
| 4206 | The Forest Rangers | |
| 4210 | Street of Chance | |
| | Block 3 | |
| 4213 | The Avengers | |
| 4212 | Wrecking Crew | |
| 4211 | The Palm Beach Story | |
| 4214 | My Heart Belongs to Daddy | |
| 4215 | Lucky Jordan | |
| | Block 4 | |
| 4216 | Lady Bodyguard | |
| 4217 | Happy Go Lucky | |
| 4218 | Henry Aldrich Gets Glamour | |
| 4219 | Night Plane from Chungking | |
| | SPECIAL | |
| 4231 | Star Spangled Rhythm | |
| 4137 | Reap the Wild Wind | |
| | Block 5 | |
| 4221 | High Explosive | |
| 4222 | China | |
| 4223 | Aerial Gunner | |
| 4224 | Five Graves to Cairo | |
| 4225 | Salute for Three | |
| | Block 6 | |
| 4228 | So Proudly We Hail | |
| 4230 | Dixie | |
| 4229 | Submarine Alert | |
| 4226 | Henry Aldrich Swings It | |
| 4227 | Alaska Highway | |
| | REISSUES | |
| 4250 | Union Pacific | |
| 4254 | Souls at Sea | |
| | 1943-44 | |
| | Block 1 | |
| 4301 | Let's Face It | |
| 4302 | The Good Fellows | |
| 4303 | True to Life | |
| 4304 | Tornado | |
| 4305 | Hostages | |
| .... | Triumph Over Pain | Not Set |
| .... | For Whom the Bell Tolls | Not Set |
| .... | No Time for Love | Not Set |
| .... | Miracle of Morgan's Creek | Not Set |
| .... | Lady in the Dark | Not Set |
| .... | Henry Aldrich Plays Cupid | Not Set |
| .... | Riding High | Not Set |
| .... | Henry Aldrich Haunts a House | Not Set |
| .... | The Uninvited | Not Set |
| .... | The Hour Before the Dawn | Not Set |
| .... | Minesweeper | Not Set |
| .... | And the Angels Sing | Not Set |
| .... | Henry Aldrich's Little Secret | Not Set |
| .... | Frenchmen's Creek | Not Set |
| .... | Ministry of Fear | Not Set |
| .... | Standing Room Only | Not Set |
| .... | The Story of Dr. Wassell | Not Set |
| .... | Timber Queen | Not Set |
| .... | Hail the Conquering Hero | Not Set |
| .... | Goin' My Way? | Not Set |
| .... | Henry Aldrich's Code of Honor | Not Set |

## PRC PICTURES

| Prod. No. | Title | Release Date |
|---|---|---|
| 317 | Baby Face Margon | Sep. 15,'42 |
| 307 | Tomorrow We Live | Sep. 29,'42 |
| 308 | City of Silent Men | Oct. 12,'42 |
| 309 | Secrets of a Co-ed | Oct. 26,'42 |
| 301 | The Yanks Are Coming | Nov. 9,'42 |
| 357 | Billy the Kid in Mysterious Rider | Nov. 20,'42 |
| 318 | Miss V from Moscow | Nov. 23,'42 |
| 310 | Boss of Big Town | Dec. 7,'42 |
| 363 | Lone Ride in Overland Stagecoach | Dec. 11,'42 |
| 302 | Lady from Chunking | Dec. 21,'42 |
| 351 | Rangers Take Over | Dec. 25,'42 |
| 319 | Man of Courage | Jan. 4,'43 |
| 303 | The Payoff | Jan. 21,'43 |
| 358 | Billy the Kid in the Kid Rides Again | Jan. 27,'43 |
| 320 | Dead Men Walk | Feb. 10,'43 |
| 364 | Lone Rider in Wild Horse Rustlers | Feb. 12,'43 |
| 304 | A Night for Crime | Feb. 18,'43 |
| 352 | Bad Men of Thunder Gap | Mar. 5,'43 |
| 312 | Queen of Broadway | Mar. 8,'43 |
| 359 | Billy the Kid in Fugitive of the Plains | Mar. 12,'43 |
| 313 | Behind Prison Walls | Mar. 22,'43 |
| 31 | Corregidor | Mar. 29,'43 |
| 311 | My Son the Hero | Apr. 5,'43 |
| 314 | The Ghost and the Guest | Apr. 19,'43 |
| 322 | Terror House | Apr. 19,'43 |
| 365 | Lone Rider in Death Rides the Plains | May 7,'43 |
| 353 | West of Texas | May 10,'43 |
| 360 | Billy the Kid in Western Cyclone | May 14,'43 |
| 305 | Girls In Chains | May 17,'43 |
| 321 | The Black Raven | May 31,'43 |
| 354 | Border Buckaroos | June 15,'43 |
| 123 | Gangs, Inc. | June 15,'43 |
| 366 | Lone Rider in Wolves of the Range | June 21,'43 |
| 361 | Billy the Kid in the Renegade | July 1,'43 |
| 306 | Follies Girl | July 26,'43 |
| 355 | Fighting Valley | Aug. 1,'43 |
| 362 | Billy the Kid in Cattle Stampede | Aug. 16,'43 |
| 367 | Lone Rider in the Law of the Saddle | Aug. 21,'43 |
| | 1943-44 | |
| 405 | Submarine Base | July 20,'43 |
| 401 | Isle of Forgotten Sins | Aug. 15,'43 |
| 411 | Danger! Women at Work | Aug. 23,'43 |
| 459 | Blazing Frontier | Sep. 1,'43 |
| 406 | Tiger Fangs | Sep. 10,'43 |
| .... | Two Worlds | Oct. 20,'43 |

## RKO

*(No National Release Dates set after March 31, 1943)*

| Prod. No. | Title | Release Date |
|---|---|---|
| 371 | The Magnificent Ambersons | July 10,'42 |
| 391 | Bambi | Aug. 21,'42 |
| 301 | The Big Street | Sep. 4,'42 |
| 302 | Mexican Spitfire's Elephant | Sep. 11,'42 |
| 303 | Wings and the Woman | Sep. 18,'42 |
| 304 | Highways by Night | Oct. 2,'42 |
| 305 | Here We Go Again | Oct. 9,'42 |
| 306 | Scattergood Survives a Murder | Oct. 16,'42 |
| 308 | The Navy Comes Through | Oct. 30,'42 |
| 309 | The Falcon's Brother | Nov. 6,'42 |
| 310 | Seven Days' Leave | Nov. 13,'42 |
| 311 | Once Upon a Honeymoon | Nov. 27,'42 |
| 312 | Army Surgeon | Dec. 4,'42 |
| 313 | Cat People | Dec. 25,'42 |

| Prod. No. | Title | Release Date |
|---|---|---|
| 314 | The Great Gildersleeve | Jan. 1,'43 |
| 315 | Seven Miles from Alcatraz | Jan. 8,'43 |
| 318 | Cinderella Swings It | Jan. 22,'43 |
| 352 | They Got Me Covered | Feb. 5,'43 |
| 307 | Journey Into Fear | Feb. 12,'43 |
| 392 | Saludos Amigos | Feb. 19,'43 |
| 319 | Tarzan Triumphs | Feb. 19,'43 |
| 317 | Two Weeks to Live | Feb. 26,'43 |
| 351 | Pride of the Yankees | Mar. 5,'43 |
| 316 | Hitler's Children | Mar 19,'43 |
| 320 | Forever and a Day | Mar. 26,'43 |
| | **Block 5** | |
| 321 | Flight for Freedom | |
| 322 | Ladies Day | |
| 323 | This Land Is Mine | |
| 324 | I Walked With a Zombie | |
| 325 | The Falcon Strikes Back | |
| | **Block 6** | |
| 326 | Squadron Leader X | |
| 329 | Bombardier | |
| 330 | Mr. Lucky | |
| 327 | Gildersleeve's Bad Day | |
| 328 | The Leopard Man | |
| | **Block 7** | |
| 335 | The Sky's the Limit | |
| 331 | Petticoat Larceny | |
| 332 | The Falcon in Danger | |
| 334 | Behind the Rising Sun | |
| 333 | Mexican Spitfire's Blessed Event | |
| | **SPECIAL** | |
| 353 | Spitfire | |
| | **Western Block** | |
| 381 | Bandit Ranger | Sep. 25,'42 |
| 382 | Pirates of the Prairie | Nov. 20,'42 |
| 383 | Fighting Frontier | Jan. 15,'43 |
| 384 | Sagebrush Law | |
| 385 | The Avenging Rider | |
| 386 | Red River Robin Hood | |
| | **1943-44** | |
| | **Block 1** | |
| .... | A Lady Takes a Chance | |
| .... | So This Is Washington | |
| .... | The Fallen Sparrow | |
| .... | Adventures of a Rookie | |
| .... | The Seventh Victim | |
| .... | The North Star | Not Set |
| .... | The Iron Major | Not Set |
| .... | Around the World | Not Set |
| .... | Government Girl | Not Set |
| .... | Tarzan's Desert Mystery | Not Set |
| .... | Coastal Command | Not Set |
| .... | An American Story | Not Set |
| .... | Up in Arms | Not Set |
| .... | One Hour of Glory | Not Set |
| .... | Gildersleeve on Broadway | Not Set |
| .... | Higher and Higher | Not Set |
| .... | Revenge | Not Set |
| .... | The Ghost Ship | Not Set |

## REPUBLIC

| | | |
|---|---|---|
| 201 | Hi, Neighbor | July 27,'42 |
| 271 | Sombrero Kid | July 31,'42 |
| 202 | The Old Homestead | Aug. 17,'42 |
| 261 | Shadows on the Sage | Aug. 24,'42 |
| 203 | Youth on Parade | Oct. 24,'42 |
| 272 | Outlaws of Pine Ridge | Oct. 27,'42 |
| 204 | X Marks the Spot | Nov. 4,'42 |
| 262 | Valley of Hunted Men | Nov. 13,'42 |
| 251 | Heart of the Golden West | Dec. 11,'42 |
| 207 | The Traitor Within | Dec. 16,'42 |
| 208 | Secrets of the Underground | Dec. 18,'42 |
| 206 | Ice-Capades Revue | Dec. 24,'42 |
| 273 | Sundown Kid | Dec. 28,'42 |
| 253 | Ridin' Down the Canyon | Dec. 30,'42 |
| 205 | Johnny Doughboy | Dec. 31,'42 |
| 209 | Mountain Rhythm | Jan. 8,'43 |
| 210 | London Blackout Murders | Jan. 15,'43 |
| 2301 | Boots and Saddles | Jan. 15,'43 |
| 263 | Thundering Trails | Jan. 25,'43 |
| 211 | Fighting Devil Dogs | Jan. 29,'43 |
| 274 | Dead Man's Gulch | Feb. 12,'43 |
| 2302 | South of the Border | Mar. 1,'43 |
| 252 | Idaho | Mar. 10,'43 |
| 274 | The Blocked Trail | Mar. 12,'43 |
| 212 | The Purple V | Mar. 12,'43 |
| 778 | At Dawn We Die | Mar. 20,'43 |
| 275 | Carson City Cyclone | Mar. 23,'43 |
| 214 | Alibi | Mar. 24,'43 |
| 215 | Hit Parade of 1943 | Mar. 26,'43 |
| 216 | Tahiti Honey | Apr. 6,'43 |
| 254 | King of the Cowboys | Apr. 9,'43 |
| 217 | The Mantrap | Apr. 13,'43 |
| 2303 | Gaucho Serenade | Apr. 15,'43 |
| 265 | Santa Fe Scouts | Apr. 16,'43 |
| 218 | Shantytown | Apr. 20,'43 |
| 219 | Chatterbox | Apr. 27,'43 |
| 2311 | Calling Wild Bill Elliott | Apr. 30,'43 |
| 220 | A Gentle Gangster | May 10,'43 |
| 276 | Days of Old Cheyenne | May 15,'43 |
| 221 | Swing Your Partner | May 20,'43 |
| 266 | Riders of the Rio Grande | May 21,'43 |
| 222 | False Faces | May 26,'43 |
| 2304 | Ride Tenderfoot Ride | June 1,'43 |
| 2312 | Man From Thunder River | June 11,'43 |
| 255 | Song of Texas | June 14,'43 |
| 223 | Thumbs Up | July 5.'43 |
| 2313 | Bordertown Gunfighters | July 8,'43 |
| 2305 | Mexicali Rose | July 15,'43 |
| 256 | Silver Spurs | Aug. 12,'43 |
| 2314 | Wagon Tracks West | Aug. 19,'43 |
| .... | Someone to Remember | Aug. 21,'43 |
| .... | West Side Kid | Aug. 23,'43 |
| 224 | Headin' for God's Country | Aug. 26,'43 |
| .... | Nobody's Darling | Aug. 27,'43 |
| .... | Sleepy Lagoon | Sep. 5,'43 |
| .... | Death Valley Manhunt | Not Set |
| .... | Man from Music Mountain | Not Set |
| .... | A Scream in the Dark | Not Set |
| | **1943-44** | |
| 362 | Fugitive from Sonora | July 1,'43 |
| .... | The Saint Meets the Tiger | July 29,'43 |
| .... | Black Hills Express | Aug. 15,'43 |
| .... | In Old Monterey | Sep. 1,'43 |
| .... | Hoosier Holiday | Not Set |
| .... | The Fighting Seabees | Not Set |
| .... | Gay Blades | Not Set |
| .... | Beyond the Last Frontier | Not Set |
| .... | The Deerslayer | Not Set |
| .... | Raiders of Sunset Pass | Not Set |
| .... | Here Comes Elmer | Not Set |
| .... | In Old Oklahoma | Not Set |
| .... | Man from the Rio Grande | Not Set |
| .... | Mystery Broadcast | Not Set |

## 20TH-FOX

| | | |
|---|---|---|
| | **Block 1** | |
| 301 | Footlight Serenade | Aug. 1,'42 |
| 302 | A-Haunting We Will Go | Aug. 7,'42 |
| 303 | Little Tokio, U.S.A. | Aug. 14,'42 |
| 304 | The Pied Piper | Aug. 21,'42 |
| 305 | Loves of Edgar Allan Poe | Aug. 28,'42 |
| | **Block 2** | |
| 308 | Orchestra Wives | Sep. 4,'42 |
| 311 | Berlin Correspondent | Sep. 11,'42 |
| 312 | Careful, Soft Shoulders | Sep. 18,'42 |
| 310 | Just Off Broadway | Sep. 25,'42 |
| 306 | Iceland | Oct. 2,'42 |
| | **Block 3** | |
| 313 | Tales of Manhattan | Oct. 30,'42 |
| | **Block 4** | |
| 309 | Girl Trouble | Oct. 9,'42 |
| 314 | Manila Calling | Oct. 16,'42 |
| 315 | The Man in the Trunk | Oct. 23,'42 |
| 317 | Springtime in the Rockies | Nov. 6,'42 |
| | **Block 5** | |
| 318 | That Other Woman | Nov. 13,'42 |
| 307 | Thunder Birds | Nov. 20,'42 |
| 319 | The Undying Monster | Nov. 27,'42 |
| 320 | The Black Swan | Dec. 4,'42 |
| 321 | Dr. Renault's Secret | Dec. 11,'42 |
| | **Block 6** | |
| 322 | Life Begins at 8:30 | Dec. 25,'42 |
| 323 | China Girl | Jan. 1,'43 |
| 324 | We Are the Marines | Jan. 8,'43 |
| 325 | Over My Dead Body | Jan. 15,'43 |
| 326 | Time to Kill | Jan. 22,'43 |
| | **Block 7** | |
| 327 | Immortal Sergeant | Jan. 29,'43 |
| 328 | Chetniks, the Fighting Guerrillas | Feb. 5,'43 |
| 329 | Meanest Man in the World | Feb. 12,'43 |
| 330 | Margin for Error | Feb. 19,'43 |
| 316 | The Young Mr. Pitt | Feb. 26,'43 |
| | **Block 8** | |
| 332 | Dixie Dugan | Mar. 12,'43 |
| 331 | Quiet Please, Murder | Mar. 19,'43 |
| 333 | Hello, Frisco, Hello | Mar. 26,'43 |
| 334 | He Hired the Boss | Apr. 2,'43 |
| 335 | The Moon Is Down | Apr. 9,'43 |
| | **SPECIAL** | |
| 341 | Desert Victory | Apr. 16,'43 |
| | **Block 9** | |
| 338 | My Friend Flicka | Apr. 23,'43 |
| 337 | Tonight We Raid Calais | Apr. 30,'43 |
| 339 | They Came to Blow Up America | May 7,'43 |
| 340 | Crash Dive | May 14,'43 |
| | **Block 10** | |
| 336 | The Ox-Bow Incident | May 21,'43 |
| 342 | Jitterbugs | June 11,'43 |
| 343 | Coney Island | June 18,'43 |
| | **Block 11** | |
| .... | Stormy Weather | July 16,'43 |
| | **1943-44** | |
| 401 | Bomber's Moon | Aug. 6,'43 |
| 402 | Heaven Can Wait | Aug. 13,'43 |
| 403 | Holy Matrimony | Aug. 27,'43 |
| 404 | Claudia | Sep. 4,'43 |
| .... | Sweet Rosie O'Grady | Not Set |
| .... | Jane Eyre | Not Set |
| .... | Winter Time | Not Set |
| .... | Roger Touhy, Last of the Gangsters | Not Set |
| .... | The Gang's All Here | Not Set |
| .... | The Song of Bernadette | Not Set |
| .... | The Night is Ending | Not Set |
| .... | Guadalcanal Dairy | Not Set |
| .... | Dancing Masters | Not Set |
| .... | Happy Land | Not Set |
| .... | Buffalo Bill | Not Set |
| .... | Pin Up Girl | Not Set |
| .... | Tampico | Not Set |
| .... | Lifeboat | Not Set |

## UNITED ARTISTS

| | | |
|---|---|---|
| .... | The Moon and Sixpence | Oct. 2,'42 |
| .... | One of Our Aircraft Is Missing | Oct. 16,'52 |
| .... | Undercover Man | Oct. 23,'42 |
| .... | I Married a Witch | Oct. 30,'42 |
| .... | Silver Queen | Nov. 13,'42 |
| .... | The Devil With Hitler | Nov. 20,'42 |
| .... | Jacare | Nov. 27,'42 |
| .... | American Empire | Dec. 11,'42 |
| .... | Lost Canyon | Dec. 18,'42 |
| .... | McGuerins from Brooklyn | Dec. 31,'42 |
| .... | The Powers Girl | Jan. 15,'43 |
| .... | The Crystal Ball | Jan. 22,'43 |
| .... | Calaboose | Jan. 29,'43 |
| .... | Young and Willing | Feb. 5,'43 |
| .... | In Which We Serve | Feb. 12,'43 |
| .... | Fall In | Mar. 5,'43 |
| .... | Hoppy Serves a Writ | Mar. 12,'43 |
| .... | Hangmen Also Die | Mar. 26,'43 |
| .... | Border Patrol | Apr. 2,'43 |
| .... | Taxi Mister | Apr. 16,'43 |
| .... | Lady of Burlesque | Apr. 30,'43 |
| .... | Buckskin Frontier | May 14,'43 |
| .... | Prairie Chickens | May 21,'43 |
| .... | Leather Burners | May 28,'43 |
| .... | Somewhere in France | June 11,'43 |
| .... | Colt Comrades | June 18,'43 |
| .... | That Nazty Nuisance | June 25,'43 |
| .... | Yanks Ahoy | Aug. 6,'43 |

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| | | |
|---|---|---|
| .... | Stage Door Canteen | Not Set |
| .... | Victory Through Air Power | Not Set |
| .... | The Kansan | Not Set |
| .... | False Colors | Not Set |
| .... | Hi Diddle Diddle | Not Set |
| .... | Riders of the Deadline | Not Set |
| .... | Johnny Come Lately | Not Set |
| .... | The Gun Master | Not Set |
| .... | Bar 20 | Not Set |
| .... | Girl from Leningrad | Not Set |
| .... | Jack London | Not Set |
| .... | Texas Masquerade | Not Set |
| .... | Thundering Hoofs | Not Set |

## UNIVERSAL

| | | |
|---|---|---|
| 7010 | Between Us Girls | Sep. 4,'42 |
| 7021 | Give Out Sisters | Sep. 11,'42 |
| 7035 | Half Way to Shanghai | Sep. 18,'42 |
| 7020 | Sherlock Holmes and the Voice of Terror | Sep. 18,'42 |
| 7017 | Sin Town | Sep. 25,'42 |
| 7071 | Deep in the Heart of Texas | Sep. 25,'42 |
| 7022 | Get Hep to Love | Oct. 2,'42 |
| 7030 | Destination Unknown | Oct. 9,'42 |
| 7026 | Moonlight in Havana | Oct. 16,'42 |
| 7019 | The Mummy's Tomb | Oct. 23,'42 |
| 7038 | Night Monster | Oct. 23,'42 |
| 7002 | Who Done It? | Nov. 6,'42 |
| 7015 | Nightmare | Nov. 13,'42 |
| 7072 | Little Joe the Wrangler | Nov. 13,'42 |
| 7028 | Strictly in the Groove | Nov. 20,'42 |
| 7029 | Behind the Eight Ball | Dec. 4,'42 |
| 7034 | Madame Spy | Dec. 11,'42 |
| 7008 | Pittsburgh | Dec. 11,'42 |
| 7073 | The Old Chisholm Trail | Dec. 11,'42 |
| 7032 | The Great Impersonation | Dec. 18,'42 |
| 7027 | Mug Town | Dec. 18,'42 |
| 7063 | Arabian Nights | Dec. 25,'42 |
| 7016 | When Johnny Comes Marching Home | Jan. 1,'43 |
| 7037 | Eyes of the Underworld | Jan. 8,'43 |
| 7065 | Shadow of a Doubt | Jan. 15,'43 |
| 7074 | Tenting Tonight on the Old Camp Ground | Feb. 5,'43 |
| 7025 | How's About It? | Feb. 5,'43 |
| 7024 | Sherlock Holmes and the Secret Weapon | Feb. 12,'43 |
| 7005 | The Amazing Mrs. Holliday | Feb. 19,'43 |
| 7031 | Hi Buddy | Feb. 26,'43 |
| 7039 | Hi'Ya Chum | Mar. 5,'43 |
| 7012 | Frankenstein Meets the Wolf Man | Mar. 12,'43 |
| 7001 | It Ain't Hay | Mar. 19,'43 |
| 7041 | He's My Guy | Mar. 26,'43 |
| 7040 | Keep 'Em Slugging | Apr. 2,'43 |
| 7023 | It Comes Up Love | Apr. 9,'43 |
| 7075 | Cheyenne Roundup | Apr. 9,'43 |
| 7042 | Rhythm of the Islands | Apr. 16,'43 |
| 7004 | White Savage | Apr. 23,'43 |
| 7018 | Sherlock Holmes in Washington | Apr. 30,'43 |
| 7052 | Next of Kin | May 7,'43 |
| 7044 | Good Morning Judge | May 7,'43 |
| 7033 | Follow the Band | May 14,'43 |
| 7036 | Cowboy in Manhattan | May 21,'43 |
| 7013 | Mister Big | May 28,'43 |
| 7076 | Raiders of San Joaquin | June 4,'43 |
| 7014 | Captive Wild Woman | June 4,'43 |
| 7043 | All by Myself | June 11,'43 |
| 7011 | Two Tickets to London | June 18,'43 |
| 7045 | Get Going | June 25,'43 |
| 7003 | Hit the Ice | July 2,'43 |
| 7046 | Gals, Incorporated | July 9,'43 |
| .... | Hers to Hold | July 16,'43 |
| .... | Honeymoon Lodge | July 23,'43 |
| 7064 | We've Never Been Licked | July 30,'43 |
| .... | Frontier Bad Men | Aug. 6,'43 |
| 7077 | The Lone Star Trail | Aug. 6,'43 |
| .... | Phantom of the Opera | Aug. 27,'43 |
| .... | Corvette K-225 | Not Set |
| | **1943-44** | |
| .... | Fired Wife | Not Set |
| .... | Strange Death of Adolf Hitler | Not Set |
| .... | Larceny with Music | Not Set |
| .... | Son of Dracula | Not Set |
| .... | For All We Know | Not Set |
| .... | Always a Bridesmaid | Not Set |
| .... | Never a Dull Moment | Not Set |
| .... | Cobra Woman | Not Set |
| .... | Sherlock Holmes Faces Death | Not Set |
| .... | Angela | Not Set |
| .... | Sherlock Holmes and the Spider Woman | Not Set |
| .... | The Mad Ghoul | Not Set |
| .... | Let Yourself Go | Not Set |
| .... | Crazy House | Not Set |
| .... | You're a Lucky Fellow, Mr. Smith | Not Set |
| .... | Top Man | Not Set |
| .... | Ali Baba and the Forty Thieves | Not Set |
| .... | His Butler's Sister | Not Set |
| .... | Hi Ya, Sailor | Not Set |
| .... | The Professor Goes Wild | Not Set |
| .... | Sundown Trail | Not Set |
| .... | Set to Music | Not Set |

## WARNER BROS.

| | | |
|---|---|---|
| 202 | Across the Pacific | Sep. 5,'42 |
| 203 | Busses Roar | Sep. 19,'42 |
| 204 | Desperate Journey | Sep. 26,'42 |
| 207 | You Can't Escape Forever | Oct. 10,'42 |
| 205 | Secret Enemies | Oct. 17,'42 |
| 206 | Now, Voyager | Oct. 31,'42 |
| 208 | The Hidden Hand | Nov. 7,'42 |
| 212 | Gentlemen Jim | Nov. 14,'42 |
| 210 | George Washington Slept Here | Nov. 28,'42 |
| 211 | Flying Fortress | Dec. 5,'42 |
| 215 | Varsity Show | Dec. 19,'42 |
| 201 | Yankee Doodle Dandy | Jan. 2,'43 |
| 216 | The Gorilla Man | Jan. 16,'43 |
| 214 | Casablanca | Jan. 23,'43 |
| 213 | Truck Busters | Feb. 6,'43 |
| 209 | The Hard Way | Feb. 20,'43 |
| 218 | The Mysterious Doctor | Mar. 6,'43 |
| 217 | Air Force | Mar. 20,'43 |
| 219 | Edge of Darkness | Apr. 24,'43 |
| 220 | Mission to Moscow | May 22,'43 |
| 221 | Action in the North Atlantic | June 12,'43 |
| 222 | Background to Danger | July 3,'43 |
| 223 | The Constant Nymph | July 23,'43 |
| 224 | This Is the Army | Aug. 14,'43 |
| | **1943-44** | |
| .... | Watch on the Rhine | Sep. 4,'43 |
| .... | Oklahoma Kid | Sep. 18,'43 |
| .... | Thank Your Lucky Stars | Sep. 25,'43 |
| .... | Song of the Saddle | Oct. 2,'43 |
| .... | Prairie Thunder | Oct. 2,'43 |
| .... | Cherokee Strip | Oct. 2,'43 |
| .... | Empty Holsters | Oct. 2,'43 |
| .... | Guns of the Pecos | Oct. 2,'43 |
| .... | Land Beyond the Law | Oct. 2,'43 |
| .... | Murder on the Waterfront | Oct. 9,'43 |
| .... | Princess O'Rourke | Not Set |
| .... | Adventures of Mark Twain | Not Set |
| .... | Arsenic and Old Lace | Not Set |
| .... | The Desert Song | Not Set |
| .... | Crime by Night | Not Set |
| .... | Old Acquaintance | Not Set |
| .... | Devotion | Not Set |
| .... | Adventure in Iraq | Not Set |
| .... | The Last Ride | Not Set |
| .... | Saratoga Trunk | Not Set |
| .... | Northern Pursuit | Not Set |
| .... | In Our Time | Not Set |
| .... | Conflict | Not Set |
| .... | Find the Blackmailer | Not Set |
| .... | Destination Tokyo | Not Set |
| .... | Shine On, Harvest Moon | Not Set |
| .... | Rhapsody in Blue | Not Set |
| .... | Passage to Marseilles | Not Set |

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Charts with Synopsis Index can be found on pages 1458-1460.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1483-1484.

| *Title* | *Company* | *Prod. Number* | *Stars* | *Release Date* | *Running Time* | *REVIEWED M. P. Herald Issue* | *Product Digest Page* | *Advance Synopsis Page* | *Service Data Page* |
|---|---|---|---|---|---|---|---|---|---|
| ABOVE Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | Block 1,'43-44 | 91m | May 1,'43 | 1289 | 1001 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1432 |
| Adventure in Blackmail (British) (formerly Breach of Promise) | English | .... | Clive Brook-Judy Campbell | Aug. 5,'43 | 70m | July 17,'43 | 1426 | .... | .... |
| Adventures of a Rookie | RKO | .... | Wally Brown-Alan Carney | Block 1,'43-44 | .... | ..... | .... | 1471 | .... |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Ali Baba and the 40 Thieves | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| America | MGM | .... | Brian Donlevy-Ann Richards | 1943-44 | .... | ..... | .... | 1457 | .... |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Blonde Trouble | MGM | .... | Mickey Rooney-Lewis Stone | 1943-44 | .... | ..... | .... | 1456 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | 4011 | George Sanders-Marguerite Chapman | July 15,'43 | 77m | July 24,'43 | 1441 | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Dec. 26,'42 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| Around the World | RKO | .... | Kay Kyser-Joan Davis | 1943-44 | .... | ..... | .... | 1457 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 85m | Dec. 26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| BABY Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 56m | ..... | .... | .... | .... |
| Bar 20 | UA | .... | William Boyd-Andy Clyde | 1943-44 | 55m | July 24,'43 | 1442 | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'42 | 1337 | 1127 | 1432 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | 334 | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | ... | Lucille Ball-William Gaxton | Block 1,'43-44 | 94m | July 3,'43 | 1401 | 1191 | 1432 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Aug. 29,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Cattle Stampede | PRC | 362 | Buster Crabbe-Al St. John | Aug. 16,'43 | .... | ..... | .... | .... | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Hills Express (1943-44) | Rep. | 362 | Don Barry-Wally Vernon | Aug. 15,'43 | 55m | Aug. 7,'43 | 1470 | 1457 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 27,'43 | .... | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Sea Fighters | Artkino | .... | Documentary | July 27,'43 | 64m | July 31,'43 | 1455 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1432 |
| Bombers Moon (1943-44) | 20th-Fox | 401 | George Montgomery-Annabella | Aug. 6,'43 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 58m | Aug. 7,'43 | 1471 | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | | .... |
| Bordertown Gunfighters | Rep. | 2313 | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .... | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | | .... |
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 65m | July 10,'43 | 1414 | 1191 | .... |
| Brains Trust, The (British) | Strand-Anglo | .... | Quiz Experts | Not Set | 34m | Feb. 6,'43 | 1147 | .... | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | Aug. 7,'43 | 1471 | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Cherokee Strip (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 55m | ..... | .... | .... | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 9,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 7075 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 20,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | ... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Claudia (1943-44) | 20th-Fox | 404 | Dorothy McGuire-Robert Young | Sept. 4,'43 | .... | ..... | .... | .... | .... |
| Coastal Command (British) | RKO | .... | War Documentary | 1943-44 | 73m | Nov. 14,'42 | 1005 | ... | .... |
| Cobra Woman | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | ... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec. 19,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 90m | May 22,'43 | 1325 | 995 | 1432 |
| Conflict | WB | .... | Humphrey Bogart-Alexis Smith | 1943-44 | .... | ..... | .... | 1456 | .... |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | 1943-44 | ... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 25,'43 | 1273 | 962 | 1432 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross of Lorraine, The | MGM | .... | Pierre Aumont-Gene Kelly | 1943-44 | .... | ..... | .... | 1457 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | 411 | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Sept. 9,'43 | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | Mar. 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 3,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | 1943-44 | .... | ..... | .... | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | .... | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | .... |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1432 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1082 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | Block 1,'43-44 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 15,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Dec. 17,'42 | 959 | 936 | .... |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1432 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| Empty Holsters (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | .... | ..... | .... | .... | .... |
| En Enda Natt (Swedish) | Scandia | .... | Ingrid Bergman-Olof Sandborg | Dec. 15,'42 | 89m | Dec. 26,'42 | 1077 | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Falcon in Danger, The | RKO | 332 | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | Block 1,'43-44 | .... | ..... | .... | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Colors | UA | .... | William Boyd | Not Set | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1147 | .... | .... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | . | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | 355 | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | ... |
| Find, Fix and Strike (British) | ABFD | .... | War Documentary | Not Set | 37m | Sept. 12,'42 | 898 | .... | .... |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | .. | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | 4008 | Merle Oberon-Brian Aherne | July 29,'43 | .... | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | .... | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | ... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | ... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | 168m | July 17,'43 | 1441 | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | 77m | Aug. 7,'43 | 1470 | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | 362 | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | 7046 | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | 7045 | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | ... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 30,'43 | 65m | June 12,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | ... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | Block 1,'43-44 | 100m | Aug. 7,'43 | 1469 | 1191 | .... |
| Girl From Leningrad, The | UA | .... | Anna Sten-Kent Smith | 1943-44 | .... | ..... | .... | 1457 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 19,'42 | 923 | 855 | ... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Richard Davies | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | 4032 | Cecil Kellaway-Helen Walker | Block 1,'43-44 | 70m | Aug. 14,'43 | 1482 | 1191 | .... |
| Good Luck, Mr. Yates | Col. | 4014 | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 15,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Guadalcanal Diary | 20th-Fox | .... | Preston Foster-Lloyd Nolan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Guns of the Pecos (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 65m | ..... | .... | .... | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 19,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | .... | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 19,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | . . | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | 224 | William Lundigan-Virginia Dale | Aug. 26,'43 | 78m | July 31,'43 | 1455 | 1391 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 111m | Mar. 27,'43 | 1239 | .... | ... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | ... |
| Heaven Can Wait (color) (1943-44) | 20th-Fox | 402 | Don Ameche-Gene Tierney | Aug. 13,'43 | 113m | July 24,'43 | 1441 | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 1127 | |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Sept. 10,'43 | 64m | July 31,'43 | 1456 | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | .... | 1082 |

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|---|---|---|---|---|---|---|---|---|---|
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | .... |
| He's My Guy | Univ. | 7041 | Dick Foran-Irene Hervey | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | 1943-44 | 71m | July 31,'43 | 1456 | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hi! Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice | Univ. | 7003 | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 986 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony (1943-44) | 20th-Fox | 403 | Monty Woolley-Gracie Fields | Aug. 27,'43 | .... | ..... | .... | 1431 | .... |
| Honeymoon Lodge | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | 63m | July 31,'43 | 1455 | 1375 | .... |
| Hoppy Serves a Writ | UA | | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | 4305 | Luise Rainer-William Bendix | Block 1,'43-44 | 88m | Aug. 14,'43 | 1481 | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .. |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Feb. 27,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | 1943-44 | 103m | July 31,'43 | 1453 | 1192 | .... |
| I Escaped from the Gestapo (also called No Escape) | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 401 | John Carradine-Gale Sondergaard | Aug. 15,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 11,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Oct. 1,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 12,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 7,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | Block 1,'43-44 | .... | ..... | .... | 1240 | .... |
| Land Beyond the Law (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 57m | ..... | .... | .... | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Larceny with Music (formerly Cross Your Fingers) | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Lassie Come Home | MGM | .... | Roddy MacDowall-Edmund Gwenn | Block 1,'43-44 | .... | ..... | .... | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | Aug. 6,'43 | .... | ..... | .... | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 59m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | 4301 | Bob Hope-Betty Hutton | Block 1,'43-44 | 76m | Aug. 7,'43 | 1469 | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .. |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 12,'42 | 1067 | .... | .. |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Law of the Saddle | PRC | 367 | Bob Livingston-Al St. John | Aug. 21,'43 | .... | ..... | .... | .... | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .. | .... |
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man from Down Under, The | MGM | .... | Charles Laughton-Binnie Barnes | Block 1,'43-44 | 103m | Aug. 7,'43 | 1470 | .... | .... |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Sept. 16,'43 | .. . | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .. |
| Man in Grey, The (British) | Gains. | .... | Margaret Lockwood-James Mason | 1943-44 | 116m | Aug. 14,'43 | 1482 | .... | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Mashenka (Russian) | Artkino | .... | V. Karavayeva-M. Kuznetzov | Nov. 20,'42 | 67m | Nov. 28,'42 | 1030 | .... | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 9,'43 | 1115 | 962 | 1341 |
| Meet the People | MGM | .... | Dick Powell-Lucille Ball | 1943-44 | .... | ..... | .... | 1456 | .... |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | 73m | Aug. 7,'43 | 1482 | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | 333 | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 1,'43 | 1304 | 1058 | 1432 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 12,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4001 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1432 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| Murder on Waterfront (1943-44) | WB | .... | John Loder-Ruth Ford | Oct. 9,'43 | 48m | July 31,'43 | 1454 | .... | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | ... |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Aug. 31,'43 | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .... | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 90m | Apr. 10,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 14,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan. 2,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .... | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling | Rep. | .... | Mary Lee-Gladys George | Aug. 27,'43 | 71m | Aug. 14,'43 | 1481 | 1431 | .... |
| Northern Pursuit | WB | .... | Errol Flynn-Julie Bishop | 1943-44 | .... | ..... | .... | 1471 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | ... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OKLAHOMA Kid (Reissue) | WB | .... | James Cagney-Humphrey Bogart | Sept. 18,'43 | 80m | Mar. 18,'39 | 1482 | .... | .... |
| Old Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | | 1192 | |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 19,'42 | 923 | 796 | 1280 |

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|---|---|---|---|---|---|---|---|---|---|
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 7,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | Aug. 28,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 15,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | .... |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1432 |
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Passport to Suez | Col. | .... | Warren William-Ann Savage | Aug. 19,'43 | .... | ..... | .... | 1457 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | 331 | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | Aug. 27,'43 | .... | ..... | .... | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Power of God, The | St. Rts. | .... | John Barclay-Thomas Louden | Not Set | 58m | Oct. 24,'42 | 970 | .... | .... |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 19,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prairie Thunder (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 54m | ..... | .... | .... | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | .... |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Raiders of Sunset Pass | Rep. | .... | John Paul Revere-Smiley Burnette | 1943-44 | .... | ..... | .... | 1457 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth, The | St. Rts. | .... | Documentary | July 30,'43 | 68m | Dec. 4,'42 | 1043 | .... | .... |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 59m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Report from the Aleutians | WAC | .... | Documentary | July 30,'42 | 47m | July 31,'43 | 1456 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 17,'43 | 61m | Aug. 7,'43 | 1471 | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | 4206 | Charles Starrett-Kay Harris | July 29,'43 | 57m | Aug. 14,'43 | 1482 | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saint Meets Tiger (1943-44) | Rep. | 301 | Hugh Sinclair-Jean Gillie | July 29,'43 | 70m | Aug. 7,'43 | 1471 | .... | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | .... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | Block 1,'43-44 | 102m | July 31,'43 | 1454 | 1057 | ..... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 70m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secret Mission (British) | Hellman-Gen'l | .... | Hugh Williams-Carla Lehmann | Not Set | 94m | Sept. 26,'42 | 922 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .... | 1174 |
| Seventh Victim, The | RKO | .... | Tom Conway-Kim Hunter | Block 1,'43-44 | .... | ..... | .... | 1471 | .... |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 9,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .... | .. |
| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Shine On, Harvest Moon | WB | .... | Ann Sheridan-Dennis Morgan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | .... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'42 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | 256 | Roy Rogers | Aug. 12,'43 | 68m | July 24,'43 | 1442 | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | 335 | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Sept. 5,'43 | .... | ..... | .... | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember | Rep. | .... | Mabel Paige-John Craven | Aug. 21,'43 | 80m | Aug. 7,'43 | 1470 | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | .... | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| So This Is Washington | RKO | .... | Lum 'n' Abner-Mildred Coles | Block 1,'43-44 | .... | ..... | .... | 1471 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song of the Saddle (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 56m | Apr. 11,'36 | 1482 | .... | .... |
| Song to the Wind (It.) | Hoffberg | .... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | 353 | Leslie Howard-Rosamund John | Special | 90m | Apr.17,'43 | 1275 | .... | 1432 |
| Spotlight Scandals (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Sept. 24,'43 | 79m | July 24,'43 | 1442 | 1351 | .... |
| Spring Song (Russian) | Artkino | .... | Nikolai Kunovalov-Ludmila Tzelikovskaya | Sept. 11,'42 | 74m | Sept. 19,'42 | 910 | .... | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | .... |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1432 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 3,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | 344 | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1432 |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .... | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 405 | John Litel-Alan Baxter | July 20,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | Block 1,'43-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tartu | MGM | .... | Robert Donat-Valerie Hobson | Block 1,'43-44 | 104m | Aug. 7,'43 | 1470 | .... | .... |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 62m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | .... | .... |
| Thank Your Lucky Stars (1943-44) | WB | .... | All Warner Contract Players | Sept. 25,'43 | .... | ..... | .... | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | .... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | .... |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 2,'43 | 1102 | 872 | 1341 |
| This Is the Army (color) | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | 114m | July 31,'43 | 1453 | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .... | .... |
| Thousands Cheer (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | 223 | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | REVIEWED Advance Synopsis Page | REVIEWED Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thunder Rock (British) | Charter-Metro | .... | Michael Redgrave-Barbara Mullen | Not Set | 111m | Oct. 3,'42 | 935 | .... | .... |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Top Man (formerly Man of the Family) | Univ. | .... | Donald O'Connor-Peggy Ryan | 1943-44 | .... | ..... | .... | 1456 | .... |
| Tornado | Para. | 4304 | Chester Morris-Nancy Kelly | Block 1,'43-44 | 80m | Aug. 14,'43 | 1481 | 1457 | .... |
| Tornado in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life | Para. | 4303 | Mary Martin-Franchot Tone | Block 1,'43-44 | 94m | Aug. 14,'43 | 1481 | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | 7011 | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 17,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .. | .... |
| Up In Arms | RKO-Goldwyn | .... | Danny Kaye-Dinah Shore | 1943-44 | .... | ..... | .... | 1457 | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .... | .. |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | 1432 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | 2314 | Bill Elliott-Gabby Hayes | Aug. 19,'43 | 55m | July 31,'43 | 1455 | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine (1943-44) | WB | .... | Bette Davis-Paul Lucas | Sept. 4,'43 | 114m | July 31,'43 | 1454 | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | .... | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 54m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Aug. 23,'43 | .. | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | July 30,'43 | 104m | Aug. 7,'43 | 1469 | 1115 | .... |
| What's Buzzin', Cousin? | Col. | 4015 | Ann Miller-John Hubbard | July 8,'43 | 75m | July 31,'43 | 1454 | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | Block 1,'43-44 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 19,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | July 23,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 65m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayworth | Feb. 5,'43 | 82m | Feb. 13,'43 | 1170 | 663 | .... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas | MGM | .... | Mary Astor-Herbert Marshall | Block 1,'43-44 | 77m | July 31,'43 | 1455 | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1483.***

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Claudia
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Lassie Come Home
A Lady Takes a Chance
The Fallen Sparrow
Adventures of a Rookie
So This Is Washington
The Seventh Victim
Sleepy Lagoon
Love in Jalisco
The Law Rides Again
Flemish Farm
The Shrine of Victory

**"A" PRODUCT COMING UP— INVENTORY AND ANALYSIS**

**BRITISH GOVERNMENT BACKS RANK IN DRIVE FOR MARKET**

**THEATRE STAFFS CALLED NON-DEFERRABLE BY WMC**

**RUSSIA GETS BROADWAY SHOW-WINDOW FOR FILM**

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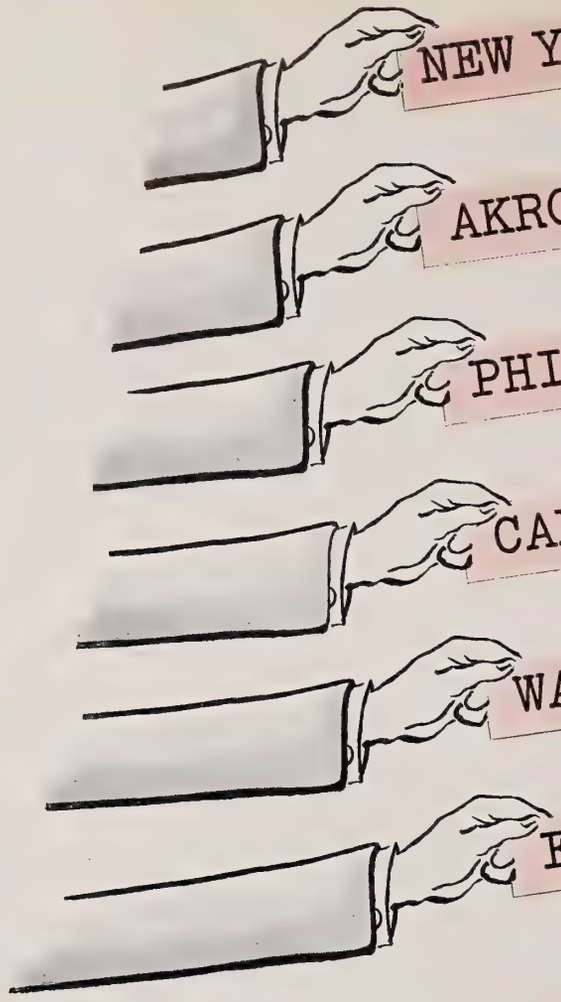
*Better Theatres*

**Planning for Post-War Projection**

VOL. 152, NO. 8

AUGUST 21, 1943

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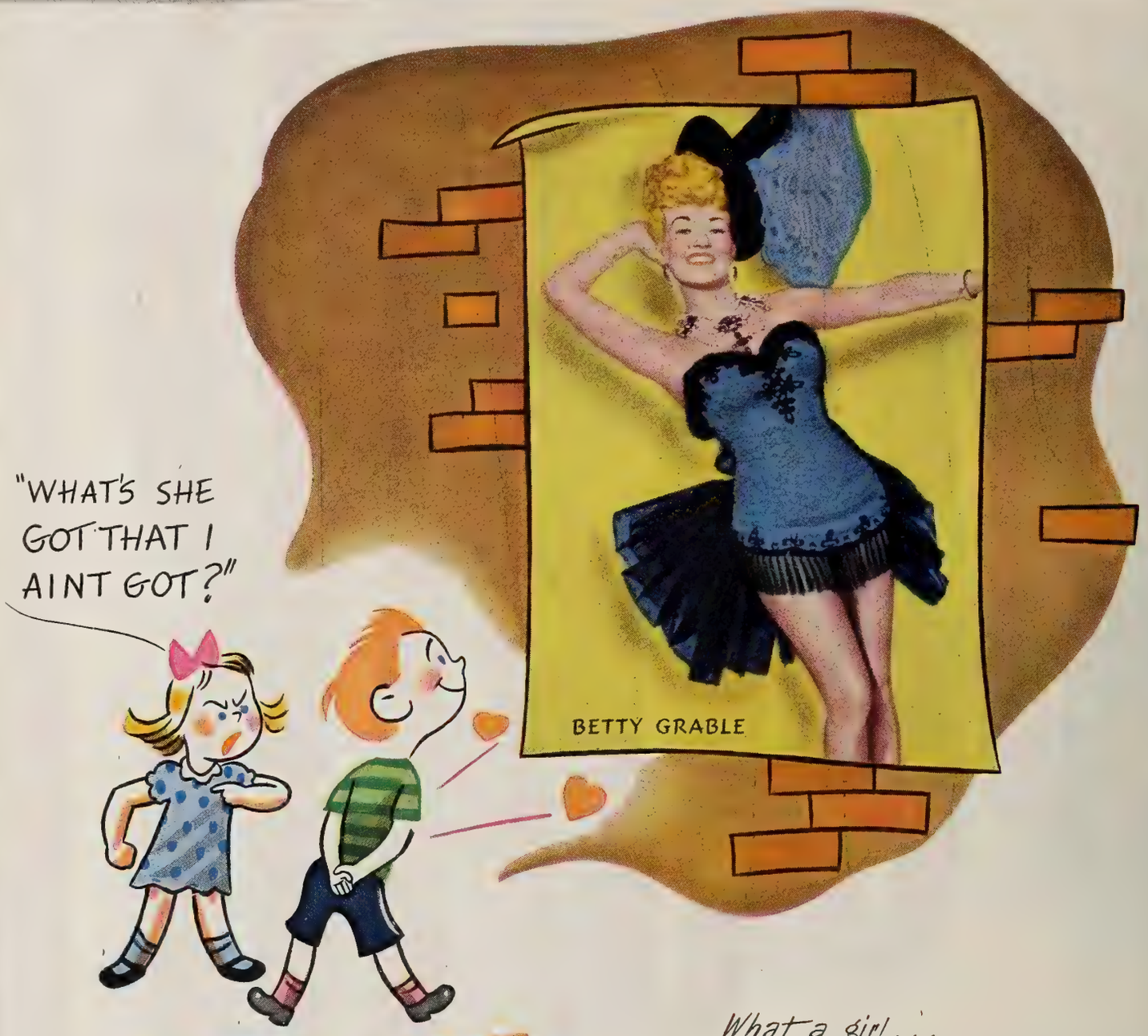
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THIRD WAR LOAN!

# MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
*President and Editor-in-Chief*

TERRY RAMSAYE, *Editor*

Vol. 152, No. 8

August 21, 1943

## INTERNATIONAL

WHILE the "Anglo-Saxon" conference of war chiefs was in progress in Quebec at midweek, making plans for victory and a new world map, sundry developments in the motion picture world were in progress.

Over in London Mr. J. Arthur Rank was emerging from a barrage of charges of monopolistic design into an instrument of an over-all British film program for the days to come. The vigorous Mr. Rank ambidextrously talked of American cooperation in a world picture market, and of conditions under which ". . . it will be more of a battle." He has a four-year plan for winning a world market.

Meanwhile Sir Alexander Korda, now head of British production for M-G-M, is back in the United States for a spell, primarily, it is said, on errands about the possible sale of his quarter interest in United Artists Corporation, but one may be sure he will be discussing the international situation while he is about.

Also, as a new move on the checkerboard, Russia and the Soviet state controlled motion picture has just acquired connection with a Broadway theatre outlet for first runs and support of distribution here for its product.

△ △ △

## "PUBLIC INTEREST"

PRECEDENTS and policies concerning the whole field of American industry are involved in the issues of the motion picture anti-trust suit and its armistice Consent Decree, now again under consideration by the Department of Justice.

Among the many considerations, relating to the broad title of trade practises, the most important appears to be the question of producer-distributor control of retail outlets, the theatres. The report of The Herald's Hollywood Bureau has indicated that "divorcement" is the uppermost subject in the mind of Mr. Tom C. Clark, assistant attorney general, who has been on tour looking into the big subject. Mr. Clark is quoted as of open mind "to determine what would be in the best public interest."

It has long been manifest that the motion picture and its structure, because of its social and geographic scope, is being considered a trial ground for the application of evolving plans of administration and control. That was made clear in the period of Mr. Thurman Arnold.

Ultimately, what goes for the motion picture, is to go also for oil and coal and pulpwood, for meat and potatoes and corn, for airlanes for planes and radio wave lengths and television. It is a program. It is a part of the times and the increasing intimacy of a social order generating compression. The motion picture was born as an industry in a period when there was plenty of elbow room. Now the elbows begin to touch, in this as many another industry, as in truth in all big basic industries.

Mr. Clark has spoken of "the public interest." The most direct public interest is in service of competent entertainment at a price. It would appear that the motion picture is doing, and had long been doing, the world's best job on that basis. When the screen was born, the stock company and the road-show were giving a decidedly limited fraction of the population "East Lynne," "Hazel Kirke" and "Shore Acres," also "The Convict's Daughter" and "The Slide for Life," at 10-20-30. Perhaps one should also mention "The Old Homestead" and "Way Down East" and even "Uncle Tom's Cabin." The motion picture is doing a better job than that. As the coming issue of Motion Picture Almanac will indicate, the national average admission price is about 25.6 cents, and for the larger circuits in the regions of higher buying power the average is estimated at not more than 29 cents. With those averages it is clear that millions are seeing the great entertainment of the screen for considerably less.

The issues before Mr. Clark are much more internal concerns of the industry and its competitive components than of public interest. Litigations and laws may clarify some aspects of business, but they are not likely to improve the show for the customers.

△ △ △

## HENCE the SMUT FILE

MR. SAM WOOD, currently limelighted by "For Whom the Bell Tolls," has talked an article on the Production Code and industry regulation to Mr. Howard Sharpe for *Liberty Magazine*. The director complains earnestly that the Production Code Authority—which he calls Hays-employed censors—require "not merely . . . simple levels of accepted standards of decency but . . . levels lower than adolescent, even lower than childish."

What seems to affect Mr. Wood the most just now is the elimination of that especially Hemingway sequence in which the heroine, after a palpitating time-lapse sequence, relaxed against the soil and murmured to the hero: "The earth moved."

Anyway, the loss of that did not wreck the picture. Anyone who missed it was looking for something.

Interestingly Mr. Wood, while arguing for adult minded regulation, tells a blunt tale of the screen's moral evolutions. He observes that the nickelodeons "offered their audiences two things: action and sex. . . . And for some years, particularly after the first World War did what it did to American tastes—the public wanted sex to an orgiastic degree. . . .

While now he thinks Hollywood leans over backwards, he finds some reason for it, thus: ". . . undoubtedly so many producers have tried to slip something over in the past that the Hays boys now feel forced to keep a card index of every dirty joke ever told and, in an effort to do their job, watch for pictorial variations on the collected smut of a century."

△ △ △

A THEATRE managers' union, CIO Local 152, in process of organization in New York and Brooklyn, announces that its members will "manage" only and that they will not be allowed to concern themselves with the exploitation of the pictures. There are to be no "additional tasks." That would seem to be an arrangement by which the manager would be no longer an exhibitor, and to make him a housekeeper rather than a showman contributing to the gross.

—*Terry Ramsaye*

# THIS WEEK IN THE NEWS

## Lesson

STAFF members of the Office of War Information received a new style book last week instructing them how to write releases and reports.

"One of the most important rules in writing and editing copy is to take nothing for granted. Names, terms, geography, dates, statistics and other facts should be checked in every instance," the booklet directed.

"Never use the full title before the name," it noted on the next page. "Write it Donald B. Nelson, chairman of WPB."

Mr. Nelson's middle initial is M—for Marr—the editors of the nation's press were quick to point out in front page boxes this week.

## Hedge on Hitler

WORRIED about its investment in the forthcoming "Hitler's Women," Monogram is trying to find takers for a $100,000 insurance policy against the possibility of Shicklegruber's abdication before the film is in release. The story comes from Lou Lifton, official clarion for the studio.

Although the company wants protection for only four months it is having trouble finding an underwriter willing to gamble that long on der Fuehrer's future. An expose of the role of women in the Nazi world, the Monogram film would lose timeliness if the regime were overthrown while it still was being filmed. The sudden collapse of Nazi Germany would cause material harm to the commercial bookings, Monogram said. But the company would not be heartbroken.

Herman Millakowsky, producer, and other Monogram officials feel, however, that they should protect the investment with an insurance policy, if they can get one. The studio also has spent an extra $14,000 to produce some extra scenes for inclusion just in case.

## Booking Problem

CAFE, the Central Africa Film Exchange of the Army's overseas motion picture service, is now servicing approximately 7,000 square miles of central and western Africa through five circuits, the Army announced this week. Each week three pictures go out on each of the routes to provide nightly entertainment for the personnel of the Air Transport Command's chain of air bases. By the time pictures have been routed around the five circuits they have been shown to soldiers in more than 30 theatres.

Currently a library of some 350 pictures, on 16mm stock, and donated by the industry, is making the rounds in central Africa. Six new reels are sent weekly from New York. The free film fare includes features, comedies, newsreels, song shorts and cartoons. Two other exchanges service North and South Africa.

Regular transport planes operated by the Air Transport Command generally shuttle the films from post to post, although fighters, bombers and traveling generals and high officials sometimes tuck a reel of film into their load. Not long ago a brigadier general served as a film messenger. The fact that he was anxious to see the reel, a Bob Hope comedy, materially speeded delivery.

Arrival of new pictures at isolated bases is a big event, pilots report. Everyone not on guard duty or busy servicing planes turns out for the screenings. Soldiers rank the pictures next to mail call, and ahead of chow, in popularity.

## Reporters' Paradise

THE poker game and the unofficial quiet recess for refreshment used to be a city room habit frowned upon by the business management. Now war has wrought a change which decades of feuding between the city room and the business office could not effect. An Oregon daily advertised in *Editor and Publisher* last week under Help Wanted—Editorial: "General Reporter . . . in a community with unusual recreational opportunities —especially fishing." Fishing is not commonly listed as a reportorial hobby but it will do for a start. If there was more fishing there might be better reporting.

## Up to the Managers

PERSONS under 16 found in or leaving Milwaukee theatres after the city's midnight curfew, will be arrested—and so will the managers. The City Attorney this week ruled that theatre managers must evict the adolescents before the curfew hour, and pointed out the penalty for managers: a fine of not less than $10 nor more than $100, or 30 days in jail.

## Warning

CHIEF G-Man J. Edgar Hoover is worried about increasing juvenile delinquency. Discussing the problem last week before the convention of the International Association of Chiefs of Police in Detroit he criticized a tendency in some sections of the screen to return to the once abandoned formula of glorifying the criminal and ridiculing the police.

"When any force seeks to glorify gangsters and prostitute history then it is time for those interested in law and order and real freedom to let themselves be heard," Mr. Hoover said. "Gross distortion of historical facts is indulged in by certain segments of the motion picture industry," he continued, asserting that this should be a matter of concern to parents.

Mr. Hoover's screen credits include authorship of "Queen of the Mob" for Paramount in 1940. He has written and appeared in several prologues to crime and spy shorts and features. The latest was for Universal's release of the British spy warning, "Next of Kin."

## Revival

FROM film vault and museum, "Ten Nights in a Bar-Room," "The Struggle," "The Great Train Robbery," the Dempsey-Willard fight record, and other epics of the silent picture era have been drawn, to provide entertainment for thronging Broadway theatre patrons. The Anco theatre, on 42nd Street, near Broadway in New York, was to give such a program Friday, and continue so long as it remains popular. Advertising handbills are in old-time style and typography, there will be piano accompaniment and song-slides, and the theatre entrance will be guarded by Keystone Kops.

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## Lock-up

OPERATORS of the Cine Teatro Doblado, first run theatre of Leon, Mexico, have complained to Governor Antonio Fernandez Martinez of Guanajuato State against what they style the high-handed procedure of Mayor Guillermo Vera, Luis Becerra Celis, the HERALD Mexican correspondent, reports.

The exhibitors charged that Senor Vera ordered the doors locked and sealed after a performance last week, holding the managers and 12 employees prisoners in the building for 24 hours. They had to fast or eat what little they found in a candy butcher's basket until released on orders from the district attorney. Police guarded the doors to keep the public out and the staff in.

The mayor was said to have told the prosecutor that he took this extraordinary action because a friend had rented the theatre for operation on his own account. The present management refused to recognize the deal.

Leon municipal officials announced that the Mayor found it necessary to close the theatre in this manner because of its "unhygienic and ruinous condition." They added that the exhibitors' franchise expired last May 31st but that they had refused to vacate. The statement added that the town fathers were sure the people of Leon approved closing of the theatre because of its condition.

Other Leon exhibitors joined the Teatro Doblado management in its protest to the state government. They hope to prevent Mayor Vera from taking similar action against them.

## Gable on Duty

CLARK GABLE, now an Air Corps captain, appeared again in the war news last week, after flying over Germany on this third operational flight, in the Flying Fortress "Ain't It Gruesome." Captain Gable was photographic observer. He returned without the pictures he desired because of his plane's position in the bombing formation. It was attacked five times by German fighter planes, and returned with 15 anti-aircraft shell holes. Captain Gable is directing a short subject on air gunnery.

## That Korda Stock

SALE of Sir Alexander Korda's one-fourth interest in United Artists is again under discussion, *Motion Picture Daily* said Wednesday. The subject will be before the UA board of directors meeting scheduled for next week in Hollywood. Mr. Korda left for conferences on the coast immediately after his arrival in New York last weekend.

Repurchase by United Artists of the Korda interest was discussed last spring just before Sir Alexander returned to England. Negotiations were said to have reached a stalemate over his price of $500,000. Common stockholders protested on the ground that only $300,000 had been paid for Samuel Goldwyn's interest, and $400,000 for the partnership of the late Douglas Fairbanks.

Under company by-laws United Artists has first rights to repurchase the preferred shares. Hollywood this week was speculating on the possibility that David O. Selznick might acquire the Korda interest if the directors reject their option. This would give Mr. Selznick holdings equal to the combined shares of the two other owners, Mary Pickford and Charles Chaplin.

Mr. Korda left Hollywood last winter to resume production in England. He is the new head of Metro-Goldwyn-Mayer's British production.

## WARTIMELY

**A new department in the Better Theatres section of Motion Picture Herald,**

### METHODS IN MANAGEMENT

**this week continues a series of articles by Chester Friedman, editor of the Managers' Round Table. The department is addressed to newcomers in theatre operation, offering information on their common problems and individual counsel in response to inquiries.** **Turn to page 72.**

## Turtle Derby

TURTLES will race in the sweepstake of the century at Dallas on October 2nd, under the auspices of Tent 17 of the Variety Club. Thirty-three War Bond prizes totalling $3,750 will be awarded to the owners of winning turtles. Earl Collins, Variety Club director, and Dallas manager for United Artists, is in charge of the sweepstakes. Profits go to the Dallas Variety Club charities.

So many Hollywood stars have purchased turtles for the race that it will have to be run in a series of heats, Mr. Collins reported. Recent entries include five from Hunt Stromberg productions and will carry the colors of Michael O'Shea, Barbara Stanwyck, Hunt Stromberg, "Lady of Burlesque" and "Dishonored Lady."

The producer made only one stipulation. The turtle O'Shea is to be painted bright green and the turtle Stanwyck's color must be "one of beauty, gaiety and personality."

## The Kaiser Influence

AUTHORITIES and the public opened a new city and a theatre in Oregon last week. Harry D. Freeman, executive director of the Portland Housing Authority, and C. M. Gartrell, chairman of the board of commissioners, formally accepted the new city, Vanport, of 40,000 persons, from Frank Grutsinger, regional director of the Federal Housing Authority. Included in the city is the Vanport theatre, of 750 seats, under the management of Willard E. Gamble. Mr. Gamble is a brother of Theodore Gamble, national director of the Treasury's War Finance Committee.

## Fraction of a Wink

A HIGH speed motion picture camera, exposing as many as 8,000 frames a second, has been announced by the Bell Telephone Laboratories and Western Electric. Named "The Fastax," it was developed by Bell engineers. Western Electric is manufacturing models for both 8 and 16 mm film.

The film movement is continuous. Frames are exposed through a revolving prism acting as optical compensator. The fact that the exposures may be made with continuous light, instead of intermittent—as with the stroboscopic principle—allows photographing of self luminous objects. Exposure at the extreme speeds is 33 millionths of a second.

The camera has been used to record the flight of a bullet and the burning out of a fuse in an electrical circuit. No particular Hollywood use has been found for it. Actors and actresses don't move that fast.

## Alliance

MARRIED in Denver Monday were Miss Gloria Hatrick, of New York, and Edward B. McLean, Jr., of Washington. The bride was given in marriage by her father, Edgar Hatrick, vice-president and general manager of MGM's News of the Day who, for many years, has been in general charge of the motion picture activities of William Randolph Hearst. Mr. McLean is the son of Mrs. Evalyn Walsh McLean and Edward Beale McLean, at one time the publisher of the Washington *Post* and the Cincinnati *Enquirer*.

## $3,843,249 Profit

TWENTIETH Century-Fox Film Corporation on Wednesday in New York reported a consolidated net profit of $3,843,249 for the 26 weeks ended June 26th after provision for Federal income taxes of $4,620,000. The total compares with a net profit of $2,190,894 for the corresponding period of 1942 after Federal incomes taxes of $1,250,000.

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# THIS WEEK the Camera reports:



■ AT LUNCHEON, last week, in Universal's studio commissary, from actor Leo Carrillo to California Governor Earl Warren—Mr. Carrillo, Nate Blumberg, Universal president; Governor Warren, and J. Cheever Cowdin, Universal board chairman.



By Staff Photographer

NO SUBSTANTIAL competition to American and British films will be offered after the war in Europe by native film industries, William Gell, recently appointed PRC Pictures European director, told newsmen at an interview in New York last week.



By Staff Photographer

THE ONE MILLIONTH patron to see United Artists' "Stage Door Canteen" at the Capitol, New York, was Miss Jean Sawyer, WAVE ensign. Above, she is handed a $25 Bond by Carl Leserman, UA sales manager, while theatre manager James Kolbeck watches.




■ A CITATION, for compliance with defense regulations is handed, above, to Jack Matlack, left, manager of the J. J. Parker Broadway Theatre, Portland, Oregon, by William Alexander, local defense council, while Captain E. A. Ranes, of the city fire department, watches.



By Staff Photographer

VICE-PRESIDENT and general counsel of Vanguard Productions, the new David O. Selznick producing company, is Robert H. Dann, left. Mr. Dann has been assistant secretary of RKO, in New York. He leaves for Hollywood and his new work next month.



FINALE. Twentieth Century-Fox's third and final regional sales convention, at the Ambassador, Los Angeles, last week, brought together the executives above: Darryl F. Zanuck, vice-president in charge of production; Joseph M. Schenck, production executive; Spyros Skouras, president; Tom Connors, appointed vice-president in charge of world distribution.



■ VISITORS. Charles Moss, managing director of the Criterion, New York, and his wife talk to actress Maria Montez, left, on the set of Universal's "Ali Baba and the Forty Thieves." They were also luncheon guests of the company during their stay.



AT THE "TRUE TO LIFE" screening in the Normandie Theatre, New York, to which Paramount's invitations brought approximately 1,200; Max Fried and Rose Bamson, of the Century circuit, and Harold Klein, executive of the Julius Joelson circuit. The picture is in Paramount's first new season block of five.



THE GENEROSITY of E. M. Loew, left, New England circuit owner, is praised by Congressman John McCormack, at Boston dinner. Mr. Loew purchased more than 1,000 tickets for children who will see the Sullivan Shrine circus next week. The circus will raise funds for a permanent memorial to the Five Sullivans, lost in the South Pacific and now national heroes.

■ INTERVIEW, right. Edward J. Noble, a man who made money from sugar-coated holes (Life-Savers), was host to newspaper and trade writers at the Waldorf-Astoria Hotel, New York, last week. The reason: His purchase of the Blue Network, for $8,000,000, was submitted to the FCC.



By Staff Photographer

# "A" PRODUCT FOR 1943-44— INVENTORY and ANALYSIS

## *11 Companies Name 254 Top Budget Films, with Some Going Into Backlogs*

by RED KANN
*in Hollywood*

Eleven producing and distributing companies will draw upon a combined announced total of 254 super and top budget attractions for their 1943-44 programs, according to their plans.

Every "A" produced is not necessarily heading for the market next season. It appears part and parcel of a definite plan even at the advent of the new year to withhold some for the stockpile in order to develop the beginnings of a backlog for the following year.

The factors which prompt this policy, which is widely in evidence in Hollywood and New York, are these:

1. **The desire to play safe on raw stock. While current assurance from the government is that negative film quotas will not be reduced under existing levels, which are proving ample, the controlling factor continues to tie to military needs. If they increase sharply, commercial requirements will drop with an obvious impact on production through an inability to meet print requirements.**
2. **The advisability, therefore widely recognized, of maintaining product at an uninterrputed level as long as it continues possible to do so.**
3. **The strategy of keeping production in high because of manpower. Rather seriously hit on the male acting and technical sides, Hollywood, nevertheless, is managing. Yet no one can foretell with assurance when demands of the military establishments will encroach further or when labor power on the home front will be re-directed in greater measure into defense work. Thus, manpower flexibility which is still available for making pictures may not—probably will not—be as resilient 12 months from now. Or, perhaps, considerably less.**

There are further reasons as well.

Because public acceptance continues to pass through its cycles and its phases, it is generally accepted that the market is apt to reflect sudden, even startling, changes in taste. This explains why several companies have kept reposing on their shelves completed product which is not earmarked by time.

**On the other hand, the broadest recognition of the need for a different entertainment pitch takes form in the almost staggering array of musicals which appear on the combined companies' schedules.**

These are the essential reasons which explain why and how there will be substantial distance between that which the studios make and that which their distributing arms release in 1943-44, and how it comes about that it is not possible in all cases definitely to name what top budget attractions will be made available.

For instance, M-G-M will have a probable 36 on its new schedule. Yet the studio has completed, has in production or in preparation a known total of 43. Paramount, in turn, officially promises 30, but has 35 finished, in production or in preparation for immediate and near-immediate production. Warners is the most reticent company of all, whereas Columbia, RKO and Universal, on the other hand, are among those which have divulged their full lineups. Last week, Twentieth Century-Fox announced 39, but actually designated 34 of its total.

Turning to the companies in all instances for the details of their plans, what follows is a breakdown of top budget attractions, the bulk of which will be released in the new season, although some will not:

**[Dates and page numbers after titles indicate references to Product Digest section.]**

### ONLY 8 OF 55 FILMS HAVE WAR THEMES

**A recent survey reveals that Hollywood studios are currently shooting fifty-five features, out of which only eight pertain to the war or have war backgrounds. Also, while figures are not available, all indications point towards even fewer war background screenplays going before the cameras in the next few months.**

## *Columbia*

A minimum of 21 "A" attractions is in sight next season from Columbia. Unlike the situation with Paramount and Warner, for example, where official word is being withheld on many of the top budget attractions heading for the 1943-44 market, Columbia has declared itself on its entire program.

Two are completed. They are:

"Destroyer", Edward G. Robinson, Glenn Ford, Edgar Buchanan. Producer, Louis F. Edelman. Director, William A. Seiter. Reviewed August 21, P.D., page 1496.

"Sahara", Humphrey Bogart, Bruce Bennett. Producer, Harry Joe Brown. Director, Zoltan Korda. Synopsis P.D., page 1305.

Five more are in production:

"Cover Girl", Rita Hayworth, Jinx Falkenburg, Xavier Cugat and his band. Producer, Arthur Schwartz. Director, Charles Vidor. Technicolor. Synopsis P.D., page 1416.

"Is Everybody Happy?", Ted Lewis, Nan Wynn, Lynn Merrick. Producer, Irving Briskin. Director, Charles Barton.

"Ten Percent Woman", Rosalind Russell, Brian Aherne. Producer, P. J. Wolfson. Director, Irving Cummings.

"There's Something About a Soldier", Douglas Drake, Tom Neal, Evelyn Keyes. Producer, Sam Bischoff.

"Tropicana", Mae West, Victor Moore, Hazel Scott, Xavier Cugat and his band. Producer and director, Gregory Ratoff.

On the definite list are these:

"At Night We Dream", Paul Muni. Producer, Louis F. Edelman.

"The First Woman Doctor", Oliva De Havilland. Producer, Sam Bischoff.

"Gone Are the Days", Cary Grant, Rita Hayworth, Janet Blair, Charles Coburn. Producer, Arthur Schwartz. Technicolor.

"Good Night Ladies".

"Heart of the City", Rita Hayworth, Janet Blair. Producer and director, Victor Saville.

"Hey Rookie", Ann Miller, Joe Besser. Producer, Irving Briskin.

Jean Arthur starring vehicle. Producer, Frank Ross.

"The Land Is Bright". Producer and director, Sam Wood.

"Life of Al Jolson". Producer, Sidney Skolsky.

"Mr. Winkle Goes to War"! Producer, Harold Lloyd.

"Victory Caravan", Kay Kyser. Producer, Samuel Bischoff.

"My Client Curley", Cary Grant, Janet Blair. Producer, Louis F. Edelman.

"Nine Girls". Producer, Burt Kelly.

"None Shall Escape". Producer, Sam Bischoff. Director, Andre de Toth.

"Road to Yesterday", Irene Dunne. Producer, P. J. Wolfson.

## *Metro-Goldwyn-Mayer*

M-G-M has increased its first block for 1943-44 from 10 to 12 by adding "The Man from Down Under". Reports indicate the total may be increased to 14. The studio acknowledges nothing but "A" product and continues to stand by its long-standing policy of functioning under no set shooting schedules.

Block No. 1 is made up of these:

"Above Suspicion", Joan Crawford, Fred MacMurray. Producer, Victor Saville. Director, Richard Thorpe. Reviewed May 1, P.D., page 1289.

"Best Foot Forward", Lucille Ball, William Gaxton. Producer, Arthur Freed. Director, Edward Buzzell. Technicolor. Reviewed, July 3, P.D., page 1401.

"Dr. Gillespie's Criminal Case", Lionel Barrymore, Van Johnson. Producer, Carey Wilson, Director, Willis Goldbeck. Reviewed May 8, P.D., page 1302.

"Girl Crazy", Mickey Rooney, Judy Garland. Producer, Arthur Freed. Director, Norman Taurog. Reviewed August 7, P.D., page 1469.

"I Dood It", Red Skelton, Eleanor Powell. Producer, Jack Cummings. Director, Vincente Minnelli. Reviewed July 31, P.D., page 1453.

"Lassie Come Home", Roddy MacDowall, Edmund Gwenn. Producer, Sam Marx. Director, Fred M. Wilcox. Technicolor. Reviewed August 21, P.D., page 1494.

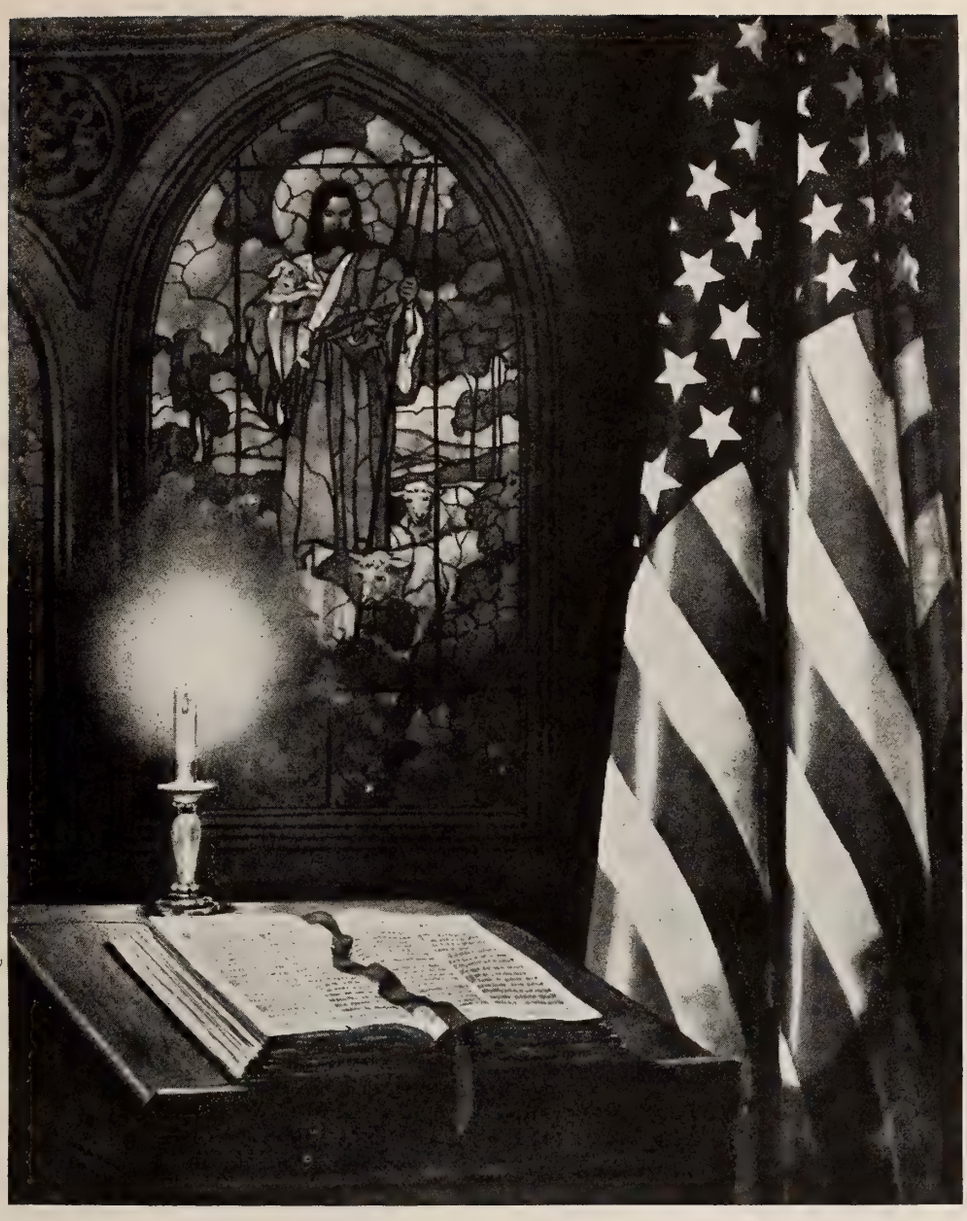
"The Man from Down Under", Charles Laughton, Binnie Barnes. Producers, Robert Z. Leonard and Orville O. Dull. Director, Robert Z. Leonard. Reviewed August 7, P.D., page 1470.

"Salute to the Marines", Wallace Beery, Fay Bainter. Producer, John W. Considine, Jr. Director, S. Sylvan Simon. Technicolor. Reviewed July 31, P.D., page 1454.

"Swing Shift Maisie", Ann Sothern. James Craig. Producer, George Haight. Director, Norman McLeod. Reviewed May 8, P.D., page 1302.

"Tartu", Robert Donat, Valerie Hobson.

(*Continued on page* 14)





"For every hero in a fox-hole, a hero in a bond-booth!"




# THINGS WE HOLD DEAR

Precious things that we have sent our boys across the sea to fight for. Freedom of worship in any house of God and all the freedoms under a beloved flag. Worth fighting for indeed and we on the home front have never been called upon to wage a more important campaign in their behalf than the 3rd War Loan. Its success depends on our showmanship skill in selling bonds to our mass audience through the theatres. Small bonds in millions of hands, that's our job. No time to lose. September 9th is close. Is *your* pledge in? Have you been in touch with your nearest War Activity Committee? Let's keep faith with our lads. Back the Attack!

*Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, New York City*

# MANY "A"s ON BACKLOGS

(*Continued from page 12*)

Producer and director, Harold S. Bucquet. Reviewed August 7, P.D., page 1470.

"Young Ideas", Mary Astor, Herbert Marshall. Producer, Robert Sisk. Director, Jules Dassin. Reviewed July 31, P.D., page 1455.

"Whistling in Brooklyn", Red Skelton, Ann Rutherford. Producer, George Haight. Director, S. Sylvan Simon. Synopsis P.D., page 1431.

Finished or editing are these, by all indications earmarked for the top bracket groups:

"The Cross of Lorraine", Pierre Aumont, Gene Kelly, Peter Lorre, Sir Cedric Hardwicke. Producer, Edwin Knopf. Director, Tay Garnett. Synopsis P.D., page 1457.

"Cry Havoc", Margaret Sullavan, Ann Sothern, Joan Blondell, Fay Bainter. Producer, Edwin Knopf. Director, Richard Thorpe.

### *"Madame Curie" One Of the Important Films*

"Madame Curie", Greer Garson, Walter Pidgeon. Producer, Sidney A. Franklin. Director, Mervyn Le Roy. Synopsis P.D., page 1416.

"Song of Russia", Robert Taylor, Susan Peters. Producer, Joseph Pasternak. Director, Gregory Ratoff. Synopsis P.D., page 1416.

"Thinkin' of You", Kay Kyser, Marilyn Maxwell. Producer, Irving Starr. Director, Tim Whelan. Synopsis P.D., page 1241.

"Thousands Cheer", Kathryn Grayson, Gene Kelly, Mary Astor, John Boles and M-G-M contract players as guest stars, including Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lionel Barrymore, Lucille Ball, Frank Morgan, Lena Horne and Kay Kyser, Bob Crosby and Ben Barter and their bands. Producer, Joseph Pasternak. Director, George Sidney. Technicolor. Synopsis P.D., page 1079.

Important product is shooting. From them M-G-M is expected to draw some of its major releases for the new season. They include:

"America", Brian Donlevy, Ann Richards. Producer and director, King Vidor. Technicolor. Synopsis P.D., page 1457.

"Andy Hardy's Blonde Trouble", Mickey Rooney, Bonita Granville, Lewis Stone. Producer, Carey Wilson. Director, George B. Seitz. Synopsis P.D., page 1456.

"Broadway Rhythm", George Murphy, Ginny Simms, Charles Winninger, Tommy Dorsey and his band. Producer, Jack Cummings. Director, Roy Del Ruth. Technicolor.

"The Canterville Ghost", Charles Laughton. Robert Young, Margaret O'Brien. Producer, Arthur Field. Director, Norman McLeod.

### *Tracy-Dunne Vehicle Is Still Shooting*

"A Guy Named Joe", Spencer Tracy, Irene Dunne. Producer, Everett Riskin. Director, Victor Fleming. Synopsis P.D., page 1431.

"The Heavenly Body", Hedy Lamarr, William Powell. Producer, Arthur Hornblow. Director, Alexander Hall.

"Meet the People", Lucille Ball, Dick Powell, Vaughn Monroe and his band. Producer, E. Y. Harburg. Director, Charles Riesner. Synopsis P.D., page 1456.

"Rationing", Wallace Beery, Marjorie Main. Producer, Orville O. Dull. Director, Willis Goldbeck.

"See Here, Private Hargrove", Robert Walker, Donna Reed. Producer, George Haight. Director, Wesley Ruggles.

"White Cliffs of Dover", Irene Dunne, Alan Marshal. Producer, Sidney A. Franklin. Director, Clarence Brown.

Before the cameras momentarily will be these high budget attractions:

"Gaslight", Charles Boyer, Ingrid Bergman. Producer, Arthur Hornblow. Director, George Cukor.

"Kismet", Ronald Colman, Richard Carlson. Producer, Everett Riskin. Technicolor.

In preparation and definitely slated for production, according to the studio, are another 13. Undoubtedly some will be released next season, although there is no way to foretell now. The studio intends proceeding with their production, but a number appear heading for a backlog to be held in readiness for the 1944-45 season. Definite, however, are these:

"Dragon Seed", Pearl Buck novel about China, Walter Huston, Charles Laughton. Producer, Pandro S. Berman. Director, Jack Conway. Technicolor.

"Meet Me in St. Louis", Judy Garland, Mary Astor, Margaret O'Brien. Producer, Arthur Freed. Director, Vincente Minnelli. Technicolor.

"Mr. Co-Ed", Red Skelton, Esther Williams, Harry James and Xavier Cugat and their bands. Producer, Jack Cummings. Director, George Sidney. Technicolor.

"National Velvet", Mickey Rooney. Producer, Pandro S. Berman. Director, Mervyn Le Roy.

"Portrait of Dorian Gray", Herbert Marshall.

"The Pirate", the Lunt-Fontanne stage play. Technicolor.

"The Seventh Cross", Spencer Tracy. Producer, Pandro S. Berman.

"They Were Expendable", Spencer Tracy, perhaps. Producer, Sidney A. Franklin.

"Thirty Seconds Over Tokyo".

"Without Love", Katharine Hepburn, Spencer Tracy.

"Ziegfeld Follies", Fred Astaire. Producer, Arthur Freed. Technicolor.

"The Last Express", Edward Arnold. Producer, Robert Sisk.

"Two Suckers and a Sailor", Jimmy Durante, June Allyson, Gloria De Haven, Harry James and Xavier Cugat and their bands. Producer, Joseph Pasternak. Director, Richard Thorpe.

## *Monogram*

Monogram states it will have seven "A" attractions next week. It lists these:

"Spotlight Scandals", Billy Gilbert, Frank Fay, Bonnie Baker, Radio Rogues. Producers, Sam Katzman and Jack Dietz. Director, William Beadine. Synopsis P.D., page 1351.

"Hitler's Women", Gail Patrick, Nancy Kelly, Alan Baxter. Producer, Herman Millakowsky. Director, Steve Sekely.

"Lady, Let's Dance", Belita, Frick and Frack, others to come. Producers, Lindsley Parsons, Scott R. Dunlap.

"Ground Crew", Jackie Cooper, Sam Levene, others to come. Producers, Lindsley Parsons, Scott R. Dunlap. Director, Christy Cabanne.

"Latin Quarter". Producer, Lou Walters.

"Fighting Quartermaster".

Untitled feature with Belita.

## *Paramount*

Reflecting the general condition prevalent today in Hollywood, Paramount is maintaining a steady production pace. With product completed and unreleased, plus attractions shooting and others blueprinted, its lineup already extends beyond the 30 indicated for 1943-44 release at the company's sales convention in New York in July. Thus, inevitably, planned activity is designed to reach out in the direction of backlogs. However, this is the Paramount over-all picture in terms of top product, finished and to come:

"For Whom the Bell Tolls", of course, is not designed for general release next season.

In the first block of five trade shown during the week were:

"Let's Face It", Bob Hope, Betty Hutton. Producer, Fred Kohlmar. Director, Sidney Lanfield. Reviewed August 7, P.D., page 1469.

"Hostages", Luise Rainer, Paul Lukas. Producer, Sol C. Siegel. Director, Frank Tuttle. Reviewed August 14, P.D., page 1481.

"True to Life", Mary Martin, Franchot Tone. Producer, Paul Jones. Director, George Marshall. Technicolor. Reviewed August 14, P.D., page 1481.

Completed and definitely set for 1943-44 release are:

"Lady in the Dark", Ginger Rogers, Ray Milland. Producer, Richard F. Blumenthal. Director, Mitchell Leisen. Technicolor. Possibly roadshow. Synopsis P.D., page 1091.

### *Two Claudette Colbert Pictures Are Finished*

"The Miracle of Morgan's Creek", Betty Hutton, Eddie Bracken. Producer and director, Preston Sturges. Synopsis P.D., page 1079.

"No Time for Love", Claudette Colbert, Fred MacMurray. Producer, Fred Kohlmar. Director, Mitchell Leisen. Synopsis P.D., page 855.

"Riding High", Dorothy Lamour, Dick Powell. Producer, Fred Kohlmar. Director, George Marshall. Technicolor. Synopsis P.D., page 1431.

"So Proudly We Hail", Claudette Colbert, Paulette Goddard, Veronica Lake. Producer and director, Mark Sandrich. Reviewed June 26, P.D., page 1385.

"The Uninvited", Ray Milland, Ruth Hussey. Producer, Charles Brackett. Director, Lewis Allen. Synopsis P.D., page 1416.

In production, but definite for the new season:

"Frenchman's Creek", Joan Fontaine, Arturo De Cordova, Basil Rathbone. Producer, David Lewis. Director, Mitchell Leisen. Technicolor. Synopsis P.D., page 1416.

"The Story of Dr. Wassell", Gary Cooper, Laraine Day. Produced and directed by Cecil B. DeMille. Technicolor.

Three finished and four more shooting in all probability are heading for a place on the new schedule. Finished are:

"And the Angels Sing", Dorothy Lamour, Fred MacMurray, Betty Hutton. Producer, E. D. Leshin, Director, George Marshall.

"The Hour Before Dawn", Veronica Lake, Franchot Tone. Producer, William Dozier. Director Frank Tuttle.

### *Autumn and Winter Plans Announced*

"Triumph Over Pain", Joel McCrea, Betty Field. Producer and director, Preston Sturges. Page 912.

In work are these:

"Hail the Conquering Hero", Eddie Bracken, Ella Raines. Producer and director, Preston Sturges.

"Ministry of Fear", Ray Milland, Marjorie Reynolds, Rita Johnson. Producer, Seton I. Miller. Director, Fritz Lang.

"Standing Room Only", Paulette Goddard, Fred MacMurray. Producer, Paul Jones. Director, Sidney Lanfield.

"Going My Way," Bing Crosby. Producer and director, Leo McCarey.

Variously calculated to start in the autumn and winter are many others upon which Paramount undoubtedly will draw to round out its new schedule. Definite assignments embrace the following:

"And Now Tomorrow", Loretta Young, Veronica Lake, Joel McCrea. Producer, Fred Kohlmar. Slated to start in October.

"California", Bing Crosby. Producer, Harry Tugend. Technicolor.

"Double Indemnity", Barbara Stanwyck, Fred

*(Continued on opposite page)*

# TOP PRODUCT IS ANALYZED

(*Continued from opposite page*)

MacMurray, Edward G. Robinson. Producer, Joseph Sistrom. Director, Billy Wilder. Slated to start next month.

"Incendiary Blonde", Betty Hutton. Producer, Joseph Sistrom. Slated for next month.

"A Medal for Benny", Dorothy Lamour, Arturo De Cordova, Akim Tamiroff. Producer, Paul Jones.

"Rainbow Island", Dorothy Lamour, Eddie Bracken. Producer, E. D. Leshim. Director, George Marshall. Technicolor. Starts next month.

"Road to Utopia", Bing Crosby, Bob Hope, Dorothy Lamour. Producer, Paul Jones.

"Tomorrow's Harvest", Ray Milland and probably Maureen O'Hara. Producer, David Lewis. Director, Irving Pichel. Slated for October.

Others in the top division, described in various phases of preparation, embrace:

"Curacao". Director, John Farrow. Technicolor.

"Every Thursday Off", Claudette Colbert and Fred MacMurray probable co-stars. Producer, Richard F. Blumenthal.

"Girl's Town". Musical with all-girl cast and Paramount players. Producer, Joseph Sistrom.

"The Griswold Case". Producer, Seton I. Miller.

"The Hitler Gang". Producer, Joseph Sistrom. Director, John Farrow. Slated for mid-September start.

"Miss Susie Slagle". Producer, John Houseman.

"Olympia". Producer, Charles Brackett. Director, Billy Wilder.

"Rurales". Producer and director, Cecil B. DeMille. Slated for January production.

"Victoria Grandolet". Producer, David Lewis.

## PRC Pictures

PRC informs the HERALD its program of 40 will include six "A" attractions. This is the company's breakdown, as far as it goes:

"Two Worlds", Francis Lederer, Sigrid Gurie, J. Edward Bromberg, J. Carroll Naish, Alexander Granach. Producers, Arthur Ripley, Rudolph Monter. Director, Arthur Ripley.

"Jive Junction", Tina Thayer, Dickie Moore. Producer, PRC. Director, Edgar Ulmer.

"Waterfront". No detail.

"No Bars-No Music". No detail.

Two others, undesignated.

## Republic

Republic will have at least six top budget attractions next season, it is learned. In production are:

"In Old Oklahoma", John Wayne, Martha Scott, Albert Dekker. Producer, Robert North. Director, Albert S. Rogell.

In preparation are these:

"Brazil".

"Convoy to Malta".

"The Fighting Seabees", John Wayne. Producer, Albert J. Cohen.

"The Hit Parade of 1944".

"The Man from 'Frisco'". Producer, Albert J. Cohen.

## RKO Radio

With a total of 48 in its new lineup, RKO says 26 will be in the "A" bracket. Not all, however, will be made at the company's studio. Samuel Goldwyn is scheduled to deliver three, Walt Disney one, Frank Ross one and Herbert Wilcox one.

The studio states four of the 26 are completed. They are:

"Around the World", Kay Kyser, Mischa Auer, Joan Davis. Producer and director, Allan Dwan. Synopsis P.D., page 1457.

"The Fallen Sparrow", Maureen O'Hara, John Garfield, Walter Slezak. Producer, Robert Fellows. Director, Richard Wallace. Reviewed August 21, P.D., page 1494.

"The Iron Major", Pat O'Brien, Ruth Warrick. Producer, Robert Fellows. Director, Ray Enright.

"A Lady Takes a Chance," Jean Arthur. Reiewed August 21, P.D., page 1494.

Five more are shooting. They are:

"Government Girl", Olivia De Havilland, Sonny Tufts, Anne Shirley. Producer and director, Dudley Nichols. P.D., page 1416.

"Higher and Higher", Michele Morgan, Frank Sinatra, Jack Haley, Leon Errol. Producer and director, Tim Whelan.

"The North Star", Anne Baxter, Walter Brennan, Walter Huston, Dana Andrews. Associate Producer, William Cameron Menzies. Director, Lewis Milestone. This is one of Goldwyn's three. P.D., page 1305.

### *New Goldwyn Musical Nearing Completion*

"Revenge", Toumanova, Gregory Peck. Producer, Casey Robinson. Director, Jacques Tourneur.

"Up in Arms", Danny Kaye, Dinah Shore, Constance Dowling. Associate Producer, Don Hartman. Director, Elliott Nugent. Second of Goldwyn's three. In Technicolor. P.D., page 1457.

Definitely scheduled are the following:

"China Sky", Maureen O'Hara, Paul Henreid, Luise Rainer. Producer, Emmet Lavery.

"Down Melody Lane", Bing Crosby. Producer, David Hempstead.

"Elizabeth Kenny", Rosalind Russell. Producer, David Hempstead.

"Experiment Perilous", Cary Grant. Producer, Robert Fellows.

"The Gibson Girl", Ginger Rogers. Producer, David Hempstead. Technicolor.

"Heavenly Days", Fibber McGee and Molly. Producer, Robert Fellows. Director, Richard Wallace.

"Let's Go Latin". Walt Disney feature in Technicolor.

"Marine Raiders", Pat O'Brien. Producer, Robert Fellows.

"One Girl in a Million", Jean Arthur. Producer, Frank Ross.

"The Robe". Lloyd C. Douglas' novel on the time of Christ. Frank Ross will produce as an outside attraction in Technicolor.

"Show Business", Eddie Cantor, Frank Sinatra, Joan Davis, Dooley Wilson. Producer, Eddie Cantor.

"Tall in the Saddle", Maureen O'Hara, John Wayne. Producer, Robert Fellows.

"Tender Comrade", Ginger Rogers, Robert Ryan. Producer, David Hempstead. Director, Edward Dmytryk.

"Treasure Chest", Bob Hope. Associate producer, Don Hartman. Goldwyn's third. In Technicolor.

"Yellow Canary", Anna Neagle, Richard Greene. Producer and director, Herbert Wilcox. Made in England.

Musical co-starring Fred Astaire and Joan Leslie.

One, unidentified, to round out the stipulated 26.

## 20th Century-Fox

Nothing but "A" product is the order of the day at 20th Century-Fox. As reported, the company will release 39 next season. Among its top budget product are these, already finished:

"Bomber's Moon", George Montgomery, Annabella. Producer, Sol M. Wurtzel. Director, Charles Fuhr. Reviewed July 10, P.D., page 1413.

"Claudia", Dorothy McGuire, Robert Young. Producer, William Perlberg. Director, Edmund Goulding. Reviewed August 21, P.D., page 1493.

"The Gang's All Here", Alice Faye, Carmen Miranda. Producer, William Le Baron. Director, Busby Berkeley. Technicolor.

"Guadalcanal Diary", Preston Foster, William Bendix, Lloyd Nolan. Producer, Bryon Foy. Director, Lew Seiler.

"Happy Land", Don Ameche, Harry Carey, Frances Dee. Producer, Kenneth MacGowan. Director, Irving Pichel.

### *Lubitsch Picture Is Already Released*

"Heaven Can Wait", Don Ameche, Gene Tierney, Charles Coburn. Producer and director, Ernst Lubitsch. Technicolor. Reviewed July 24, P.D., page 1441.

"Holy Matrimony", Monty Woolley, Gracie Fields. Producer, Nunnally Johnson. Director, John M. Stahl. Synopsis P.D., page 1431.

"Jane Eyre", Orson Welles, Joan Fontaine. Producer, Kenneth MacGowan. Director, Robert Stevenson. Synopsis P.D., page 1240.

"The Night Is Ending", George Sanders, Philip Dorn, Brenda Marshall. Producer, Andre Daven. Director, Leonide Moguy.

"Roger Tuohy-Gangster", Preston Foster, Victor McLaglen. Producer, Bryon Foy. Director, Robert Florey. Synopsis P.D., page 1362.

"The Song of Bernadette", Jennifer Jones, Charles Bickford, Vincent Price, Mary Anderon. Producer, William Perlberg. Director, Henry King. Synopsis P.D., page 1416.

"Sweet Rosie O'Grady", Betty Grable, Robert Young, Adolphe Menjou. Producer, William Perlberg. Director, Irving Cummings. Technicolor. Synopsis P.D., page 1305.

"Winter Time", Sonya Henie, Jack Oakie, Carole Landis, Cesar Romero. Producer, William Le Baron. Director, John Brahm. Technicolor. Synopsis P.D., page 1431.

These five are in various stages of production:

"Buffalo Bill", Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell, Vincent Price, Anthony Quinn. Producer, Harry Sherman. Director, William A. Wellman. Technicolor.

"Life Boat", Tallulah Bankhead, William Bendix, Walter Slezak, Canada Lee, Henry Hill, Mary Anderson. Producer, Kenneth MacGowan. Director, Alfred Hitchcock.

"The Lodger", Merle Oberon, Laird Cregar, George Sanders, Sir Cedric Hardwicke. Producer, Robert Bassler. Director, John Brahm.

"Pin Up Girl", Betty Grable, Joe E. Brown, Martha Raye, Charles Spivak and his band. Producer, William Le Baron. Director, Bruce Humberstone. Technicolor.

### *Sixteen Films Are on Present Twentieth Century-Fox List*

"Tampico", Edward G. Robinson, Lynn Bari, Victor McLaglen. Producer, Robert Bassler. Director, Lothar Mendes.

Officially on schedule, some about ready to start and all in various degree of preparation are 16 more. The detail, as far as is known:

"All-Out Arlene", Gene Tierney, Don Ameche, Charles Coburn. Producer and director, Ernst Lubitsch.

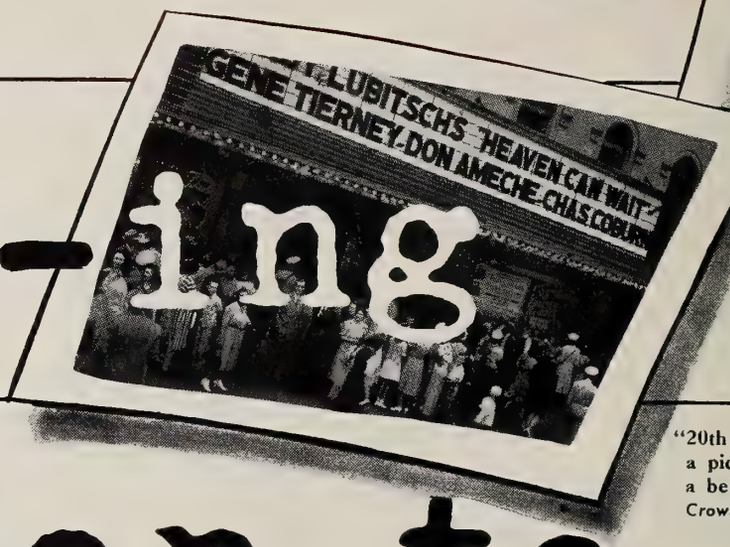
"Army Wife", Anne Baxter. Producer, Otto Preminger. Director, Archie L. Mayo.

"Command Performance, U. S. A.", Carole Landis, Martha Raye, Kay Francis, Mitzi May-

(*Continued on page 18*)

# An Open-ing Letter to Ernst Lubitsch

"What is known in the trade as a 'natural'!"
—says Howard Barnes, N. Y. Herald-Tribune




"20th Century-Fox a picture which ri a bell!"—says Bos Crowther, N. Y. Time




"Highest rating!"—Kate Cameron, N.Y. Daily News

"One of year's best!"
Lee Mortimer, Daily Mirror




These scenes are being repeated in DETROIT, MIAMI, ATLANTIC CITY, BALTIMORE, LOS ANGELES, SAN FRANCISCO!



ROXY THEATRE INC.
133 WEST 50TH STREET
NEW YORK

Dear Mr. Lubitsch:

We've played lots of 20th Century-Fox hits -- broken many a boxoffice record -- but never has there been anything like the opening of "HEAVEN CAN WAIT!"

It gave us the longest lines, the best business, the greatest attendance, the biggest opening ever! That famous "touch" of yours, Mr. Lubitsch, is really a tremendous WALLOP!

Congratulations,

The Roxy Theatre

Ernst Lubitsch's PRODUCTION OF

HEAVEN CAN WAIT

in Technicolor!

GENE TIERNEY • DON AMECHE • CHARLES COBURN

...rie Main • Laird Cregar • Spring Byington • Allyn ...
... • Eugene Pallette • Signe Hasso • Louis Calhern ...
...Reynolds • Aubrey Mather • Michael Ames ...
...d Directed by Ernst Lubitsch • Screen Play by Samson ...
Based upon the play "Birthday" by Lazlo Bus Fekete

20th CENTURY-FOX

# INVENTORY OF "A" PRODUCT

(*Continued from page 15*)

fair, Jack Oakie. Producer, Irving Starr. Director, William A. Seiter.

"The Eve of St. Mark", Michael O'Shea, Charles Bickford. Producer, William Perlberg. Director, John M. Stahl.

"Greenwich Village", Carmen Miranda, William Le Baron. Director, Walter Lang. Technicolor.

"Home in Indiana", Lon McAllister, Walter Brennan. Producer, Andre Daven. Director, Henry Hathaway. Technicolor.

"Keys to the Kingdom", Gregory Peck.

"Mexico City", Carmen Miranda. Producer, William Le Baron. Technicolor.

"Moment for Music", Benny Goodman. Producer, William Le Baron. Director, Irving Cummings. Technicolor.

"One World", the Wendell Willkie book. Producer, Darryl F. Zanuck.

"Rickenbacker—Story of An American". Producer, Winfield Sheehan.

"State Fair". Producer, William Perlberg. Technicolor.

"The Sullivans", Thomas Mitchell. Producer, Robert T. Kane; executive producer, Sam Jaffe. Director, Lloyd Bacon.

"Torpedo Squadron 8". Producer, Walter Morosco. Director, Henry Hathaway.

"Where Do We Go From Here", Betty Grable. Producer, William Perlberg. Technicolor.

"Wilson", Thomas Mitchell, Vincent Price, Sir Cedric Hardwicke, Lee J. Cobb. Producer, Darryl F. Zanuck, Director, Henry King.

## *Universal*

New season plans at Universal include 22 top budget features.

Seven are finished. They are:

"Cobra Woman", Maria Montez, Jon Hall, Sabu. Producer, George Waggner. Director, Robert Siodmak. Technicolor. Synopsis P.D., page 1457.

"Crazy House", Olsen and Johnson. Associate producer, Erle C. Kenton. Director, Edward F. Cline.

"Corvette K-225", Randolph Scott, Noah Beery, Jr., Andy Devine, Ella Raines. Producer, Howard Hawks. Director, Richard Rosson. Synopsis P.D., page 1240.

"Fired Wife", Robert Paige, Louise Allbritton, Diana Barrymore. Producer, Alex Gottlieb. Director, Charles Lamont.

"For All We Know", Charles Boyer, Barbara Stanwyck, Edward G. Robinson, Thomas Mitchell, Robert Cummings, Betty Field, Gloria Jean, Frank Craven, Alan Curtis. Producer, Charles Boyer. Director, Julien Duvivier. Synopsis P.D., page 1058.

"This Is the Life", Donald O'Connor, Susanna Foster. Producer, Bernard Burton. Director, Felix Feist. Synopsis P.D., page 1416.

"Top Man", Donald O'Connor, Susana Foster, Lillian Gish, Richard Dix. Producer, Bernard Burton. Director, Charles Lamont. Synopsis P.D., page 1456.

### *Three In Production, With Dozen In Sight*

An additional three are in production:

"Ali Baba and the 40 Thieves", Maria Montez, Jon Hall, Turhan Bey. Producer, Paul Malvern. Director, Arthur Lubin. Technicolor. Synopsis P.D., page 1457.

"Gung Ho", Randolph Scott, Noah Beery, Jr., Grace MacDonald. Producer, Walter Wanger. Director, Ray Enright.

"His Butler's Sister", Deanna Durbin, Franchot Tone, Pat O'Brien. Producer, Felix Jackson. Director, Frank Borzage.

A dozen more are in definite sight at this juncture. They are:

"Abbott and Costello in Society". Producers, Hugh Wedlock, Jr. and Howard Snyder.

"All My Love", George Raft.

"Christmas Holiday", Deanna Durbin. Producer, Felix Jackson; associate, Frank Shaw.

"Here Come the Co-Eds", Abbott and Costello.

"Hip, Hip, Hooray", Universal contract list, except Deanna Durbin, but including Maria Montez, Susanna Foster, Diana Barrymore, John Hall, Donald O'Connor, Louise Allbritton, Turhan Bey, Andrews Sisters, Robert Paige, Leo Carrillo. Producer, John Grant. Starts in October in Technicolor.

"The Naughty Nineties", Abbott and Costello.

"Passport to Dakar", Jean Gabin, Richard Whorf. Producer and director, Julien Duvivier. Starts in a week.

"Phantom Lady". Producer, Joan Harrison.

"Raiders of the Desert", Maria Montez, Jon Hall, Turhan Bey. Producer, Paul Malvern. Technicolor.

"72 Hours", Charles Boyer. Producer, Charles Boyer.

"Three Cheers for the Boys", W. C. Fields, George Raft, Sophie Tucker, Ted Lewis and about seven other bands. Producer, Charles K. Feldman. Director, Edward Sutherland.

"When Ladies Fly", Loretta Young, Geraldine Fitzgerald, Anne Gwynne, Evelyn Ankers. Producer, Walter Wanger. Director, John Rawlins. Starts in a week.

## *United Artists*

United Artists enters the new season with two attractions completed, two in work and one about to start. Finished are:

"Hi Diddle Diddle", Dennis O'Keefe, Martha Scott, Billie Burke. Producer and director, Andrew Stone. Reviewed July 31, P.D., page 1456.

"Johnny Come Lately", James Cagney, Grace George. Producer, William Cagney. Director, William K. Howard. Synopsis P.D., page 1375.

In production are:

"The Girl from Leningrad", Anna Sten, Kent Smith. Producer, Gregor Rabinovitch. Director, Fedor Ozep. Synopsis P.D., page 1457.

"The Life of Jack London", Michael O'Shea, Susan Hayward. Producer, Samuel Bronston. Director, Alfred Santell.

Anticipated for an early start is:

"Since You Went Away", Claudette Colbert, Jennifer Jones, Joseph Cotten, Monty Woolley, Shirley Temple. Producer, David O. Selznick.

Edward Small informs the HERALD he expects to make from three to six, and probably six.

### *Marx Brothers May Return in Musical*

Vehicles are not determined, but in all likelihood will be drawn from these:

"Bella Donna", Marlene Dietrich. "Big Time", Ed Wynn. "Cagliostro", "The Ghost of Monte Cristo", "Kate Fennigate", "The Life of Valentino", "The Raft", "Up in Mabel's Room".

Charles R. Rogers expects to make these three:

"The Gaunt Woman", "One Man's Family", "Song of the Open Road".

Hunt Stromberg similarly plans a trio, probably these: "Guest in the House", a Marx Brothers' musical in Technicolor", "This Is Life".

Ben Bogeaus is declared for two: "The Bridge of San Luis Rey" in Technicolor; "There Goes Lola Henry".

Additionally, these are in the offing and viewed in terms of 1943-44 top budget releases:

"The French Bluebeard", Charles Chaplin. Producer and director, Charles Chaplin.

"The Hairy Ape". Producer, Jules Levey.

"Junior Miss". Producer, Mary Pickford.

"Petticoat Lane". Producer, Andrew Stone.

"The Moon Their Mistress". Producer, Seymour Nebenzal.

"Tomorrow Never Comes". Producer, Arnold Pressburger. Director, Rene Clair.

Sol Lesser plans one tentatively titled "Hollywood Canteen".

Producing Artists, Inc., plan an untitled musical.

Harry Sherman plans "Wherever the Grass Grows" with Rod Cameron and Linda Grey. "Utah" with Joel McCrea is a possibility.

## *Warners*

While Warners evidently is determined to keep the releasing schedule flexible and fluid enough to meet market requirements as it diagnoses them, these "A" attractions are already finished and appear to be definite for 1943-44.

"The Adventures of Mark Twain", Fredric March, Alexis Smith. Producer, Jesse L. Lasky. Director, Irving Rapper. Possibly a roadshow. Synopsis P.D., page 936.

"Arsenic and Old Lace", Cary Grant, Priscilla Lane, Raymond Massey. Producer and director, Frank Capra.

"Conflict", Humphrey Bogart, Alexis Smith, Sydney Greenstreet. Producer, William Jacobs. Director, Curtis Bernhardt. Synopsis P.D., page 1456.

"The Desert Song", Dennis Morgan, Irene Manning. Producer, Robert Buckner, Director, Robert Florey. Technicolor. Synopsis P.D., page 872.

"Devotion", Olivia De Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Sydney Greenstreet. Producer, Robert Buckner.

"Northern Pursuit", Errol Flynn, Julie Bishop, Helmut Dantine. Producer, Jack Chertok. Director Raoul Walsh. Page 1471.

"Old Acquaintance", Bette Davis, Miriam Hopkins. Producer, Henry Blanke. Director, Vincent Sherman. Synopsis P.D., page 1192.

"Princess O'Rourke", Olivia De Havilland, Robert Cummings. Producer, Hal B. Wallis. Director, Norman Krasna. Synopsis P.D., page 962.

### *"Saratoga Trunk" Is Completed*

"Saratoga Trunk", Gary Cooper, Ingrid Bergman. Producer, Hal B. Wallis. Director, Sam Wood. Possibly a roadshow. Synopsis P.D., page 1431.

"Thank Your Lucky Stars". All Warner contract players. Producer Mark Hellinger, Director David Butler. Reviewed August 21, P.D., page 1493.

"Watch on the Rhine", Bette Davis, Paul Lukas. Producer, Hal B. Wallis. Director, Herman Shumlin. Reviewed July 31, P.D., page 1454.

The following are in production, several of them well along:

"Destination, Tokyo", Cary Grant, John Garfield. Producer, Jerry Wald. Director, Delmar Daves.

"In Our Time", Paul Henreid, Ida Lupino, Nancy Coleman. Producer, Jerry Wald. Director, Vincent Sherman, P.D., page 1416.

"Passage to Marseille", Humphrey Bogart, Michele Morgan. Producer, Hal B. Wallis. Director, Michael Curtiz.

"Rhapsody in Blue", Joan Leslie, Charles Coburn, Robert Alda. Producer, Jesse L. Lasky. Director, Irving Rapper.

"Shine On, Harvest Moon", Ann Sheridan, Dennis Morgan. Producer, William Jacobs. Director, David Butler, P. D., page 1457.


Preview Report
"Holy Matrimony"
hailed as sheer
delight! Fervent raves
acclaim Monty Woolley
and Gracie Fields
a grand new
boxoffice team!
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## MONTY WOOLLEY · GRACIE FIELDS IN HOLY MATRIMONY

with

LAIRD CREGAR · Una O'Connor · Alan Mowbray
Melville Cooper · Franklin Pangborn · Ethel Griffies
Eric Blore · George Zucco · Fritz Feld

Directed by JOHN STAHL

Produced and Written for the Screen by Nunnally Johnson · From the Novel by Arnold Bennett

20th CENTURY-FOX

THIRD WAR LOAN SEPT. 9th to 20th. GET READY!

PRINTED IN U.S.A.

# RUSSIA WILL HAVE SHOW WINDOW ON BROADWAY

## *To Play First Run in House Next to Astor; Artkino To Dub Soviet Films*

Russia is to have a show window on Broadway. Soviet screen product will get first run time at the Victoria theatre, formerly the Gaiety, now known as the Laffmovie, which will reopen September 4th under the new policy. The announcement was made last Saturday in Toronto at the Empire-Universal Films, Ltd., convention at the Royal Park Hotel, by Nicholas Napoli, president of Arkino Pictures, Inc., distributors of Soviet films in the U. S. and Canada.

The Broadway show window for Russian product is at 46th Street, near MGM's Astor theatre, which is also part of the land parcel owned by City Investing Company, 55 Broadway, of which Robert W. Dowling is president. Lessee of the new Victoria is Maurice Maurer, lessee and manager of the Stanley, the film theatre just below 42nd Street, which has housed Russian pictures for more than a year. Mr. Maurer will also manage the Victoria. Artkino has denied the report that it is financially interested in the operation of the house.

### *Huge Electric Sign Is Planned for Theatre*

A huge electric sign will be erected over the Victoria, which will be more than four stories high, and will extend almost a third of the block between 45th and 46th Street. It will be slightly larger than the current Astor sign. At present, the Gaiety is called Laffmovie, but the present tenants will terminate their lease with City Investing by August 31st, making way for the new management. It is understood that some redecoration inside and outside the theatre is being executed.

Mr. Napoli was the principal speaker at the Canadian meeting's final session. He discussed the Soviet film situation generally, announced new distribution and production developments for Artkino and emphasized the growing progress toward better trade and cultural relations between the American and Russian industries.

### *Sees Wider Distribution In U. S. and Canada*

Artkino's function as sales and distribution representative for Russian product had been extended recently to include production, he said. The company has taken on the job of dubbing in English those pictures which it believes will prove of more entertainment value to American and Canadian audiences. "Seeds of Freedom," which opens August 24th at the Stanley theatre, New York, is the first feature to be dubbed by Artkino. Screen and stage actors Henry Hull, Aline MacMahon, Grover Burgess, Russell Collins and others will speak the parts. "She Defends Her Country," another feature, for which release date has not yet been set, also will be dubbed.

The Artkino official said this innovation would make possible a much wider distribution of Russian pictures in the U. S. and Canada. Not all Russian features would be suitable for this treatment, he admitted, but many of them would be translated.

In discussing the opening of the Victoria theatre in September, which will present "The City That Stopped Hitler," a Paramount release, Mr. Napoli said, "we don't expect to compete with MGM, Twentieth Century-Fox, Paramount or other major companies," but indicated that there was no question of Soviet film development and more business for the product now more than ever before. "The future looks bright," he said.

The Gaiety has undergone a curious metamorphosis in its several decades' history. Originally, it was a top ranking legitimate theatre and housed, among other Broadway successes, John Golden's long run hit, "Lightnin'," starring Frank Bacon. Later it became a first run theatre for major company important releases, playing at a $2 top reserved seat policy. "Hell's Angels" and "Four Sons" played there. Then it was converted to a burlesque house under the aegis of Abe Weinstock. After that it reverted to pictures at popular prices, and for some time was connected with the Brandt circuit, until the Laffmovie operators took it over. And now, first run films from the Soviet Union.

### *Bookings Increased After Hitler Invaded Russia*

Russian film distribution in the U. S. prior to June 22nd, 1941, the day Hitler launched his attack against the Soviet Union, was confined principally to a limited number of small art theatres in a few key cities. In the past two years, however, and particularly since Pearl Harbor, Soviet features and shorts have had widespread circuit and independent bookings both in Canada and the U. S. Last winter, MOTION PICTURE HERALD reported distribution has increased approximately 100 per cent over previous years.

Three documentaries, two of feature length, received major distribution, "Moscow Strikes Back," released through Republic; "The City That Stopped Hitler," the Paramount release, and "One Day at War," the documentary which the March of Time released several months ago.

In New York this week, Mr. Napoli said that the Soviet Cinema Committee had purchased four features from major companies: "Mission to Moscow," Warner Bros.; "Sun Valley Serenade," Twentieth Century-Fox; "Bambi," Disney-RKO; and "Edison the Man," MGM. It is understood that several other pictures are being considered currently. Negotiations for the outright purchase of the four films had been long-delayed, but with the arrival from Russia earlier this year of Leonid Antonov, representative of the Soviet film committee's export-import branch known as Intorgkino, discussions of price terms were speeded.

With another committee member headquartered in Hollywood for the duration and possibly after the war, Artkino and Soviet officials expect further strengthening of ties between the two industries. Mikhail Kolotosoff, who arrived in America about a month ago and spent several weeks in Washington before going to the west coast, will be Russia's principal film liaison with the U. S. industry. It was said that his job would be to continue extension of mutual aid between Hollywood and Moscow along trade, technical and cultural lines.

### *Emphasis Now Is on Romance and Music*

At the Toronto meeting last Saturday, the Artkino head gave a brief outline of Russian features for the 1943-44 season, six already received in New York. He said that there was significance in the return to Moscow of Mosfilm, one of Russia's major studios, after two years in Alma Alta, in western Siberia, the company having been moved behind the Urals in 1941.

Regarding the new product, Mr. Napoli said emphasis was on human values, love interest and on story development in the best entertainment tradition. War films which project important phases of war front action will continue to be made, however, although the volume of war pictures will be decreased. He added, however, that films generally stand or fall on their merit rather than on their general classification.

"It is my opinion," he said, "that as the military situation continues to improve, the public's interest in war films will increase." Referring to American product, he said, "When we show them films in which the Allies are fighting while we are actually winning at the front, you will find the people rushing to the box office. It stands to reason that for every customer who wouldn't walk across the street to see pictures of our first retreat in Africa, there are a dozen who would walk miles to see our victories in Italy." No picture could have much success unless it appealed to women and the woman's angle cannot be supplied merely by a mechanical love interest, was his view.

## SOVIET AMBASSADOR PROTESTS BAN

**Protest has been made against the ban on exhibition of Russian films in El Salvador and Guatemala to the foreign offices of those countries by the Russian Ambassador to Mexico, it was reported in the New York Times this week. There are no diplomatic relations between the U.S.S.R. and two nations. The report also said Soviet films were being permitted in Costa Rica and have been received enthusiastically there by the public.**

## Joins RKO Publicity Staff

Tom Kettering has joined RKO Radio's publicity staff in Chicago.

# BRITISH LAUNCH DRIVE FOR WORLD MARKET SHARE

## *Arthur Rank Prime Mover in Long-Range Plan with Government Backing*

by AUBREY FLANAGAN
*in London*

It has become increasingly clear that the British Government is serious in its intention to reestablish the British industry on a firmer footing after the war, and to help promulgate the British film as a commodity in all world markets. Movement in that direction already has begun.

This significant fact, coupled with the expressed intentions of the J. Arthur Rank interests, suggests the post-war period may well be one of keen competition, although Mr. Rank has gone on record that, so far as Anglo-American trade relationships are concerned, he aims at collaboration.

It has been recorded that the Board of Trade and the Ministry of Information have been collaborating with the British producer organization on the film invasion of liberated Europe, and on the post-war distribution of the British motion picture.

### *British Industry's Future Subject of Consideration*

Swiftly the scope of these discussions has extended, so that the whole future of the industry here, notably in competition with the U. S., is the subject of examination and research, and is being watched and provided for by Whitehall.

Government spokesmen in the Board of Trade have gone into print with the politic statement that the post-war export problem will be a major problem when the fighting is finished. "There is much more to be done than merely preparing films for liberated territories," it has been said.

The Government's interest in the industry is manifest in more developments than one. It is manifest not only in the wholehearted way in which Government departments, the Ministry of Information, the Board of Trade and others, are helping forward the producers' marketing board scheme, in the investigation which the Board of Trade is launching into the post-war position of British production, in recently planned adjustments of the Quota Act, and in discussions with Mr. Rank on the subject of monopoly. These discussions have included commitments from other interests than British, and other individuals than Mr. Rank.

### *Monopoly Discussions Provided Impetus*

In some respects these monopoly discussions have given the new move its greatest impetus. Monopoly has been, in fact, the bogey which provoked the Board of Trade to action, which now is going much further than at first was believed. The monopoly incident has already been reported in MOTION PICTURE HERALD, so that the activities of Mr. Rank are known.

Industry anxieties are not confined to purely British circles, not least maybe to U. S. interests here, which have found in the G. B. - Odeon - Denham - Pinewood - General Film interests the first resounding challenge to their activities. It is notable, however, that Dr. Hugh Dalton, Board of Trade president, having talked with all the leading industry interests here, foreign and domestic, labor and capital, did not confirm his requests to Mr. Rank, but and received assurances from the Warner Brothers-Associated British group as well.



*J. ARTHUR RANK*

It is clear, too, from the correspondence published, that Mr. Rank's status and role in the strengthening British industry are recognized by the Board of Trade, and he is expected to be called upon directly or otherwise to play a leading role in the post-war rehabilitation of the British film.

### *Rank Has Ideas for Post-War Industry*

It is a reasonable assumption that Dr. Dalton's anxiety about Mr. Rank has been impelled not only by a desire to placate the British industry but no less by a determination not to condone any developments which might exasperate the film industry of a nation which has been Britain's best and most practical friend in the war.

Mr. Rank himself has ideas and propositions for the post-war future, and it is more than likely that he will have been satisfied that he will have an official blessing when he gets to work. It is known that he has been conducting informal conversations with American interests here on the subject of reciprocity and will talk further with Spyros Skouras and Arthur Kelly during their forthcoming trips to Britain.

Mr. Rank has his mind set on obtaining the widest possible showing in the U. S. for his films, the U. S. being the greatest potential market and the salient economic factor which would establish the British motion picture on an adequately profitable basis. But America is not his only target. Russia, Spain, France and Germany have been talked about.

Despite his profound religious convictions, and his belief in his mission, it would not seem that Mr. Rank's panorama is exclusively that of the crusader.

### *Wants World Market For British Pictures*

"I want a world market for British films," he says, "because we cannot on the British market alone recoup our costs of production. Without a world market we should be strangled." He believes in cooperation rather than fighting. "I dislike the idea of fighting. I prefer cooperation. I want to achieve a world market by cooperation. Today, Americans and British are fighting side by side, cooperating. I see no reason why we should not cooperate after the war."

But, if cooperation is not forthcoming, Mr. Rank, with the cooperation of his £26,000,000 capital, is on his own admission, ready to fight the American industry if a fight is forced upon him.

"They may wish to impose conditions that I cannot accept. In that case, instead of friendly competition, it will be more of a battle. But in any case I am extremely optimistic. I think that with or without the collaboration of Hollywood we can build up a world market for British films within four years of peace," he has said.

### *Producers Will Report on Problems After War*

At a meeting of the British Film Producers Association this week, the Government gave further assurance of wholehearted backing of post-war plans.

Some indication of the Government's interest in the British film's future are contained in the investigation they have asked the Association to conduct on their behalf and which is to be discussed—probably with a Board of Trade official present—by the producers later this month.

The producers will report to the Board of Trade on the immediate post-war problems. These will include:

1. The main obstacles which, immediately after an armistice, are likely to impede the restoration of full pre-war activity in the feature film studios, and how these may best be overcome.
2. The probable condition of studio equipment at the end of the war.
3. The possible development of a demand for new types of films or new production techniques.
4. The possibility of a substantial increase in the export of British films to overseas territories, how this best can be achieved, and what changes, if any, it calls for in existing marketing arrangements.

Producers will advise on priority of release from military service and from other kinds of national service of key and pivotal workers and to estimate how many workers they expect to be able to employ within stated periods after the war.




**The business at the Palace, Cincinnati and the Orpheum, Minneapolis, proves that "Phantom of the Opera" is the biggest box office picture Universal ever had!**

# Industry Mobilized For Loan Campaign

## *Meetings in 200 Cities To Be Addressed by WAC Heads on Telephone*

Special "action" meetings of industry figures in more than 200 cities will be addressed next Wednesday over a closed telephone circuit by Theodore Gamble, Portland, Ore., exhibitor, and now national director of the Treasury's War Finance Committee; L. C. Griffith, Oklahoma circuit owner and general chairman of the film industry's participation in the Third War Loan, and a high Army official.

The "action" conferences are on local industry support of the War Loan campaign, September 9th through 30th. The circuit was arranged by the Mutual Broadcasting System, which has outlets in the centers where the meetings will be held. The arrangements are expected to bring together the greatest number of War Activities Committees personnel ever to meet at one time.

### *State WAC Chairmen Asked To Regional Meetings*

Meanwhile, state chairmen of the WAC have been invited by Mr. Griffith to regional meetings — in Los Angeles, Chicago and Washington. In telegrams sent last Friday, Mr. Griffith indicated the urgency of the meetings, inasmuch as the Loan campaign is near. The first meeting will be Friday, at Fox West Coast Theatres headquarters, Los Angeles; the second, Monday, at the Blackstone Hotel, Chicago; the third, next Wednesday, at the Statler Hotel, Washington.

The meetings will be addressed by Francis S. Harmon, WAC executive vice-chairman; Si Fabian, chairman of the WAC theatres division; and Ray Beall, director of Third War Loan publicity.

Twenty-two language newspapers in New York, through their director, Sigmund Gottlober, last Thursday pledged 100 per cent cooperation to the industry in its participation in the forthcoming drive.

Mr. Gottlober delivered this pledge at the WAC offices to Mr. Griffith, C. D. Akers, campaign director, and Mr. Beall. Mr. Gottlober presented Mr. Griffith a scroll listing Bond purchases of more than $50,000, bought by individual foreign newspapers during a previous WAC Bond promotion.

### *Motor Convoys To Open Drive in New York*

Opening of the Third War Loan in New York's metropolitan area will be signaled by seven military motor convoys, each convoy for a district, and each with at least five convalescing wounded service men. The seven will start from Times Square, where they will report in front of the Hotel Astor, at 10:30 A.M., September 9th. There will be a rally, with music, speeches and War Bond selling, before the march.

The WAC theatres division, New York section, is assisting recruiting of women for the Marines. At evening performances in neighborhood theatres, Marines have been appearing, with color guards and appropriate ceremonies.

The New York City committee of the National War Fund in cooperation with the Skouras Theatres war effort department has begun a series of 10 broadcasts for various of its member agencies actively engaged in war relief work.

### *Skouras Broadcasts Are Held Every Sunday*

These broadcasts are held every Sunday, beginning last week, over the Skouras Theatres War Effort radio program, "This Is Our Cause", over station WINS, from 4:30 to 5:00 P.M. Nick John Matsoukas and Harry Alexander Fuchs are producers of "This Is Our Cause." The first of this series was for the Belgian War Relief Society.

The other dates of broadcasts are: "The United States Committee for the Care of European Children," August 22nd; "Polish War Relief," August 29th; "United Labor" broadcast, September 5th; "British War Relief Society," September 12th; "War Prisoners' Aid," September 19th; the USO, October 3rd; "French War Relief" (through the Fighting French) October 10th; "Queen Wilhelmina Fund," October 24th.

Canada is supporting its Fifth Victory Loan with excerpts from American patriotic entertainment films. The material is implemented by special commentary. An instance of the material used is the reading of the bill of Rights by Charles Laughton, in RKO's "This Land Is Mine".

Ted Lloyd, in charge of radio on the coast for Twentieth Century Fox, will aid the Treasury in the Third War Loan, it was announced by his company this week. He begins work Sunday.

# *May Darken All House Fronts*

According to Washington sources, theatres in inland sections as well as along the coast may be required to restrict or eliminate all of their extra premiere or holiday lighting for the duration of the war.

The action would be in accordance with a campaign about to be started by the utility companies throughout the nation in the interest of fuel conservation, manpower, equipment and material as a move to carry an anticipated increase in the demand for current without constructing additional generating facilities, in which the restriction of decorative lighting would be a major factor.

Although confident that the productive capacity of the utility industry is adequate to meet the expected demand in the next year or two, Government officials believe it will be necessary to eliminate all unnecessary consumption of fuel in defense areas where requirements are heaviest.

Any prohibition of lighting will be determined by individual power companies according to the local demands, and will not be a general order, according to the report.

# *Premieres of Big Pictures Held*

Premieres of major pictures are spreading from coast to coast. In Omaha, Twentieth Century-Fox's "Claudia" opened Thursday at the Paramount for its world premiere. Omaha is the home town of the film's star, Dorothy McGuire.

Metro-Goldwyn-Mayer has concluded plans for key city openings of its picture, "Best Foot Forward" with the first opening scheduled for September 1st in Hartford, Conn., with simultaneous premieres following the next day in Akron, Baltimore, Boston, Bridgeport, Buffalo, Canton, Cleveland, Dayton, Evansville, Harrisburg, Kansas City, Louisville, Memphis, Nashville, New Haven, Norfolk, Reading, Richmond, Rochester, St. Louis, Springfield, Mass., Syracuse, Wilmington and Worcester. On September 3rd it will open in Norwich and Waterbury.

On Monday of this week Paramount's "For Whom the Bell Tolls" was given its Hollywood premiere at the Carthay Circle theatre, the entire proceeds, $7,500, going to the Los Angeles Area War Chest. Tickets sold for $5.50 each. Gary Cooper and Ingrid Bergman, co-stars, headed the list of those on hand. A crowd of 5,000 gathered to witness the event from bleacher seats. Walter Abel acted as master of ceremonies.

Fifty-three theatres in the Los Angeles area ran a trailer for the "For Whom the Bell Tolls" premiere, through arrangements with Fox West Coast and Fanchon and Marco executives.

Robert Gillham, advertising and publicity director for Paramount, visited Chicago to complete plans for the midwest opening of the picture to be held September 2nd at the State-Lake theatre. He is expected shortly in San Francisco for the northern California opening at the Alcazar on September 1st.

## George Diames Elected President of PCCITO

The Pacific Coast Conference of Independent Theatre Owners named George Diames of Tucson, Ariz., president of the organization, following his appointment as trustee to succeed Jack Y. Berman, who resigned to give more attention to his expanded duties in the operation of his theatres. Hugh Bruen, who has been a trustee since the inception of PCCITO, will remain, serving with Mr. Diames.

Among those present at a PCCITO meeting in San Francisco Wednesday and Thursday of this week, were: Leroy V. Johnson, L. O. Lukan of Seattle; M. W. Mattechock, Bob White of Portland; Rotus Harvey, Ben Levin of San Francisco; J. M. Hono, executive secretary of the Washington, Idaho and Alaska organization, and O. J. Miller of the Oregon Association.

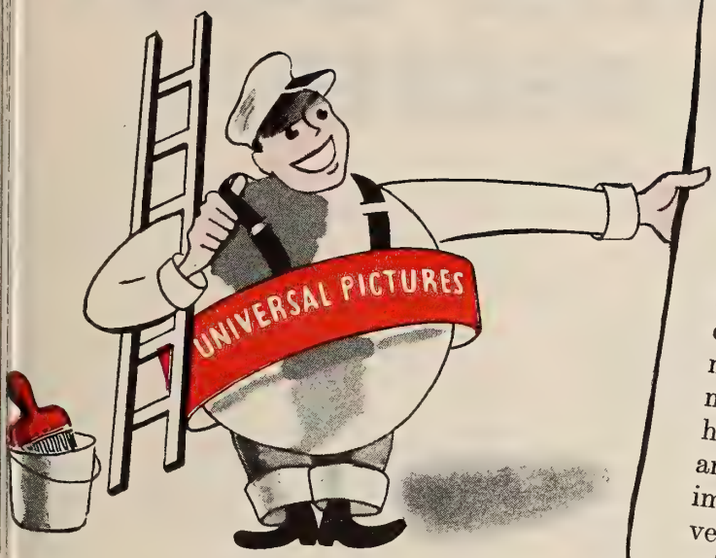
Members discussed future action to be taken by PCCITO on the New York Consent Decree, predicated upon talks with Tom C. Clark, Assistant Attorney General, in Los Angeles recently.

## Wilcox Weds Anna Neagle

In a marriage described by the groom as "the culmination of the longest professional association in the British film industry," Anna Neagle late last week became the bride of Herbert Wilcox, British producer-director. The two have been associated in 18 films as producer-director and star.

## Lurie Joins Paramount

Lieutenant Don Lurie has received an honorable discharge from the U. S. Army Air Forces and will take up duties in the Paramount home office under Boris Kaplan, head of the talent department.






# Review

## "Phantom of the Opera"

*(Universal)*

THE many who saw and remember the early versions of "The Phantom of the Opera" in silent and part-sound, black-and-white productions, have a treat in store for them on their return to this new version in Technicolor. Far more clearly and more sharply defined than in other remakes of the screen's one-time classics are the evidences herein of the grand-scale advances of the motion picture art within a relatively brief time. These advances will be impressively apparent to those who found in the earlier versions a memorable theatre experience.

To the many who will see this screenplay for the first time it will be nonetheless enjoyable for want of the added interest of mental comparison with the old and the lack of a standard by which to mark the onward march of the screen. This new "Phantom," lavishly produced, finely acted and directed, offers to theatre patrons memorable music, diverting romantic moments, sequences of sustained suspense and a forward moving story that never once permits the viewer's interest to turn away from it. It is far removed from present-day affairs, and for that reason it will be the better appraised by the many who will lose themselves in it for the space of its running time. In its detachment from the world of today it is of the essence of the screen—the intermingling of art and make-believe that the multitudes seek and pay for.

The familiar story of the "Phantom" is here in capable hands again. Claude Rains does well with the role of Enrique Claudin, the Paris Opera violinist, driven by misfortune to murder, and then to be a scarred and masked fugitive living in the subterranean sewers of the city and haunting the opera house to advance the career of the young singer, played by Susanna Foster. The efforts of her admirers, Nelson Eddy, as the opera baritone, and Edgar Barrier, as the police inspector, to capture the maddened fugitive, and the latter's sinister exploits, carry action, excitement and suspense throughout the film.

The singing of Miss Foster, Eddy and Jane Farrar are highlights of the film, as well as some splendid symphonic contributions. Liberal operatic stagings from "Martha" and originals based on themes by Chopin and Tschaikowsky are distinctive segments of the production. George Waggner produced and Arthur Lubin directed, with Charles Gould as assistant director. William Wymetal handled the operatic sequences and Edward Ward the musical direction. Color, camera and art work are in keeping with the superior production and supporting roles are handled splendidly.

Running time, 91 minutes. "G."* SHERWIN KANE

*"G" denotes general classification.

# PCCITO AND ALLIED QUERY EXHIBITORS ON DECREE

## *Plan Questionnaire, with Result To Be Submitted to Justice Department*

National Allied States Association will aid the Department of Justice in its quest for up-to-date information about exhibitor sentiments on the Consent Decree, selling methods, clearance and trade practices.

Directors of the association, meeting at Baltimore on Thursday and Friday, voted to send a questionnaire to all members. They will be asked to register their sentiments on the Consent Decree and related practices, and the results will be turned over to Tom C. Clark, assistant attorney general in charge of anti-trust cases.

This week the Pacific Coast Conference of Independent Theatre Owners sent its own questionnaire to members.

### *May Include "Little Three" in Discussions*

In Washington there were reports that the Government would seek to include the "Little Three", Columbia, Universal and United Artists, in any discussion of the decree. Mr. Clark is reported studying such action. All companies were named in the original anti-trust complaint. The "Little Three" did not sign the decree and the government failed to obtain either a conviction or similar decree against them. The suit is in abeyance.

Mr. Clark will visit Chicago next week to attend a meeting of U. S. attorneys to be held there from August 23rd to 26th.

Allied directors also voted to call the attention of the Department of Justice to what they described as a concerted effort by distributors to force the extension of percentage selling.

The questionnaire was in preparation at Washington this week by Abram F. Myers, general counsel of Allied. Mr. Clark was consulted on the phrasing of questions and topics to be covered.

Copies were expected to go out to regional Allied associations this week. Members will be polled in person at regional offices where possible and others covered by mail. Mr. Myers was hopeful the survey could be completed within a few weeks.

### *PCCITO Leaders Confer With Allied and U. S.*

Leaders in regional and national exhibitor organizations registered their position on the Consent Decree two weeks ago in a special MOTION PICTURE HERALD poll. All were agreed on the need for change, 60 per cent voting to discard and 40 per cent to revise the decree. They were in favor also of divorcing distribution and exhibition, full season sales, renewal of the Government anti-trust suit and a thorough re-examination of trade practices.

Hugh Bruen and H. V. Harvey, PCCITO leaders, were in Washington last week at the conferences between Allied and Mr. Clark, and their questionnaire was understood to be very similar to that prepared by Mr. Myers.

PCCITO members were asked whether shorts or features were being forced, what effect five block sales had on run, their views on full season sales and cancellation rights, or what other sales method they wanted. The questionnaire asked if distributors had refused "some run" or rejected cancellations on religious, moral or racial grounds.

Clearance, print availability, and expansion or other changes in competing affiliated circuits were surveyed. Exhibitors were asked whether arbitration had been helpful, and why, if theatre men felt they had justified complaints, they had not used the system more extensively.

It asked if rentals had been raised unduly in the past three years, whether moveover and new first run situations had affected subsequent business, and whether trade shows and a commercial preview system would be effective. Designation of playdates, rental allocation after licensing, and the reduction in the number of releases were covered. It sought data on double features in competing circuit and independent houses and asked if there were price discriminations in favor of circuits.

"In what manner, if any, have distributors sought to compel you to license any type of picture by intimations that your American loyalty or patriotism would be questioned or publicized in event of your failure to do so?" another question asked.

Officers of the organization said that they hoped to have the PCCITO replies tabulated and ready for submission to Mr. Clark early in September when he is expected to visit Los Angeles again.

The Allied directors passed a resolution on percentage selling which agreed to make the findings of the Allied Caravan and other studies of the problem by Allied groups available to the Government. They condemned percentage sales on the ground that they enabled distributors to set admission prices, playing time and otherwise regulate theatres. M. A. Rosenberg, president, heads a special percentage committee.

The board also demanded that Columbia deliver eight pictures listed in its 1942-43 product announcement. Now set for release in 1943-44, the pictures should be delivered under terms of last year's contracts, Allied argued. Titles include "Somewhere in Sahara", "My Client Curley", "Cover Girl", "Ten Percent Woman", "Road to Yesterday", "Knight Without Armor" and two Rita Hayworth vehicles.

### *Reaffirmed Support of Theatre Divorcement*

Allied reaffirmed its support of theatre divorcement but beyond discussing the Kilgore bill, which would make this mandatory, took no action in favor of legislative divorcement. It was pointed out that disposition of Consent Decree problems may solve this question. Colonel H. A. Cole invited the board to meet in Dallas, probably in November.

Omaha circuit and independent operators carried a competitive dispute which had been smoldering for several years to the courts last week when an anti-trust complaint was filed against the distributors and major circuits in Federal District Court.

The suit, filed by R. D. Goldberg Theatres, charges operators of downtown houses and distributors have formed a combination and conspiracy to monopolize Omaha business. It asks that the defendants be prohibited from doing this and from future operation in the state.

Mr. Goldberg operates the Town and a group of neighborhood houses. The suit charges that the Town can not obtain the better pictures until they have been shown elsewhere in the city and that competing theatres dictate what pictures the Town may show and when they may be played.

### *Crescent Record Transfer Seen After August 25th*

Defendants named by Goldberg Theatres are: Tri-States Theatres Corporation, operators of the Orpheum, Paramount and Omaha; Omaha Singer Corporation, operators of the Brandeis; Abraham H. Blank and G. Ralph Branton, Tri-States executives; Joseph Kinsky, Tri-States manager in Omaha; Ted Emerson and William Miskell, managers of the Paramount and Orpheum, respectively; Loew's, Inc.; Paramount; RKO Radio; Vitagraph, Inc.; Twentieth Century-Fox; Universal; Columbia and United Artists.

There appeared little likelihood that records in the Crescent anti-trust case would be transferred to Washington for hearing of the Government appeal by the Supreme Court before August 25th, the date set by Judge Elmer Davies. Inasmuch as the high court does not convene until October, Judge Davies, at Nashville, is expected to extend the time for transfer of records and preparation of arguments.

### OIL RULING PROTECTS DECREE INTERVENORS

**Exhibitors are guaranteed a say in the revision of the Consent Decree, according to Allied leaders, by a Supreme Court ruling last year involving oil pipe line rights and operating companies. The high court at that time held that anyone affected by a consent decree had the right to enter court discussion, and to appeal to the Supreme Court, if necessary.**

**"We have a weapon this time," Abram F. Myers, Allied general counsel, commented. The precedent, he said, guaranteed that Judge Goddard's ruling, which excluded exhibitors from decree discussions, would not be repeated.**

The Film Daily Tuesday, August 17, 1943

# «REVIEWS»

## "The Phantom of the Opera"

with Nelson Eddy, Susanna Foster, Claude Rains 92 Mins.

Universal

REMAKE OF HAIR-RAISER IS ACES IN EVERY DEPARTMENT; HAS THE MAKINGS OF STRONG BOX OFFICE CONTENDER.

Universal's remake of "The Phantom of the Opera" exerts the same potent box office lure as did the first film version of the Gaston Leroux hair-raiser in 1925. Dressed in superb Technicolor, the production is a mine of entertainment which should gain an enthusiastic response from audiences everywhere to the enrichment of the showman. The studio will be more than well repaid for calling upon the phantom of the Paris Opera for an encore.

By toning down the gruesome details and playing up what light moments the subject affords Universal has widened the film's appeal to women and those who are not out-and-out shocker fans. The studio also has been wise in building up the musical aspects of the story and cutting down the phantom role. The box office potentialties of the film have been additionally enhanced by refraining from making the phantom, as played by Claude Rains, the hideous and repellent creature that Lon Chaney made him in the original version of the story.

Rains does excellently as the opera violinist who is secretly in love with a member of the same company (Susanna Foster) and who, after his features are marred by acid, launches a wave of terror in his efforts to help the girl's career. His end comes when the cavern beneath the opera house to which he takes the young singer by force collapses.

Nelson Eddy and Susanna Foster play the lovers who never seem to be able to get together, thanks no little to the competition offered by Edgar Barrier a police officer. They take care of the film's singing burden perfectly.

Other players of merit include Jane Farrar, Frank Puglia, Steven Geray, Fritz Feld, J. Edward Bromberg, Fritz Leiber.

George Waggner has done a fine job as producer, as have Eric Taylor and Samuel Hoffenstein as the screen playwrights. The direction of Arthur Lubin is aces. The camera work of Hal Mohr and Duke Green rates raves. Much of the credit for the handsome interiors goes to Art Director, John Goodman. Edward Ward's musical direction deserves a bow.

CAST: Nelson Eddy, Susanna Foster, Claude Rains, Edgar Barrier, Jane Farrar, Barbara Everest, Steven Geray, Frank Puglia, Leo Carrillo, Hans Herbert, Fritz Feld, J. Edward Bromberg, Hume Cronyn, Gladys Blake, Elvira Curci, Rosina Galli, Fritz Leiber.

DIRECTION, Fine. PHOTOGRAPHY, Fine.




"BACK THE ATTACK!
BUY WAR BONDS! THIRD WAR LOAN."

# NEW WMC RULE THREATENS ADDED MANPOWER DRAIN

## *But Tightened Order Seen Unlikely To Disrupt Film Industry's Function*

New draft and manpower rules designed to put every able-bodied man between 18 and 38 either in the Army or war production were issued Saturday in Washington by Paul V. McNutt, chairman of the War Manpower Commission. They made occupation in essential war work, rather than fatherhood or other dependency, the yardstick for determining deferments and the order of call.

The revised rules were expected in film circles to accelerate the drain of manpower away from the industry, and other activities in the "twilight zone" of occupations which have been declared neither essential nor non-essential. But no immediate disruption of exhibition or distribution was foreseen.

Several activities related to motion pictures were transferred to the non-deferable class of work.

### *Serious Disruption in Film Industry Not Expected*

They included bill posting, advance advertising agents, amusement device operators, billposters, booking agents, theatrical and film managing agents, actors' agents, models, sign painters, sign writers, and ticket takers. Along with doormen, ushers, porters and other previously listed non-essential workers, men in these classes must transfer to war work or face first call for service.

Executives at New York who are in touch with the manpower situation did not expect the new order to cause serious disruption of the information and entertainment services of the screen. They pointed out that the industry had accepted the withdrawal of all able-bodied men and had been preparing to carry on with older men and women.

There was some doubt, however, as to exactly what industry jobs would be covered by the order listing "advance advertising agents, booking agents, managing agents (theatrical and film), literary and actors agents. Rulings will be sought from the Manpower Commission on the interpretation of these categories.

### *See Theatre Managers Not "Managing Agents"*

War Activities Committee spokesmen expressed the opinion that theatre managers were not specified under the "managing agent" class. Theatre men remain in the same relative draft status as before. So do film bookers, exchange managers and production and distribution workers and executives. Only field exploitation and publicity men appeared likely to go at once into the non-deferrable list. Most of the field men now employed by major distributors are beyond the ordinary draft ages.

Pending actual interpretation of the rules in specific cases by local draft boards, the WAC will not file a request for clarification of the orders as they apply to theatre work. It was pointed out that a much more definite ruling could be obtained on the basis of specific cases.

The new plan announced by Mr. McNutt makes men in critical jobs, essential to the war effort, the last to be called. Fathers in non-deferrable jobs will be the first to go. Men in the unclassified activities, including film work, will take their chance in the regular order of call.

The order also took steps to hold essential workers in war jobs at which they are now employed. Regional labor stabilization plans will be made uniform.

### *Aim to Add 2,000,000 Men To Services by July*

The over-all aim is to add 2,000,000 men to the services and 1,600,000 to war labor ranks by next July 1st. They will be drawn from less essential activities, in the order set up by the new list, with the least possible disruption to war production.

To that end, a list of 149 critical occupations to which local boards will give specific consideration in calling men for induction, was issued, together with an expanded list of non-deferrable workers covering 60 occupations and 58 activities from which, it was warned, men of draft age must switch immediately or be placed first on the lists for induction.

The present essential lists of activities and occupations is not affected, and workers in production, newsreels and broadcasting already specified as eligible for deferment will remain so.

Tuesday the WMC added motion picture film processing, sensitized film developing and several newsreel technician jobs to the essential list.

Purpose of the new program is to assure that the first fathers to be drafted in October will be those who are contributing least to the war effort, Mr. McNutt said, as well as to insure a supply of workers for highly critical occupations in the war industries.

"The new critical list does not displace the existing essential lists of activities and occupations," Mr. McNutt pointed out. Its purpose is to shift particular skills to their most valuable war production or military use.

"The non-deferrable list is a limited list. Read it carefully and if your activity or occupation is not on it, it does not affect you. It represents types of employment which plainly are remote from the war program and therefore cannot compete with the armed services or war production for necessary manpower," he pointed out.

"It should be noted that between essential activities and non-deferrable activities are many activities which are not classified," Mr. McNutt said. The motion picture industry is one of them.

"Similarly, between the lists of critical and essential occupations and the non-deferrable occupations there are many occupations which have not been singled out, either as directly supporting the war programs or as being non-deferrable. Thus, lawyers and bankers, taxi drivers and many other fields are not included in any of the lists. They are still subject to the rules as they apply in the ordinary chance order of call," he said.

### *Washington Office Rejects Plea of Exhibitors*

The Washington regional office of the War Manpower Commission rejected last week a plea by District of Columbia exhibitors that theatres be classified as "locally needed activities." The local officials ruled that such a designation should be determined by the WMC on a national rather than on a local basis.

The regional office notified A. Julian Brylawski, Warner circuit executive and chairman of the Washington exhibitors manpower committee, that his request should go to Paul V. McNutt, manpower director, on a national basis. The theatre men had asked for the classification in a test case to determine if it were possible to get assistance in dealing with the acute local manpower problem. The WMC pointed out that similar situations prevailed in almost every community, making the problem national.

### *Canada Calls Married Men from 17 to 30*

Canada's film industry faced an intensified labor crisis this week as the Dominion Government issued new draft orders calling all married men between 17 and 30 to the military service. Humphrey Mitchell, Minister of Labor, also called up all boys who will reach the age of 18 during the coming year.

The new order was expected to remove practically all men under 30 from the Canadian exhibition and distribution fields. Recently all men between 16 and 40 were directed to transfer to essential activities. Men are called for military service irrespective of marital status, and those in the designated age brackets who are rejected for physical reasons are expected to seek war production employment.

### WIFE HELPS OUT IN MGM EXCHANGE

**Metro's branch manager at Washington, John Allen, has hired the wives and relatives of a number of workers to hold their jobs until they come back from war. The policy, in practice in other MGM exchanges, too, is working out very successfully, he reports. Added to the Washington staff recently were Mrs. Joseph Byrnes, mother of James T. Byrnes, former assistant shipper, who is now in the Navy, and Mrs. Bernice Gately, wife of Jack Gately, head shipper, also a sailor.**

All you ever wanted in entertainment, in one superb show! Matchless story, suspenseful, terrifying—thrillingly presented!



ROMANCE! . . . in the shadow of sinister suspense!



♪♪ MUSIC! . . . that mounts to thrilling rapture!



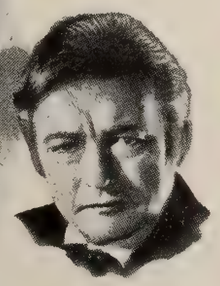
SUSPENSE! . . . opera—with death at every performance!

# PHANTOM OF THE OPERA

## in TECHNICOLOR







starring

**NELSON EDDY**

*Rugged! Romantic! His Greatest Role!*

**SUSANNA FOSTER**

*The miracle-voiced star of loveliness!*

**CLAUDE RAINS**

*in the most coveted role of the year—The Phantom!*

with

**EDGAR BARRIER**

*in the role that makes him a star!*



Cast of thousands massed in matchless spectacle!

A UNIVERSAL PICTURE

Leo Carrillo Jane Farrar J. Edward Bromberg
Fritz Feld Hume Cronyn

Screen Play, Eric Taylor, Samuel Hoffenstein - Adaptation by John Jacoby - Based on the composition "Phantom of the Opera" by Gaston Leroux - Directed by Arthur Lubin - Produced by George Waggner

**THIS IS ONE WAY TO SELL IT WITH A 2-COLOR AD**

# A Man, a Horse and a Campaign— And a Western Star Is Made

THIS is a story of how a star was made. Its is the story of a campaign which added to the ingenuity of motion picture exploitation and publicity the advertising principles and methods of a toothpaste manufacturer.

The star is Republic's Roy Rogers, and his horse Trigger, and this is how it happened.

Gene Autry, top Western box office star, and for two years high up in the charmed circle of Hollywood's ten biggest moneymakers, was U. S. Army bound. Time was short. Republic, and its customers, wanted a successor in a hurry. So, driven by necessity, the studio decided upon a record-breaking appropriation for the buildup of the man they hoped to crown "King of the Cowboys."

### *Promotion Went Into High With Rodeo Appearance*

By October 25, 1942, nine months ago, the Rogers' promotional program was in high gear. On that date he appeared in New York's Madison Square Garden, at the World's Championship Rodeo. Roy took only the proverbial bull by the horns, leaving the rough stuff to the professional cowboys out for cash prizes, but he got top billing, and during his New York visit appeared on Fred Allen's radio program, was photographed at Randolph Field, and exchanged with Mayor LaGuardia a pair of silver spurs for the keys to the city.

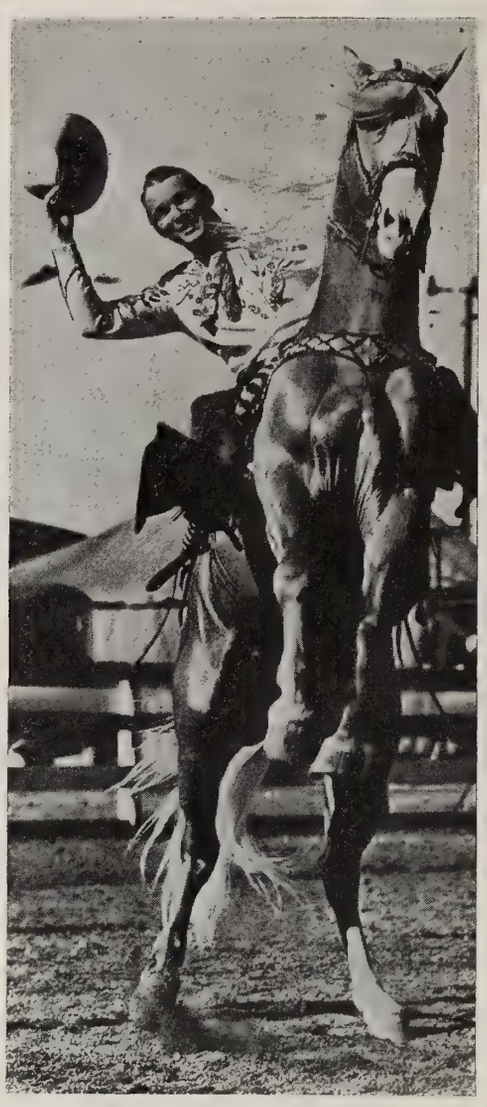
In the whirlwind campaign that followed, the name of the man who was to be Gene Autry's successor became known to public and exhibitors alike. Cowboy Autry's rise to fame was slow but steady, but Roy Rogers' name was shot across the cinema horizon like a fighter plane headed for its target.

Through national magazines, newspapers, rural weeklies, billboards and the air waves, the campaign has deluged the American public with volumes of Roy Rogers material.

By topping press and radio publicity and advertising with personal appearances of their Western star, Republic has seen to it that few are the Americans who have neither seen nor heard of Rogers. As a result, exhibitors not only have found themselves with a name to substitute for Gene Autry, but are finding also that their Western-fan patrons are more concerned with who is heading the cast then with the title.

### *Engaged in Six-Week Tour Of American Army Camps*

Leaving New York in October of last year, Rogers appeared with the rodeo in Boston and Buffalo. From Buffalo he went to Toledo, to participate in the Community Chest Drive. Then followed a six-week tour of Army camps, with 136 performances in 20 days. Roy ended that phase of his campaign in Las Vegas, where he was named Grand Marshal of the Helldorado celebration, and where he checked in to his hotel astride his horse Trigger who, holding a



pencil in his mouth, signed the register with an X while cameras clicked.

When time again allowed he took to the road, making personal appearances from coast to coast, calling on children at orphanages in Washington and Texas, performing for soldiers at camps, USO Canteens, Stage Door Canteens and participating in War Bond drives.

His personal appearances hit a climax two weeks ago when he appeared at the Oriental theatre in Chicago in conjunction with the first run of his "Song of Texas." Even the studio has lost count of the number of his personal appearances.

In conjunction with the Rogers' tours, Republic has plastered billboards from coast to coast with advertisements of their cowboy star, reading: "Roy Rogers—King of the Cowboys — 'Trigger' — Smartest Horse in the Movies—Appearing in Republic Pictures —Satisfying America's Demand for Western Romance!" Republic points out that the display concerns Roy and Trigger only, all without reference to the title of any picture.

There followed in the wake of this combined exploitation and advertising a great flood of publicity in fan and general magazines, daily newspapers and weeklies. Photographs of Rogers, usually in the company of Trigger, appeared in display windows, pamphlets and all types of periodicals. Roy astride Trigger rearing up on his hind legs, decorated the cover of *Life Magazine's* July 12th issue, with a feature story inside.

In exploitation, all chapters of the Junior Rodeo Fans of America, a national organization, are kept informed by Republic where and when Roy Rogers films are showing, and in many cases exhibitors are feeding their local chapters with the same service.

### *Past and Present Cowboy Kings Unique Stunt*

There are two albums of Roy Rogers Cowboy Songs, published in cooperation with Republic. The company is prepared to provide exhibitors with the sheet music albums at reduced prices for promotional prize contests or tieups with music stores.

One exhibitor worked out his own exploitation idea. The Skouras Victory theatre in Bayside, N. Y., booked William S. Hart's "Tumble Weed," ran it with "Idaho," starring Roy Rogers, and advertised the program as "King of Cowboys, Past and Present."

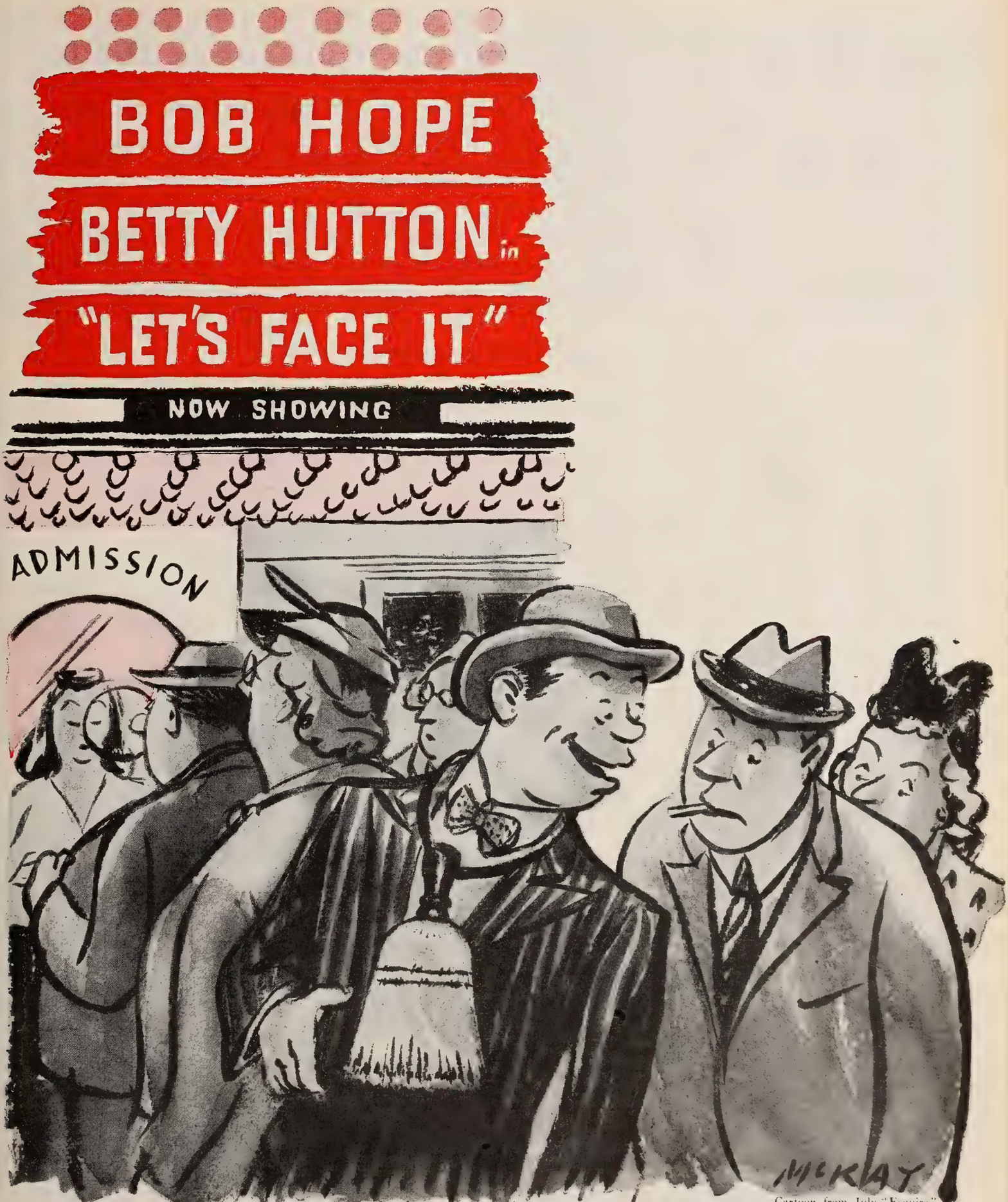
The first known Western star was Max Aronson, former vaudeville actor, who, as Bronco Billy Anderson, directed, produced and starred in screenplays written by Max Aronson, turning out one a week for 376 consecutive weeks. In the season just ended, Roy Rogers starred in eight big-budget (some $350,000 per picture) films for Republic, with eight more big-budget pictures scheduled for the new season.

Republic executives have emphasized that through consistent use of trade paper advertising, the exhibitor has been kept abreast of the progress of the national campaign, conceived and supervised by Charles Reed Jones, Republic's director of advertising and publicity.

### *Report 100 Per Cent Rise on Rogers Films*

At their recent sales meetings Republic officials announced that film rental grosses on current releases had reached a new high, surpassing all expectations, and that the gross receipts on the Roy Rogers big-budget films were 100 per cent above last year.

James R. Grainger, Republic president, has attributed the 100 per cent rise in receipts on Rogers' films to the increased production budgets, and the advertising and exploitation campaign on the films. And no small percentage of the expenditure went into the personal promotion of Roy Rogers, "King of the Cowboys."




Cartoon from July "Esquire"

## *"I roll in the aisle at Bob Hope—and I get darn dusty"*

*(Memo to the Broadway Crowds who are breaking "Road To Morocco" records. Take this tip from "Esquire" when you go to Paramount's greatest laugh-show.)*

# Crescent Named In Arbitration Complaint

The Crescent Amusement Company of Nashville was charged with buying first run in Gallatin, Tenn., away from the Palace theatre in violation of Section X of the Consent Decree on Thursday in the third Atlanta arbitration complaint. MGM and Paramount were named as defendant distributors. The complaint was the first Atlanta action in almost two years.

W. F. Roth, operator of the Palace, charged that the two companies, after selling him first run on all their product for many years sold half away to the Crescent Company's Roxy. This was done in violation of the specific run clauses of the Consent Decree because of the circuit's buying power, he charged.

The Apollo theatre in St. Louis' western residential section won a reduction from 14 to seven days last week in the clearance granted to the Pageant theatre, operated by the St. Louis Amusement Company.

Harry G. Erbs, arbitrator of this 16th St. Louis case, although finding that the Apollo and Pageant, which follow the Varsity on fourth and third runs, are competitive for residential trade, hold that the 14-day margin was excessive. He declined, however, to set a maximum availability period.

Costs were divided among Leo Litvag, operator of the Apollo; RKO, 20th Century-Fox, Warners and Paramount the defendants; and the intervening St. Louis Amusement Company. Loew's was dismissed from the complaint at the start of hearings. Union Southern Amusement Company also intervened.

The Appeal Board cut clearances of the Schine second and third run Jefferson and Palace theatres, Auburn, N. Y., over the Colonial, Skaneateles to 14 and one days Tuesday in their 79th decision. It modified the award of Regis O'Brien, arbitrator of the 16th Buffalo complaint, who had reduced the Auburn margins from 30 to 21 days.

The board found that the 21 days for the first run Auburn theatre was reasonable, but held that there should have been a differentiation as to the Jefferson and Palace. RKO, Warners and MGM were the defendants. Dismissal of Paramount and 20th Century-Fox was upheld on the grounds that they had no contractural relations with Ruben C. Canter, complainant.

Effect of the reduction on the 30-day clearance held over Skaneateles by Syracuse theatres was discussed at length. First runs in Syracuse intervened, but were dismissed after no evidence was presented. The board noted that although Syracuse clearance extended for 35 miles it excepted Auburn. Inasmuch as Skaneateles was keyed off Auburn they advanced the opinion that the Colonial should not, in a future proceeding be subjected to two clearances.

E. M. Loew, New England independent circuit operator, on Friday filed the 25th Boston case, and his fifth, in behalf of the Kameo theatre, Pittsfield, Mass. He charged that clearances granted by MGM, Paramount, RKO, Warners and 20th-Fox of 90 days between Kameo and second run Strand and Colonial theatres and 90 days between the second runs and first run Palace, Capitol and Union Square theatres were unreasonable. Mr. Loew asked a maximum of 37 days after first run.

## Trade Showings Bring 1,200

Trade showings of five of Paramount's new season pictures in its first block brought an estimated attendance of 1,200 last Monday and Tuesday, at the Normandie theatre in New York, where "Let's Face It," "True to Life," "Hostages" and "Tornado" were shown, and at the home office projection room, where "The Good Fellows" was run.

## Paramount Holds Meeting for New York Sales Staff

Paramount sales and booking staffs in the New York district met at the New York exchange Thursday and Friday of last week with Milton Kusell, district manager, in charge.

The sessions dealt with the 1943-44 product lineup and production plans, sales policies on features, short subjects and Paramount newsreel. The two-day meeting ended Friday in a round table discussion with the sales and booking heads on individual problems, a discussion of exploitation and a booking department meeting.

Among those addressing the meeting, besides Mr. Kusell, were: Henry Randel, New York branch manager; Myron Sattler, sales manager; Jack Perley, head booker; and Sid Mesibov, district advertising representative.

# Trade Prospers In Santiago

by JOHN F. SHEIK
*in Santiago*

The Normandie, a new film house in Santiago, opened on Friday, August 20th, with a showing of Warner Brothers' "Sergeant York." The owners of the house are Santiago Mosca and Tomas Cereceda.

The opening of the theatre is in keeping with the trend in Chile. The steady growth of the industry is indicated by the 233 theatres that are in operation, with additional houses now under construction, and still more which are expected to be initiated at the end of the war.

The Normandie, according to plans, will be a first run house showing Warner and Twentieth Century-Fox product under the increasingly popular plan of four shows a day.

The opening of the theatre was a benefit performance, with the entire proceeds going to the "American War Relief Unit" at Santiago. The sale of tickets was handled by the chief unit headed by Mrs. Lia Graham of Santiago. A stage show featured the opening night, with a delegation of Chilean municipal and governmental officials present.

The opening of the Normandie, with a seating capacity of 1,000, brings the number of first run theatres in Santiago to nine.

## Granted Intervention Right In Universal Action

New York Supreme Court Justice William T. Collins on Monday granted Maurice Deutsch, a minority stockholder in Universal Pictures, Inc., leave to intervene for the sole purpose of prosecuting an appeal from the judgment filed last June when the court approved the merger of Universal Pictures into The Universal Corporation, which at the same time resulted in the settlement of a stockholder's action brought by Samuel Posen, against the picture company and its directors.

## Burns Mantle Retires

Burns Mantle, dean of New York drama critics, reviewer for the *Daily News* since 1922, retired this week. Mr. Mantle began attending premieres in a professional capacity in 1898 for the Denver *Times*, coming to New York via Chicago in 1908. He is widely known for his annual choice of the 10 best plays of the year. John Chapman is Mr. Mantle's successor.

## Murdock to Be Chicago Critic

Henry Murdock, former motion picture and drama critic for the Philadelphia *Ledger* until its demise, and more recently director of publicity for Station WCAU, Philadelphia, will become motion picture and drama editor of the Chicago *Sun* on September 6th.

# Theatres Hit by Paralysis Wave In South, West

With infantile paralysis of epidemic proportions in California and Texas and spreading east through Oklahoma, Kentucky and Arkansas, theatre owners in the threatened states are keeping an eye on state health officials' charts, showing a slight decrease in cases reported.

In Oklahoma, where the number of cases reported has passed the 100 mark with new cases reported daily, the Standard Theatres circuit, operating 10 houses in Oklahoma City, has maintained its ban against youngsters under 12, and has run advertisements in newspapers asking their child patrons to be patient, but calling their attention to the dangers of the disease and how easily it may be contracted where numbers of people are gathered.

Kentucky has reported 51 cases, Arkansas 46, and although the north is to date generally clear of the disease, New Haven health officials have reported one death and 56 cases.

In Oklahoma, where the disease is on the increase, Tulsa theatre owners are watching the health charts closely, with reported cases short two score, but have not taken action in the manner of Standard Theatres, as the epidemic is not as widespread in Tulsa.

Cities throughout Oklahoma are awaiting the judgment of state health officials, ready to cooperate in any suggestions and hoping the recent lull in the spread of the disease will eliminate the necessity of a state closing order. Houses that have not followed the Standard Theatres' ban on children, are set to do so at the first sign of an increase in cases.

## Warner Executives Attend Canadian Sales Meeting

Key Warner Brothers home office executives attended a meeting of the Canadian sales staff Thursday at the Mount Royal Hotel, Montreal. General sales policies and product forthcoming in the new film season were discussed.

Ben Kalmenson, general sales manager, and Mort Blumenstock, in charge of advertising and publicity in the east, headed the New York delegation. Also on hand from the home office were Arthur Sachson, assistant sales manager, and W. W. Schwalberg, supervisor of exchanges.

The Canadian delegation was headed by Wolfe Cohen, district sales manager, and the following branch managers: Samuel Pearlman, Calgary; I. Coval, Montreal; L. McKenzie, St. John; Joseph Plottel, Toronto; Earl H. Dalgleish, Vancouver, and Greydon A. Matthews. All salesmen and Glenn Ireton, field representative, attended.

## John Anderson Buys Into PRC Exchanges in West

John Anderson, a former partner in the Telenews theatre, Denver, has purchased a half interest in the PRC Pictures exchanges in Denver and Salt Lake City from Bernard Newman, now in the Navy. He becomes a partner of Joseph Ansby, who long has had an interest in the exchanges.

In Philadelphia two new members were added to the PRC staff this week. Harold Rosenbaum, former secretary to William Goldman, independent circuit head, joined the exchange as a salesman, and Lillian Gimbel was named booker.

Frances Fink, former newspaper woman and magazine writer, has been named assistant to PRC's director of advertising and publicity, Samuel S. Kestenbaum. She joined the staff this week.

# Paramount Trade Showings of
# "THE CITY THAT STOPPED HITLER
# Heroic Stalingrad"

| CITY | PLACE OF SCREENING | ADDRESS | DAY & DATE | TIME |
|---|---|---|---|---|
| ALBANY | FOX PROJECTION ROOM | 1052 Broadway | FRIDAY, AUG. 27 | 2 P.M. |
| ATLANTA | PARAMOUNT EXCHANGE | 154 Walton St., N.W. | FRIDAY, AUG. 27 | 10:30 A.M. |
| BOSTON | PARAMOUNT EXCHANGE | 58 Berkeley Street | FRIDAY, AUG. 27 | 2:30 P.M. |
| BUFFALO | PARAMOUNT EXCHANGE | 464 Franklin Street | FRIDAY, AUG. 27 | 2 P.M. |
| CHARLOTTE | PARAMOUNT EXCHANGE | 305 S. Church Street | FRIDAY, AUG. 27 | 10:30 A.M. |
| CHICAGO | PARAMOUNT EXCHANGE | 1306 S. Michigan Ave. | FRIDAY, AUG. 27 | 2 P.M. |
| CINCINNATI | PARAMOUNT EXCHANGE | 1214 Central Parkway | FRIDAY, AUG. 27 | 2:30 P.M. |
| CLEVELAND | PARAMOUNT EXCHANGE | 1735 E. 23rd Street | FRIDAY, AUG. 27 | 2:30 P.M. |
| DALLAS | PARAMOUNT EXCHANGE | 412 S. Harwood Street | FRIDAY, AUG. 27 | 2 P.M. |
| DENVER | PARAMOUNT EXCHANGE | 2100 Stout Street | FRIDAY, AUG. 27 | 2:30 P.M. |
| DES MOINES | PARAMOUNT EXCHANGE | 1125 High Street | FRIDAY, AUG. 27 | 12:45 P.M. |
| DETROIT | PARAMOUNT EXCHANGE | 479 Ledyard Ave. | FRIDAY, AUG. 27 | 2 P.M. |
| INDIANAPOLIS | PARAMOUNT EXCHANGE | 116 W. Michigan St. | FRIDAY, AUG. 27 | 1:30 P.M. |
| KANSAS CITY | PARAMOUNT EXCHANGE | 1800 Wyandotte St. | FRIDAY, AUG. 27 | 2 P.M. |
| LOS ANGELES | PARAMOUNT EXCHANGE | 1613 W. 20th Street | FRIDAY, AUG. 27 | 2 P.M. |
| MEMPHIS | PARAMOUNT EXCHANGE | 362 S. Second Street | FRIDAY, AUG. 27 | 2 P.M. |
| MILWAUKEE | PARAMOUNT EXCHANGE | 1121 N. 8th Street | FRIDAY, AUG. 27 | 2 P.M. |
| MINNEAPOLIS | PARAMOUNT EXCHANGE | 1201 Currie Avenue | FRIDAY, AUG. 27 | 2:30 P.M. |
| NEW HAVEN | PARAMOUNT EXCHANGE | 82 State Street | FRIDAY, AUG. 27 | 3 P.M. |
| NEW ORLEANS | PARAMOUNT EXCHANGE | 215 S. Liberty Street | FRIDAY, AUG. 27 | 10 A.M. |
| NEW YORK CITY | FOX PROJECTION ROOM | 345 West 44th Street | FRIDAY, AUG. 27 | 2:30 P.M. |
| OKLAHOMA CITY | PARAMOUNT EXCHANGE | 701 W. Grand Avenue | FRIDAY, AUG. 27 | 10 A.M. |
| OMAHA | FOX PROJECTION ROOM | 1502 Davenport Street | FRIDAY, AUG. 27 | 2 P.M. |
| PHILADELPHIA | PARAMOUNT EXCHANGE | 248 N. 12th Street | FRIDAY, AUG. 27 | 2:30 P.M. |
| PITTSBURGH | PARAMOUNT EXCHANGE | 1727 Blvd. of Allies | FRIDAY, AUG. 27 | 2 P.M. |
| PORTLAND | PARAMOUNT EXCHANGE | 909 N.W. 19th Avenue | FRIDAY, AUG. 27 | 2 P.M. |
| ST. LOUIS | PARAMOUNT EXCHANGE | 2949 Olive Street | FRIDAY, AUG. 27 | 1:30 P.M. |
| SALT LAKE CITY | PARAMOUNT EXCHANGE | 270 East 1st South St. | FRIDAY, AUG. 27 | 1 P.M. |
| SAN FRANCISCO | PARAMOUNT EXCHANGE | 205 Golden Gate Ave. | FRIDAY, AUG. 27 | 2 P.M. |
| SEATTLE | PARAMOUNT EXCHANGE | 2330 First Avenue | FRIDAY, AUG. 27 | 11 A.M. |
| WASHINGTON, D. C. | PARAMOUNT EXCHANGE | 306 H Street, N.W. | FRIDAY, AUG. 27 | 2 P.M. |

# 'Army' Grosses $1,034,000 in 107 Premieres

A gross of $1,034,000 was garnered from "This Is the Army," the soldier revue produced by Warner Bros. for Army Emergency Relief, in the first 107 openings of the picture up to Friday of this week, the company announced. Except for the Broadway run which began three weeks ago, the $1,000,000 gross was achieved in the space of a single week, believed to be the highest intake on record for a motion picture in that period of time.

Another box office record set by the Irving Berlin-Warner Technicolor musical is the $500,000 two-day gross realized from the 58 premieres which were held Tuesday and Wednesday nights. The company cited the impressive figures as follows:

Receipts of 10 special advanced-priced premieres held to date, including the New York opening, $75,000; regular New York run to date (three weeks), $150,000; nine out-of-town runs to date, $140,000; special premieres in Los Angeles, Philadelphia and San Francisco Tuesday and Wednesday nights, $105,000, each opening grossing $35,000; premieres in 94 additional cities, $564,000. This makes the grand total of $1,034,000.

Extra shows were added at the Earle theatre, Washington, for "This Is the Army," Warners reported this week. Last Friday night the house played an additional show and added one Saturday midnight, while on Sunday the Earle obtained permission to open at 1 P.M. instead of 3 P.M. which is the local rule. First day's gross broke every house record, it was said. The company also reported that where comparison was possible with previous Warner top pictures such as "Yankee Doodle Dandy" and "Casablanca," "Army" openings in many key cities topped their records by 60 to 95 per cent.

Instead of the three houses originally scheduled, six first run local theatres in Los Angeles presented the "Army" simultaneously, beginning Wednesday. The houses were the Hollywood, Downtown, Wiltern, Huntington Park, San Pedro and the Academy, the Fox West Coast theatre in Pasadena.

A special $50 top preview showing of the "Army" at the Mastbaum, Philadelphia, on Thursday was a sellout almost a week in advance of opening, with more than $32,500 being realized from the single show.

Scaled to a top of $10, garnering nearly $12,000, the Washington premiere was attended by scores of diplomatic, Governmental, military and social leaders. Irving Berlin, General Irving J. Phillipson and Mort Blumentsock, director of advertising and publicity in the east for Warners, flew down from New York for the occasion.

In connection with the series of southern territory "Army" premieres, Ben Kalmenson, general sales manager for Warners, left New York last week for a tour of the south, stopping first at Atlanta and then at Jacksonville.

The Virginian theatre, Charleston, W. Va., grossed $7,200 last Friday night at the special advanced-price opening of "Army." The Standard, Oklahoma City, joined the list of other theatres donating all receipts from these premieres to Army Emergency Relief. A $27 top was set for the local preview of the picture on August 25th at the Midwest in that city.

It was learned this week that the Blaine-Thompson advertising agency was contributing to Army Relief all of its customary agency commissions for placement of advertising on "Army."

## Schine Closes Theatre

The Schine circuit has closed the Bucyrus theatre in Bucyrus, O., for the remainder of the summer.

## SHORT PRODUCT PLAYING BROADWAY

*Week of August 16th*

**ASTOR**
Dog House ..... MGM
The Lonesome Mouse ..... MGM
*Feature: Best Foot Forward* .. MGM

**CAPITOL**
Journey to Yesterday ..... MGM
Trifles That Win Wars..... MGM
*Feature: Stage Door Canteen*. United Artists

**CRITERION**
Any Chickens Today?..... Universal
*Feature: We've Never Been Licked* ..... Universal

**GLOBE**
Three Cheers for the Girls.. Vitaphone
Childhood Days ..... Vitaphone
*Feature: Victory Through Air Power* ..... United Artists

**MUSIC HALL**
How to Fish ..... RKO
*Feature: Mr. Lucky* ..... RKO

**PARAMOUNT**
Popular Science, No. 5..... Paramount
Speaking of Animals in Current Events ..... Paramount
Unusual Occupations, No. 5. Paramount
Ration for the Duration .... Paramount
*Feature: Let's Face It*..... Paramount

**ROXY**
Black Marketing ..... RKO
Pandora's Box ..... 20th Cent.-Fox
Jungle Land ..... 20th Cent.-Fox
*Feature: Heaven Can Wait* ... 20th Cent.-Fox

**STRAND**
Gray, White and Blue..... Vitaphone
Champions Train Champions. Vitaphone
*Feature: The Constant Nymph.* Warner Bros.

## No Scarcity of Projection Machine Parts, Says WPB

War Production Board officials in Washington explained last weekend that there was no scarcity of projection machine parts, except for Powers machines which are obsolete, and assured exhibitors that materials are moving for a sufficient quantity of parts to keep all equipment in operation with that exception.

The situation created by the breakdown of Powers projectors, it was said, would be cared for through a stockpile of equipment which is to be set up, and which would enable exhibitors with Powers machines to get replacements when their present equipment became entirely unserviceable.

The problem of repair and replacement parts, it was stated, was met some months ago by the scheduling of a sufficient production to keep supplies moving in sufficient volume to prevent any theatre from having a breakdown of equipment.

## Holliman Prisoner of Japs

Corporal Earl S. Holliman of Charlotte, N. C., who formerly managed the Imperial theatre there, is a prisoner of the Japanese somewhere in the Philippines, according to notice received through the International Red Cross by his mother, Mrs. S. F. Holliman.

## Service Men Get Film

Eastman Kodak has donated 15,000,000 feet of 16mm positive film for motion pictures sent to U. S. service men throughout the world, according to an announcement from Rochester, N. Y., this week.

# 20th-Fox Holds Final Regional Sales Meeting

Twentieth Century-Fox announced the first four releases of the 1943-44 season at the final session of the company's regional sales meetings, held last Friday at the Ambassador Hotel in Los Angeles. The pictures and release dates are: "Bomber's Moon," August 6th; "Heaven Can Wait," August 13th; "Holy Matrimony," August 27th; "Claudia," September 4th.

The sales meetings came to a close following addresses by Spyros Skouras, president, who characterized the sessions held in New York, Chicago and on the west coast as the most successful sales convention in the history of the company; Tom J. Connors, vice-president in charge of world wide distribution; studio executives Joseph M. Schenck and Darryl F. Zanuck, and home office officials.

Earlier at the Los Angeles regional, the company announced a schedule of 39 features, 41 shorts, 104 Movietone News issues and 13 March of Time subjects in its new season program.

William J. Clark, short subjects sales manager, named the 20th-Fox shorts releases for August and September. Although no definite date has been designated as yet for "Three Sisters of the Moors," the two-reel special about the Bronte sisters, Mr. Clark discussed this film. Sir Cedric Hardwicke and Heather Angel star in the short, which Irving Pichel directed. The feature "Jane Eyre," starring Orson Welles and Joan Fontaine, is an important 20th-Fox release for the new season.

It was announced this week that "Holy Matrimony," starring Gracie Fields and Monty Woolley, would be trade shown throughout the country, beginning Thursday, August 19th, with individual 20th-Fox exchanges making arrangements for the screenings in their own territories.

In addition to Mr. Skouras and Mr. Connors, home office executives who attended the Los Angeles meeting, and then stopped off at Omaha en route to New York for the "Claudia" premiere on Thursday, included: Hermann G. Place, W. C. Michel, Sydney Towell, W. C. Gehring, Martin Moskowitz, Jack Sichelman, E. H. Collins, L. J. Schlaifer, Eugene McEvoy, W. J. Clark, Roger Ferri, George Roberts, Hal Horne, Sam Shain, and Howard Black and John Wood of March of Time.

## Columbia Expects 1943 Gross To Equal 1942 Earnings

Columbia Pictures' earnings for the fiscal year ending June 30, 1943, are expected to be about the same as the $1,611,659, equal to $3.84 a share on the common stock reported for last year, according to Wall Street sources.

The net is expected to be kept down by an unfavorable excess profit tax base with gross income before taxes running nearly double the operating gross of 1942.

Columbia announced that the board of directors had declared a dividend of 50 cents per share on the common stock, payable September 22nd to stockholders of record September 7th.

## Oil Film To Be Released

A new Bureau of Mines educational film, "Petroleum and Its Uses," depicting the role played by petroleum and its products in the daily life of the average American family, has just been released for free distribution, Dr. R. R. Sayers, Director of the Bureau, has informed Secretary of the Interior Harold L. Ickes. The picture is in 16mm sound with a running time of 42 minutes.

# *Two Rejections In Nine Months By N. Y. Censors*

The Motion Picture Division of the State Education Department reviewed 1,152 motion pictures from July 1, 1942, through March 31, 1943, and rejected but two, an all-time low.

The figures, made public Wednesday in Albany, are for the state's fiscal period. In other years this ran from July 1st to June 30th, but the state legislature, at its 1943 session, passed Governor Thomas E. Dewey's financial reform program, including the change in fiscal year and hence the nine months period.

The division totaled $226,995.50 for the nine months, against $331,486.50 for the preceding fiscal year. Its expenses were $51,582.46, against $68,193.15, with net revenue to the State of $175,413.04 compared to $263,293.35.

In reviewing the 1,152 motion pictures, of which 429 were classified as feature pictures, having five or more reels, there were eliminations ordered in 41 films on statutory grounds.

In all, 348 eliminations were made in films which were licensed, 229 for indecency, one for inhumanity, one for tending to incite to crime, 102 for immorality or tending to corrupt morals and 15 on the grounds that they were sacrilegious. There was an increase in eliminations this year, since there were but 316 made in the previous year; 144 for indecency, 24 for inhumanity, 44 for tending to incite to crime, 93 for immorality or tending to corrupt morals and 11 for sacrilegious reasons.

Nine dramas were affected, as were two comedies, three scenic pictures, 26 novelty and musicals and one miscellaneous picture among those from which eliminations were made.

## H. M. Brooks, Projectionist Union Officer, Dead

Harry M. Brooks, prominent in state and national Motion Picture Operators Union circles and in politics, died at his Troy, N. Y., home August 16th.

At the time of his death, Mr. Brooks was in his 26th consecutive term as president of the Troy local of the Motion Picture Operators Union. A former president of the Troy Central Federation of Labor, Mr. Brooks was also a national officer and state treasurer of the Motion Picture Machine Operators Union.

Active in politics, he was one of the founders of the American Labor Party in New York State and ran for Congress unsuccessfully in 1938 in the 29th New York Congressional District. Previously, in 1925, he was elected to the state legislature as the only Republican before or since to be elected from the First Assembly District of Rensselaer County. He was a member of the Rensselaer County Rationing Board, of the County USO executive committee.

Surviving are his wife, the former Iva T. Shaver Yenne; a daughter, Mrs. John B. Weinhauer of Tampa, Fla., and a sister, Mrs. Cora M. Smyth, Troy.

## Albert Rule

Col. Albert L. Rule, 56, former Hollywood independent producer, was found dead in his room at the Crillon Hotel, Chicago, on August 10th. His death is believed to have been caused by heart trouble. He recently had been doing special publicity work for United Artists and had come to Chicago to visit friends.

## Sunday Pictures Rejected

In spite of strong pressure and many petitions, including one presented by the USO, the legislature of Springfield, Tenn., refused to act on a bill to allow Sunday performances in picture houses, voting to table the measure for an indefinite period.



## "WHERE SLEEP THE BRAVE"

OVERNIGHT HOUSING for service men in California was discussed at the luncheon, above, in Los Angeles last week, at which the Servicemen's Overnight Housing Fund was launched. A minimum of $350,000 will be raised, mainly by theatre collections; and the state is expected to contribute more. At the luncheon were representatives of the Army and the Navy, and of producers and exhibitors, the latter pledging California theatres *en masse*.

Above, left to right, are Major General Cortlandt Parker, Southern California commander, Western Defense Command; Willard Keith, state civilian defense director; Y. Frank Freeman, president of the Motion Picture Producers Association; Fred Stein, representing Charles Skouras, fund chairman and president of Fox West Coast Theatres circuit; Rear Admiral Ralston Holmes; and Dr. Charles Strub, who is surveying servicemen's housing conditions at the direction of Governor Earl Warren.

At right is a scene from a Riverside, California, theatre. The men sleeping in a theatre voluntarily opened to them were on leave, and unable to obtain a night's lodging elsewhere.

The Servicemen's Overnight Housing Fund is being supported in Northern California by a committee under the chairmanship of George Mann, of San Francisco.






*A Republic Picture*

BUY U. S. WAR SA

t Musical You've Ever Seen!

# ARY LEE

## MERICA'S LITTLE SISTER

★

LOUIS CALHERN
GLADYS GEORGE
JACKIE MORAN • LEE PATRICK
BENNIE BARTLETT
MARCIA MAE JONES



NY MANN—*Director*
*tory*—F. HUGH HERBERT
*Play*—OLIVE COOPER

# DARLING

GS BONDS

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

**Many names and faces not heretofore considered box office are destined for star development at almost every major studio in Hollywood because of inroads into topflight star lists made by the war.**

**Twentieth Century-Fox and Metro-Goldwyn-Mayer are the first two of the major studios to make this apparent in their plans of new pictures and castings during the week.**

At Twentieth-Fox it is stated that $7,000,000 is being spent on four pictures, which not so incidentally are expected to zoom five beauties from the contract list to stardom. At the same time, the studio is developing such male players as John Harvey, opposite Betty Grable in "Pin-Up Girl"; Perry Como, William Ewthe, Lon McAllister, Gregory Peck, Cornell Wilde, now in "Winter Time" with Sonja Henie, and Herbert Evers, brought on from the New York stage.

The five girls slated for stardom in pictures either now in work or preparing are Mary Anderson, now in a top role in "Lifeboat," which stars Tallulah Bankhead; Trudy Marshall in "The Sullivans,"; June Haver and Jeanne Crane, who have roles in "Home in Indiana," and Gale Robbins in "Greenwich Village."

### *Same Procedure Being Followed at Metro*

At Metro the same procedure is being followed with Esther Williams, swimming star, slated for the feminine lead opposite Red Skelton in "Mr. Co-Ed"; Ann Richards, Australian actress now playing opposite Brian Donlevy in "America"; Marylin Maxwell, who first hit the screen in "Salute to the Marines," with Wallace Beery, and now the feminine lead opposite Kay Kyser in "Thinkin' of You"; Donna Reed and Robert Walker in "See Here, Private Hargrove"; Susan Peters in "Song of Russia," Gloria DeHaven and June Allyson in "Two Sisters and a Sailor."

The male buildups in addition to Walker's includes:

James Craig, who played opposite Marsha Hunt in "Los Angel," which stars Margaret O'Brien; Pierre Aumont of "Assignment in Brittany," starred in "The Cross of Lorraine," and Van Johnson, who did right well in "The Human Comedy," now opposite Irene Dunne in "A Guy Named Joe."

Other studios are searching for male players to build into box office names or are already grooming some of the promising members of their contract lists. In some instances well known actors from the stage and radio are being signed for possible build up.

### *Several Big Pictures Are Sent Into Production*

The past week saw Columbia put before the cameras "Ten Percent Woman," starring Rosalind Russell and Brian Aherne, supported by Hobart Cavanaugh, Willard Parker, Isabel Withers, Norma Varden, Barbara Broom, Shimen Rusking and others with Irving Cummings directing this P. J. Wolfson production.

At Twentieth-Fox, Merle Oberon, Laird Cregar, Sara Allgood and Sir Cedric Hardwicke started work in "The Lodger," which Robert Bassler is producing and John Brahm directing.

Walter Wanger put "Gung Ho," for Universal release, before the cameras on location at the Marine Corps camps, Pendleton and Elliott, with Randolph Scott, Grace McDonald, Alan Curtis, Noah Beery, Jr., J. Carrol Naish, David Bruce, Ron Cameron, Sam Levene, and others under direction of Ray Enright.

Paramount's "Going My Way," starring Bing Crosby and Rise Stevens got along during the week with James Brown, Barry Fitzgerald, Frank McHugh, Jean Heather, Mabel Paige and others in support. Leo McCarey is producing and directing.

Hoot Gibson, Ken Maynard, Bob Steele and Linda Brent went before the cameras at Monogram in Robert Tansey's "Death Valley Rangers," which Tansey is also directing.

Producer Bert Gilroy put "Rookies in Burma," starring Wally Brown and Alan Carney, supported by Claire Carleton, Erford Gage and Joan Barclay and others on the stages at RKO Radio with Les Goodwins directing this second in the "Rookie" series starring Carney and Brown.

With Casey Robinson's "Revenge" shooting at RKO Pathe in Culver City, RKO almost filled its stages at the Hollywood studio with David Hempstead placing "Tender Comrades" Ginger Rogers vehicle, before the cameras with Robert Ryan, Katina Paxinou, Patricia Collinge, Kim Hunter and others in support and Edward Dymtryk directing.

Universal borrowed Richard Seidel from Harry Sherman to share the romantic niche with Elyse Knox in "Moonlight and Cactus," with the Andrews sisters. Frank Gross is associate producer, and Edward F. Cline director.

The studio also announced a new one for Deanna Durbin—her first Technicolor picture—"Caroline," which Producer Felix Jackson plans to lanch about the first of the year, probably for 1944-45 release. It follows "Christmas Holiday," Deanna Durbin's next after "His Butler's Sister," now well along. In the latter, Miss Durbin is supported by Franchot Tone, Pat O'Brien, Akim Tamiroff.

At Warners LeRoy Prinz was directing Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning and other principals in the finale number of "Shine On, Harvest Moon," based on the life of Nora Bayes. The finale is being shot in Technicolor.

Raoul Walsh checked in at Warners and immediately started tests for "Uncertain Glory," which he is directing for Robert Buckner.

David O. Selznick, after many weeks of research and preparation, was nearing the starting date for "Since You Went Away," from the novel by Margaret Buell Wilder which he bought from the galleys. Shooting is expected to begin in a fortnight with Claudette Colbert, Jennifer Jones, Shirley Temple, Monty Woolley, Joseph Cotten, Robert Walker and Hattie McDaniel heading the cast.

## *Production Holds Pace*

Production continued its unusual fast summer pace, and the close of the week saw 52 pictures on the stages, including seven new ones started, 38 preparing, 57 editing and three finished.

Columbia and RKO Radio put two major productions before the cameras. Columbia gave the green light to "Ten Percent Woman," starring Rosalind Russell and Brian Aherne, while RKO put "Tender Comrades," Ginger Rogers vehicle, in work. The production scene at the weekend:

**COMPLETED**

**MGM**
The Heavenly Body

**PRC**
The Underdog

**Universal**
Crazy House

**STARTED**

**Columbia**
Ten Percent Woman

**Monogram**
Death Valley Rangers

**RKO Radio**
Rookies in Burma
Tender Comrades

**20th-Fox**
The Lodger

**Universal**
Gung Ho
Gunfighters

**SHOOTING**

**Columbia**
Tropicana
Cover Girl
There's Something About a Soldier
Is Everybody Happy?

**Goldwyn**
Up in Arms

**Monogram**
Hitler's Women
East of the Bowery

**MGM**
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
America
A Guy Named Joe
See Here, Private Hargrove
Rationing

**Paramount**
Going My Way
Henry Aldrich, Boy Scout*
Ministry of Fear
Story of Dr. Wassell
Frenchman's Creek
Hail the Conquering Hero

**PRC**
Harvest Melody

**RKO Radio**
The Ghost Ship
Higher and Higher
Gildersleeve on Broadway
Revenge
Government Girl

**Republic**
Mystery Broadcast

**20th-Fox**
Lifeboat
Tampico
Pin-Up Girl
Buffalo Bill

**United Artists**
Jack London (Samuel Bronston)
Girl from Leningrad (Gregor Rabinovitch)

**Universal**
Set to Music
Ali Baba and the 40 Thieves
His Butler's Sister

**Warners**
Passage to Marseille
Rhapsody in Blue
Conflict
In Our Time
Destination, Tokyo
Shine On, Harvest Moon

*Formerly "Henry Aldrich's Code of Honor"

## Susanna Foster Honored

The Cincinnati Conservatory of Music and the College of Music, in Cincinnati, each has received a $500 scholarship from Universal Pictures, to be known as the Susanna Foster Awards, in honor of Miss Foster's first starring role in "Phantom of the Opera," which had its world premiere at the RKO Palace, Cincinnati, on Thursday. Award winners will be decided by an audition committee headed by Eugene Goosens, conductor of the Cincinnati Symphony Orchestra.

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

**Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.**

**Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.**

**SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.**

## BACKGROUND TO DANGER (W.B.)

***Final Reports:***

| | |
|---|---|
| Total Gross Tabulated | $590,760 |
| Comparative Average Gross | 535,000 |
| Over-all Performace | 110.4% |

BALTIMORE—Stanley, 1st week . . . . . 111.4%
BALTIMORE—Stanley, 2nd week . . . . . 74.3%
BOSTON—Fenway . . . . . 110.1%
(DB) Spotlight Scandals (Mono.)
BOSTON—Paramount . . . . . 155.1%
(DB) Spotlight Scandals (Mono.)
BUFFALO—20th Century, 1st week . . . . 86.5%
(DB) Swing Your Partner (Rep.)
BUFFALO—20th Century, 2nd week . . . . 76.9%
(DB) Swing Your Partner (Rep.)
CHICAGO—Chicago . . . . . 105.0%
(SA) Charlie Barnett's Orchestra
CINCINNATI—Palace . . . . . 105.6%
CINCINNATI—RKO Lyric, MO 1st week . . 112.5%
DENVER—Paramount, 1st week . . . . . 113.3%
(DB) "He's My Guy" (Univ.)
DENVER—Paramount, 2nd week . . . . . 66.6%
(DB) He's My Guy (Univ.)
INDIANAPOLIS—Circle . . . . . 90.0%
(DB) Chatterbox (Rep.)
LOS ANGELES—Downtown, 1st week . . . 136.8%
LOS ANGELES—Downtown, 2nd week . . . 86.6%
LOS ANGELES—Hollywood, 1st week . . . 130.0%
LOS ANGELES—Hollywood, 2nd week . . . 69.7%
LOS ANGELES—Wiltern, 1st week . . . . 139.4%
LOS ANGELES—Wiltern, 2nd week . . . . 76.0%
MILWAUKEE—Riverside . . . . . 128.8%
(SA) Del Courtney's Orchestra
NEW HAVEN—Roger Sherman . . . . . 87.8%
(DB) Mysterious Doctor (WB)
NEW YORK—Strand, 1st week . . . . . 150.0%
(SA) Hal McIntyre's Orchestra and others
NEW YORK—Strand, 2nd week . . . . . 125.0%
(SA) Hal McIntyre's Orchestra and others
NEW YORK—Strand, 3rd week . . . . . 87.5%
(SA) Hal McIntyre's Orchestra and others
PHILADELPHIA—Stanley, 1st week . . . . 142.4%
PHILADELPHIA—Stanley, 2nd week . . . . 74.3%
PHILADELPHIA—Arcadia, MO 1st week . . 118.7%
PITTSBURGH—Stanley . . . . . 146.4%
(SA) Bonita Granville, Abe Lyman's Orch.
PROVIDENCE—Majestic . . . . . 115.3%
(DB) Gals, Incorporated (Univ.)
PROVIDENCE—Carlton, MO 1st week..... 112.1%
(DB) Gals, Incorporated (Univ.)
SAN FRANCISCO—Paramount, 1st week . . 132.1%
(DB) Thumbs Up (Rep.)
SAN FRANCISCO—Paramount, 2nd week . . 125.0%
(DB) Thumbs Up (Rep.)
SEATTLE—Orpheum . . . . . 96.6%
(DB) Gildersleeve's Bad Day (RKO)
ST. LOUIS—Missouri . . . . . 123.1%
(DB) Hit the Ice (Univ.)
WASHINGTON—Earle, 1st week . . . . . 116.8%
WASHINGTON—Earle, 2nd week . . . . . 66.3%
WASHINGTON, MO 1st week . . . . . 115.3%

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## DU BARRY WAS A LADY (M-G-M)

***Final Reports:***

| | |
|---|---|
| Total Gross Tabulated | $620,450 |
| Comparative Average Gross | 505,050 |
| Over-all Performance | 122.8% |

BALTIMORE—Century, 1st week . . . . . 135.7%
BALTIMORE—Century, 2nd week . . . . . 92.9%
BOSTON—Loew's State, 1st week . . . . . 158.4%
(DB) Hitler's Madman
BOSTON—Loew's State, 2nd week . . . . . 60.0%
(DB) Murder in Times Square (Col.)
BOSTON—Loew's Orpheum, 1st week . . . . 139.5%
(DB) Hitler's Madman (M-G-M)
BOSTON—Loew's Orpheum, 2nd week . . . 79.0%
(DB) Murder in Times Square (Col.)
CHICAGO—United Artists, 1st week . . . . 136.9%
CHICAGO—United Artists, 2nd week . . . . 113.1%
CHICAGO—United Artists, 3rd week . . . . 101.2%
CINCINNATI—RKO Albee . . . . . 124.2%
CINCINNATI—RKO Capitol, MO 1st week . 89.5%
CLEVELAND—Loew's State . . . . . 120.9%
DENVER—Orpheum, 1st week . . . . . 126.4%
(DB) Squadron Leader X (RKO)
DENVER—Orpheum, 2nd week . . . . . 72.0%
(DB) Squadron Leader X (RKO)
DENVER—Broadway, MO 1st week . . . . 107.1%
(DB) Squadron Leader X (RKO)
INDIANAPOLIS—Loew's, 1st week . . . . 135.8%
(DB) Crime Doctor (Col.)
INDIANAPOLIS—Loew's, 2nd week . . . . 92.3%
(DB) Crime Doctor (Col.)
KANSAS CITY—Midland . . . . . 183.3%
(DB) Crime Doctor (Col.)
LOS ANGELES—Carthay Circle . . . . . 125.0%
(DB) Harrigan's Kid (M-G-M)
LOS ANGELES—Chinese . . . . . 108.7%
(DB) Harrigan's Kid (M-G-M)
LOS ANGELES—Loew's State . . . . . 107.6%
(DB) Harrigan's Kid (M-G-M)
LOS ANGELES—Ritz . . . . . 105.5%
(DB) Harrigan's Kid (M-G-M)
MLWAUKEE—Wisconsin, 1st week . . . . 180.2%
(DB) Assignment in Brittany (M-G-M)
MILWAUKEE—Wisconsin, 2nd week . . . . 168.6%
(DB) Assignment in Brittany (M-G-M)
NEW HAVEN—Loew's Poli . . . . . 118.2%
(DB) I Walked with a Zombie (RKO)
NEW HAVEN—College, MO 1st week . . . 100.0%
(DB) I Walked with a Zombie (RKO)
PHILADELPHIA—Stanley, 1st week . . . . 137.4%
PHILADELPHIA—Stanley, 2nd week . . . . 99.4%
PITTSBURGH—Penn, 1st week . . . . . 129.4%
PITTSBURGH—Penn, 2nd week . . . . . 102.9%
PITTSBURGH—Warner, MO 1st week . . . 114.2%
SAN FRANCISCO—Fox . . . . . 110.2%
(DB) The Purple V (Rep.)
SAN FRANCISCO — Fox, 2nd week . . . . 88.2%
(DB) The Purple V (Rep.)
SAN FRANCISCO—St. Francis, MO 1st week 114.2%
(DB) The Purple V (Rep.)
SEATTLE—Music Hall . . . . . 113.3%
(DB) Prairie Chicken (UA)
SEATTLE—Paramount . . . . . 116.6%
(DB) Prairie Chicken (UA)
ST. LOUIS—Loew's State . . . . . 158.3%
(DB) It's a Great Life (Col.)
WASHINGTON—Loew's Capitol, 1st week . . 139.5%
(SA) Vaudeville
WASHINGTON—Loew's Capitol, 2nd week . 97.6%
(SA) Vaudeville

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## THE CONSTANT NYMPH (W.B.)

***Final Reports:***

| | |
|---|---|
| Total Gross Tabulated | $827,638 |
| Comparative Average Gross | 702,200 |
| Over-all Performance | 117.8% |

BALTIMORE—Stanley, 1st week . . . . . 135.1%
BALTIMORE—Stanley, 2nd week . . . . . 101.3%
BOSTON—M & P Metropolitan, 1st week . . 115.3%
(DB) Good Luck Mr. Yates (Col.)
BOSTON—M & P Metropolitan, 2nd week . . 90.4%
(DB) Good Luck Mr. Yates (Col.)
BOSTON—Paramount, MO 1st week . . . . 132.2%
(DB) Good Luck Mr. Yates (Col.)
BUFFALO—Great Lakes, 1st week . . . . 118.8%
(DB) Salute for Three (Para.)
BUFFALO—Great Lakes, 2nd week . . . . 93.7%
(DB) Salute for Three (Para.)
CHICAGO—Chicago . . . . . 118.7%
(SA) Bob Chester's Orch.
CINCINNATI—RKO Albee . . . . . 118.0%
CINCINNATI—RKO Capitol, MO 1st week . 104.4%
DENVER—Denver . . . . . 118.2%
(DB) That Nazty Nuisance (UA)
DENVER—Esquire . . . . . 85.7%
(DB) That Nazty Nuisance (UA)
DENVER—Aladdin, MO 1st week . . . . . 62.5%
(DB) That Nazty Nuisance (UA)
LOS ANGELES—Downtown, 1st week . . . 122.4%
LOS ANGELES—Downtown, 2nd week . . . 101.6%
LOS ANGELES—Downtown, 3rd week . . . 81.4%
LOS ANGELES—Downtown, 4th week . . . 73.7%
LOS ANGELES—Hollywood, 1st week . . . 150.0%
LOS ANGELES—Hollywood, 2nd week . . . 104.1%
LOS ANGELES—Hollywood, 3rd week . . . 83.5%
LOS ANGELES—Hollywood, 4th week . . . 76.4%
LOS ANGELES—Wiltern, 1st week . . . . 163.0%
LOS ANGELES—Wiltern, 2nd week . . . . 111.9%
LOS ANGELES—Wiltern, 3rd week . . . . 98.3%
LOS ANGELES—Wiltern, 4th week . . . . 88.2%
MILWAUKEE—Warner, 1st week . . . . . 198.8%
(DB) The Mysterious Doctor (WB)
MILWAUKEE—Warner, 2nd week . . . . . 162.5%
(DB) The Mysterious Doctor (WB)
NEW HAVEN—Roger Sherman, 1st week . . 142.1%
(DB) Rhythm of the Islands (Univ.)
NEW HAVEN—Roger Sherman, 2nd week . . 93.7%
(DB) Rhythm of the Islands (Univ.)
NEW YORK—Strand, 1st week . . . . . 142.5%
(SA) Carmen Savallaro's Orch., Connie Haines, others
NEW YORK—Strand, 2nd week . . . . . 125.0%
(SA) Carmen Cavallaro's Orch., Connie Haines, others
NEW YORK—Strand, 3rd week . . . . . 115.0%
(SA) Carmen Cavallaro's Orch., Connie Haines, others
OMAHA—Brandeis . . . . . 170.8%
(DB) Murder in Times Square (Col.)
PHILADELPHIA—Boyd, 1st week . . . . . 169.0%
PHILADELPHIA—Boyd, 2nd week . . . . . 122.8%
PHILADELPHIA—Boyd, 3rd week . . . . . 91.7%
PITTSBURGH—Penn . . . . . 138.2%
ST. LOUIS—Ambassador, 1st week . . . . 132.2%
(DB) Two Tickets to London (Univ.)
ST. LOUIS—Ambassador, 2nd week . . . . 115.7%
(DB) Two Tickets to London (Univ.)
SAN FRANCISCO—Fox . . . . . 139.2%
(DB) The Avengers (Para.)
SAN FRANCISCO—St. Francis, MO 1st week 182.8%
(DB) The Avengers (Para.)
SEATTLE—Orpheum, 1st week . . . . . 107.2%
SEATTLE—Orpheum, 2nd week . . . . . 95.5%
WASHINGTON—Earle, 1st week . . . . . 124.3%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week . . . . . 93.2%
(SA) Vaudeville

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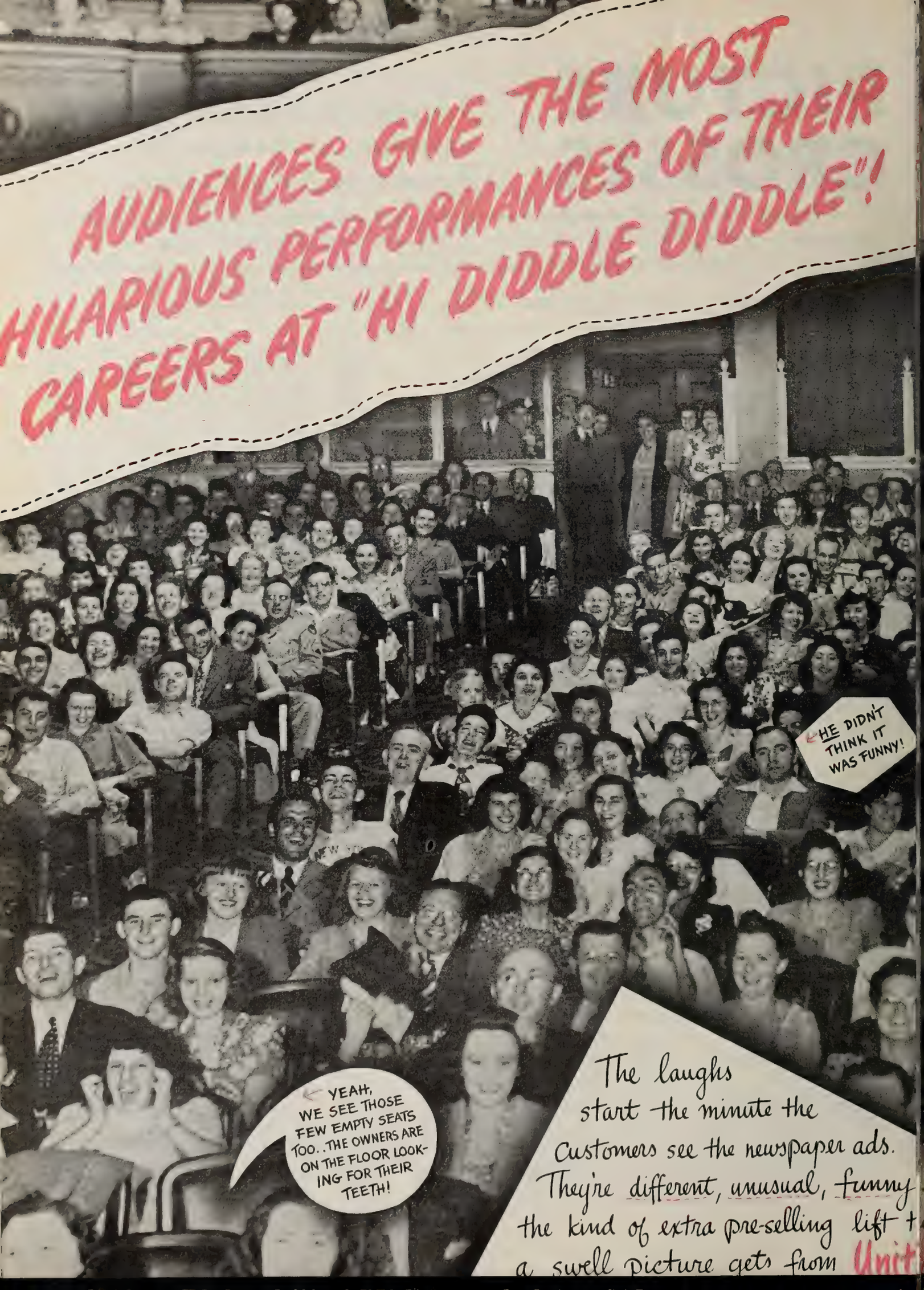
## THE YOUNGEST PROFESSION (M-G-M)

***Final Reports:***

| | |
|---|---|
| Total Gross Tabulated | $680,600 |
| Comparative Average Gross | 561,450 |
| Over-all Performance | 121.2% |

BALTIMORE—Century . . . . . 171.4%
CHICAGO—Chicago . . . . . 109.5%
(SA) Glen Gray and Casa Loma Orchestra
CINCINNATI—RKO Palace . . . . . 117.8%
CLEVELAND—Loew's State . . . . . 107.8%
CLEVELAND—Loew's Stillman, MO 1st week 112.5%
INDIANAPOLIS—Loew's . . . . . 108.6%
(DB) Harrigan's Kid (M-G-M)
KANSAS CITY—Midland . . . . . 108.3%
(DB) Harrigan's Kid (M-G-M)
NEW HAVEN—Loew's Poli . . . . . 214.7%
(DB) Harrigan's Kid (M-G-M)
NEW YORK—Radio City Music Hall, 1st week 124.4%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Radio City Music Hall, 2nd week 128.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Radio City Music Hall, 3rd week 117.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Radio City Music Hall, 4th week 100.0%
(SA) Radio City Music Hall Stage Presentation
OKLAHOMA CITY—Criterion . . . . . 100.0%
OMAHA—Paramount . . . . . 149.0%
(DB) Tennessee Johnson (M-G-M)
PHILADELPHIA—Aldine, 1st week . . . . 120.8%
PHILADELPHIA—Aldine, 2nd week . . . . 74.2%
PROVIDENCE—Loew's State . . . . . 120.3%
(DB) Two Senoritas from Chicago (Col.)
SEATTLE—Paramount . . . . . 102.7%
(DB) Harrigan's Kid (M-G-M)
TULSA—Ritz . . . . . 115.0%
WASHINGTON—Loew's Capitol . . . . . 130.2%
(SA) Henny Youngman and others

# AUDIENCES GIVE THE MOST HILARIOUS PERFORMANCES OF THEIR CAREERS AT "HI DIDDLE DIDDLE"!




The laughs start the minute the customers see the newspaper ads. They're different, unusual, funny... the kind of extra pre-selling lift + a swell picture gets from Unit


State Of New York
Oneida County, SS
George Laurey being duly sworn deposes and says that he is the manager of the Avon Theatre, Utica, New York and that the above is an actual photograph of an audience who had paid admission to his theatre to see the World Premiere of "HI DIDDLE DIDDLE" August 3, 1943.
Signed
Sworn to before me this 5 day of 1943
By
BACK THE ATTACK! BACK THE THIRD WAR LOAN!
ANDREW STONE PRODUCTIONS presents
Adolphe MENJOU ☆ Martha SCOTT
in
hi diddle diddle
with Pola NEGRI
Dennis O'KEEFE · Billie BURKE
and June HAVOC
Produced and Directed by ANDREW L. STONE (Director of "STORMY WEATHER")
Screenplay by FREDERICK JACKSON
rtists!

# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**CITY WITHOUT MEN:** Linda Darnell, Doris Dudley—One of those pictures that is passable but no one would miss if you did not run it. Some of the acting is below par in the more serious scenes. No one left in town, but half of them came to the show. The title applies to my town perfectly these days.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**IT'S A GREAT LIFE:** Penny Singleton, Arthur Lake—Very good business and everybody pleased. Adults got a bigger kick out of it than the kids.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**LOST HORIZON:** Ronald Colman, Jane Wyatt—Struck oil on this old-timer. Showed it on two "off" nights, held it over. Everybody wanted to see it again.—R. Finat, Uptown Theatre, Racine, Wis.

**MORE THE MERRIER, THE:** Jean Arthur, Joel McCrea—This is one of Columbia's best. It's gay, smart and refreshing. It certainly is a retreat from so many war pictures. However, the stars didn't draw the crowd and business was off, but those who came enjoyed it thoroughly and so did I. If your trade liked "It Happened One Night," be sure to give them this one. Played Thursday, Friday, July 29, 30.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

**NIGHT TO REMEMBER, A:** Loretta Young, Brian Aherne—If they like just plain screwball nonsense, they ought to like this. There have not been many like this lately and a fair crowd thoroughly enjoyed it here. I liked it myself. The war is not even mentioned. It is a clever mystery story in its own right but it takes a second look at it to fully appreciate it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**POWER OF THE PRESS:** Guy Kibbee, Lee Tracy—Fair lower half picture that didn't hurt anybody's feelings as there was no one there to see it. Ran with "We Are the Marines."—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**REVEILLE WITH BEVERLY:** Ann Miller, William Wright—Was liked by all except a few. Good ltitle show that should go over without any trouble at all in the small towns. Has more names than some of the biggest pictures made this year, and with my patrons is much better. Played Monday, Tuesday, July 26, 27.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

## Metro-Goldwyn-Mayer

**AIR RAID WARDENS, THE:** Laurel and Hardy—So what? People who would not give Laurel and Hardy a look in on their former pictures came, in what may have been an escapist mood, to relax and get a laugh. You know the answer to that—business. Just any little old turkey that will get some laughs will get by now.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—Although the Hardy Family seems to have lost some of its early poplarity, we did better than average business on this picture. The all-around excellence of the entire cast was unquestionably responsible. Played Sunday, Monday, Aug. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone—A good Hardy Family picture that drew average business. On nice evenings it is hard to draw the town folks away from their victory gardens. As I do not succeed very often in doing so, you can add that to my help in the war effort. I supply the temptation that makes them strong. I am going to try a scheme of running the show free and charging five cents to each person who does not come. That would be a gold mine.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**DU BARRY WAS A LADY:** Lucille Ball, Red Skelton—This picture was well received. However, it was not the type of picture expected. Red Skelton always goes over well at this post. As a whole, considered suitable for Army personnel. Played Sunday, Monday, July 25, 26.—War Dept. Theatre AAFBFS, Minter Field, Bakersfield, Calif.

**FOR ME AND MY GAL:** Judy Garland, George Murphy—Very good entertainment. Just what our patrons want. Judy is sure tops when it comes to singing.—Victor E. Dahl, Fayette Theatre, Fayette, Iowa. Small town and rural patronage.

**PILOT NO. 5:** Franchot Tone, Marsha Hunt—Just another war picture. The boys are very tired of war pictures and desire more musicals, comedies or mysteries. Anything but war pictures. Played Thursday, Friday, July 29, 30.—War Dept. Theatre AAFBFS, Minter Field, Gakersfield, Calif.

**REUNION IN FRANCE:** Joan Crawford, Philip Dorn, John Wayne—Did very well with this. Just goes to show a fellow knows for sure what the crowds will turn out to see. Everyone but a few very well pleased and so was I. Played Thursday, Friday, July 29, 30.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**STAND BY FOR ACTION:** Robert Taylor, Charles Laughton—This is not too much war and the town seemed to know it so they gave me average attendance on it. Lots of humor in it and the baby sequence is very funny. I have to laugh when I say "average attendance" because "average" ain't what it used to be! It seems to be the best way to give estimates that might help you, so I control myself most of the time.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**TISH:** Marjorie Main, Lee Bowman—A small town "natural." Marjorie Main gives them plenty of laughs, and you can buy it right. By all means, play it if you haven't.—Victor E. Dahl, Fayette Theatre, Fayette, Iowa. Small town and rural patronage.

**WHITE CARGO:** Hedy Lamarr, Walter Pidgeon—This picture brought in new faces. It was well liked by the majority of the people. Hedy wasn't what they expected, but they were pleased. If you haven't already played it, do so. Good for small town patronage. Played Sunday, Monday, Aug. 1, 2.—J. D. Leger, Royal Theatre, Lecompte, La. Small town patronage.

**YOUNGEST PROFESSION, THE:** Virginia Weidler, Edward Arnold and Guests—We had a strange reaction on this one: those in the right mood got a big kick out of the "strike an attitude" acting of the teen-agers, which drew a lot of laughs. However, in a 1,100-seat house there were between 75 and 100 walkouts in one night. From the sound of the laughs, it was good; from the walkouts, very poor. Played Monday, Tuesday, July 26, 27—V. G. Mullarkey, Theatre Officer, Santa Ana Army Air Base, Santa Ana, Calif.

## Paramount

**AERIAL GUNNER:** Chester Morris, Richard Arlen—Another war picture and the usual results—walkouts and slim business. Picture O.K. of its type, but it still is a war picture and that is what our people are thoroughly fed up on.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**FIVE GRAVES TO CAIRO:** Franchot Tone, Anne Baxter—Being a war picture, this one went over very well. However, the boys are very tired of war pictures. The second night's attendance dropped very badly. Played Sunday, Monday, July 4, 5.—War Dept. Theatre AAFGFS, Minter Field, Bakersfield, Calif.

**FOREST RANGERS:** Fred MacMurray, Paulette Goddard—Played to exceptional business. Technicolor is beautiful. Plenty of good comments from the customers on the way out.—Victor E. Dahl, Fayette Theatre, Fayette, Iowa. Small town and rural patronage.

**FOREST RANGERS:** Fred MacMurray, Paulette Goddard—We surely appreciated this picture as it gave us very good weekend business. Many favorable comments and no complaints. Here's hoping for more of a like nature. Played Friday, Saturday, July 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**LUCKY JORDAN:** Alan Ladd, Helen Walker—A good gangster picture which pleased average business on Friday, Saturday. Played July 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SALUTE FOR THREE:** Macdonald Carey, Betty Rhodes—A very feeble attempt to build a picture around two minor players. A programmer that was not good enough for four days. Business fell off badly, considerable number of walkouts noted, and some booing and uncomplimentary remarks. Don't bank too strongly on this one. Played Sunday-Wednesday, July 18-21.—V. G. Mullarkey, Theatre Officer, Santa Ana Army Air Base, Santa Ana, Calif.

**SALUTE FOR THREE:** Macdonald Carey, Betty Rhodes—Many complaints on this picture. Many walkouts. Story very weak. Acting very poor. In fact, most of the picture was booed. Other than the music, there's nothing to it. Played Sunday, Monday, Aug. 1, 2.—War Dept. Theatre AAFBFS, Minter Field, Bakersfield, Calif.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken, Victor Moore—This is swell. It had no war. I enjoyed it. The crowd enjoyed it. The crowd consisted of everyone in town who could afford to buy a ticket and a few who sneaked in. It is just what everybody has been waiting for. I always know it is a good picture if people try to sneak in. I make it so hard on those I catch that it has to be good to be worth the chance.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken, Victor Moore—This picture went over swell. The picture itself contained many hearty laughs and was enjoyed by all. Sure fire in my town is any musical with stars, music and comedy. This had it all. If you haven't played it, do so; you will not regret it. Played Saturday, Sunday, July 31, Aug. 1.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

**WRECKING CREW:** Richard Arlen, Chester Morris—Had I known what this picture was I would have dated it two days. Many good comments. Thrills and action in this picture keeps your audience glued to their seats, and what a climax. Leave it to Paramount to always come through with a swell picture. Audience comments were good and business was likewise. Played Wednesday, July 28.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

## Producers Releasing Corp.

**CORREGIDOR:** Otto Kruger, Elissa Landi—If it wasn't for the same scenes used over and over again, this would have been great. Otherwise, just "B" time. I guess you can say this is their biggest. I still think war pictures are the biggest draw.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

## Republic

**BOOTS AND SADDLES:** Gene Autry, Smiley Burnette—These re-releases are still good, both in acting and drawing power.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**CHATTERBOX:** Joe E. Brown, Judy Canova—Joe E. Brown and Judy Canova make a good team. There are plenty of laughs in this one. Played with "King of the Cowboys" to good attendance. Played Saturday, Sunday, July 31, Aug. 1.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

**FIGHTING DEVIL DOGS:** Lee Powell, Herman Grix—These serial features are great. Being serials before and having been reduced makes it full of thrills and action.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

(*Continued on page* 44)

**ALL THE ROMANCE GLAMOUR... MUSIC... DRAMA... HUMOR.... AND ATMOSPHERE OF OLD MEXICO!**

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(*Continued from page 42*)

**HEART OF THE GOLDEN WEST:** Roy Rogers—A very poor Rogers picture. Good attendance on Saturday night, poor on Sunday night. Played double with "Shantytown." Played Aug. 7, 8.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town patronage.

**KING OF THE COWBOYS:** Roy Rogers—Average Roy Rogers and our fans were disappointed because Frog didn't sing. Played with "Chatterbox" to good attendance. Played Saturday, Sunday, July 31, Aug. 1.—Mrs. H. A. Proulx, Au Gres Theatre, Au Gres, Mich.

**SHANTYTOWN:** Mary Lee, John Archer—I think Mary Lee overdid her acting in this picture. John Archer good as usual. Picture drew fairly well. Played with "Heart of the Golden West." Played Saturday, Sunday, Aug. 7, 8.—Mrs. Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town patronage.

## RKO Radio

**BIG STREET, THE:** Henry Fonda, Lucille Ball—A very nice picture and plenty of good comments from the customers. Slightly above average business. Played Tuesday, Wednesday, Aug. 3, 4.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

**FLIGHT FOR FREEDOM:** Rosalind Russell, Fred MacMurray. This is a very fine picture but the title sounded like a war film (it isn't, of course). Those who came liked it very much. So did I.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**HIGHWAYS BY NIGHT:** Richard Carlson, Jane Randolph—Played this on second half of double bill and it apparently went over without any complaints. Played Friday, Saturday, July 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**HITLER'S CHILDREN:** Tim Holt, Bonita Granville—It is a good picture but one like this with the sensational advertising that accompanied it was absolute poison to my box office. I knew it would be and tried to beg off, but the film company had to see for itself. They have the honor of the lowest gross in our 12 years of operation.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**JOURNEY INTO FEAR:** Joseph Cotten, Dolores Del Rio—Pretty good exciting melodrama and we have usually done well with the other Welles pictures. However, ran this with "At the Front" to poor business. I think the war angle in "At the Front" kept a good number away. That's the way it works in a small town these days.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**PRIDE OF THE YANKEES:** Gary Cooper, Teresa Wright—I finally got around to this splendid picture. It certainly is a dandy. Considering the scarcity of potential customers, it did quite well. The gasoline restrictions do not hurt me too much as most of my patrons are and always have been within walking distance.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**SEVEN MILES FROM ALCATRAZ:** James Craig, Bonita Granville—Story starts from nowhere and gets nowhere fast. Had walkouts on this and can't say that I blame them any too much as this is sure one poor feature. Played Wednesday, July 28.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**WINGS AND THE WOMAN:** Anna Neagle, Robert Newton—Attendance way off. Many complaints and numerous walkouts. This is true with practically every feature so far played on our current RKO contract. Played Wednesday, Thursday, July 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

**WINGS AND THE WOMAN:** Anna Neagle, Robert Newton—Most unsatisfactory. The mumbling of the British actors proved irksome to my patrons and they complained plenty. Cannot say anything good for it. Played Tuesday, Wednesday, Aug. 3, 4.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

## Twentieth Century-Fox

**CONEY ISLAND:** Betty Grable, George Montgomery—A good picture. Not as big as "Rag Time Band" but it's the type of picture that people want in a big way. That is evidenced by the increased business over what war pictures are doing. There is no use reiterating that people are tired of war pictures. It will be self-evident in the grosses on the pictures that do not deal with the war.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**HEAVEN CAN WAIT:** Don Ameche, Gene Tierney—Excellent reaction. Starts out with a bang when Ameche appears at gates of Hell. Laird Cregar does a capable job as Satan. Held up well for four days. Played Sunday-Wednesday, July 25-28.—V. G. Mullarkey, Theatre Officer, Santa Ana Army Air Base, Santa Ana, Calif.

**HE HIRED THE BOSS:** Stuart Erwin, Evelyn Venable—Entertaining little comedy which failed to draw average business. Played Tuesday, July 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne—Very good show and above average business. Had very nice run and I believe every single one who saw it enjoyed it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**JITTERBUGS:** Laurel and Hardy—For a slaphappy comedy, this one was well received. At least it got the boys' minds off the war. It played one day only, Tuesday, July 6.—War Dept. Theatre AAFBFS, Minter Field, Bakersfield, Calif.

**LIFE BEGINS AT 8:30:** Monty Woolley, Ida Lupino—Some good moments, but inclined to be too slow. Passable attendance when doubled with "Margin for Error." Monty Woolley's sarcasm was the best thing in it but he was not doing that all the time.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MARGIN FOR ERROR:** Milton Berle, Joan Bennett—Misses fire somewhat but it is short and has some good laughs in it. Attendance O.K. when doubled with "Life Begins at 8:30.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MEANEST MAN IN THE WORLD:** Jack Benny, Priscilla Lane—Might not be the meanest but sure is one of the poorest actors in the opinion of my patrons. —A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**MEANEST MAN IN THE WORLD:** Jack Benny, Priscilla Lane—No one will say that this is an outstanding picture, but in the midst of a lot of war pictures it drew excellent business. It got plenty of laughs. As it is short, I ran an hour of comedy and cartoon shorts with it and advertised it as an all-laugh show. Believe me, they welcomed it with tears in their eyes and complimented me on it for a week. "Just what they wanted," was their comment.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MY FRIEND FLICKA:** Roddy McDowall, Preston Foster—A simple little picture of a boy and a horse that reaches right into the heart. It will not get an Oscar, but it will pack them in. Orchids also to Miss Johnson and the little girl friend, Diana Hale.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

**THUNDER BIRDS:** John Sutton, Gene Tierney—Very good. Liked much better than the war pictures that show a lot of brutality. Played Tuesday-Thursday June 22-24.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

**YOUNG MR. PITT:** Robert Morley, Robert Donat—Rather like a history book but the dialogue is not hard to understand and a small crowd said they liked it. Well done of its type.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

## United Artists

**IN WHICH WE SERVE:** Noel Coward, Bernard Miles—Didn't do what I had expected as I gave it a big build up. Will please the ones you can get into the theatre. Played Sunday, Monday, June 27, 28.—J. D. Leger, Royal Theatre, Lecompte, La. Small town patronage.

**LADY OF BURLESQUE:** Barbara Stanwyck, Michael O'Shea—The boys didn't care too much for this picture. Story too weak. Played two days; the second night attendance very poor. Played Thursday, Friday, May 20, 21.—War Dept. Theatre AAFBFS, Minter Field, Bakersfield, Calif.

**LADY OF BURLESQUE:** Barbara Stanwyck, Michael O'Shea—Absolutely the worst thing I've run in months. Packed them in the first night but didn't have sense enough to send the thing back after that and stood alone for two more nights.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**YOUNG AND WILLING:** William Holden, Susan Hayward—This was certainly a flop, both at the box office and by the audience who saw it. The film was wasted. The story was slow and time worn, the acting was poor and the scenes were all in one location. I can't see why any producer would waste good young stars who might have a good future in this type of role and picture. Played Monday, Tuesday, Aug. 2, 3.—K. D. Garner, Center Theatre, Hope Mills, N. C. Small town patronage.

## Universal

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmond O'Brien—Very good, although they had to bring in the war foolishly. Not much business but people satisfied. Best by Durbin as she begins to show a little ability.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**AMAZING MRS. HOLLIDAY, THE:** Deanna Durbin, Edmond O'Brien—Deanna Durbin has never meant added business here. It is a nice picture but business was low.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**ARABIAN NIGHTS:** Sabu, Maria Montez, Jon Hall—A picture that packed them in to the best Sunday business that I have had in a long time. Didn't do so well on Monday, but was satisfied. The scenes are beautiful. Give this picture all you've got and you should do the business.—J. D. Leger, Royal Theatre, Lecompte, La. Small town patronage.

**COWBOY IN MANHATTAN:** Robert Paige, Frances Langford—As I said before, these little Universal pictures are tops.—State Theatre, Rivesville, W. Va. Small town patronage.

**HERS TO HOLD:** Deanna Durbin, Joseph Cotten—Reaction was excellent. A very capable picture that drew laughs aplenty, which is what our patrons want. Held up well for four-day run. Played Wednesday-Saturday, July 21-24.—V. G. Mullarkey, Theatre Officer, Santa Ana Army Air Base, Santa Ana, Calif.

**HE'S MY GUY:** Dick Foran, Irene Hervey—This one kept my crowd roaring as much as an Abbott and Costello picture would. It's a hunk of dessert that will give your customers a bellyache—from laughing. Played Wednesday, Thursday, July 28, 29.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

**HI YA, CHUM:** Jane Frazee, Ritz Brothers—Played with "Raiders of San Joaquin" to good business. These little Universal pictures are tops.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**IT AIN'T HAY:** Abbott and Costello—Had this picture dated two months ago but it failed to reach me because of floods and gave me a dark house then. Guess it was too old when I finally played it, as business was light. Nothing wrong with the picture, however. Played Wednesday, Thursday, July 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**IT AIN'T HAY:** Abbott and Costello—Very good draw. Seemed to please, although many told me it was the poorest by these two stars. People seem to want to laugh and they sure did at this baby. A most welcome relief from the radio, newspapers and weather.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

**IT COMES UP LOVE:** Gloria Jean, Donald O'Connor—Not up to standard. Lacks Peggy Ryan, but O'Connor is great. Can stand alone.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**OLD CHISHOLM TRAIL, THE:** Johnny Mack Brown—Best Western I've had in years with Brown that was so well liked by the patrons. Action, hard fighting, good story well acted and music to please even the sour pusses; one really good Western. Played Saturday, July 31.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

**RAIDERS OF SAN JOAQUIN:** Johnny Mack Brown—These Westerns are good in everything; music, action, acting and background. Don't know why Universal quit making them.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**WHITE SAVAGE:** Maria Montez, Jon Hall, Sabu—Technicolor helped a weak story with a fair cast. Picture did exceptionally well here. We doubled it with "Chetniks" from 20th-Fox, and pleased them all. Weather was torrid. Played Friday, Saturday, July 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

## Warner Bros.

**ACROSS THE PACIFIC:** Humphrey Bogart, Mary Astor—Played this one late and did an outstanding business. Bogart is good for my town in any picture. This one was fair but not as good as what the people expected. Will go over where Bogart is liked. Sorry that I played it only one day; could have held it over and done well. Played Tuesday, Aug. 3.—J. D. Leger, Royal Theatre, Lecompte, La. Small town patronage.

**BACKGROUND TO DANGER:** George Raft, Brenda Marshall—Very good. It kept the audience in suspense all the way through. Played Sunday, Monday, July 11, 12—War Dept. Theatre AAFBFS, Minter Field, Bakersfield, Calif.

**BACKGROUND TO DANGER:** George Raft, Brenda Marshall—Good action picture. Business was only fair. Played Sunday, Monday, July 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**CONSTANT NYMPH, THE:** Charles Boyer, Joan Fontaine—Had a good turnout for this picture from the WACS. The officers and enlisted men did not care for

(*Continued on following page*)

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(*Continued from preceding page*)
this type of show. Many WACS complained that it was silly; others said it was fair. As a whole, not the type of picture for an Army post. Played Tuesday, Aug. 3.—War Dept. Theatre, AAFGFS, Minter Field, Bakersfield, Calif.

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—I don't know why they complain about war pictures. They draw better than musicals. This one is tops. Haven't seen a better war picture since "Dark Journey." Trailer is great.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**EDGE OF DARKNESS:** Errol Flynn, Ann Sheridan—You get all set to take a beating on every war picture and then one comes along that knocks you for a loop. There hasn't been a more heart-rending war story than this one; so everybody in town comes to the show and hands me the best gross in weeks. Anything to make a liar out of me. Of course, it is a splendid picture, but so are some of the others.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MISSION TO MOSCOW:** Walter Huston, Ann Harding—This is a well done production, but it is not a small town picture. Business was average. Played Wednesday, Thursday, July 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**MISSION TO MOSCOW:** Walter-Huston, Ann Harding—Big, but not for a small town. Warner Bros. has good trailers and they help a lot.—Ralph Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

**WILD BILL HICKOK RIDES:** Constance Bennett, Bruce Cabot—This is still a great show. The trailer is all you need to bring them in. As I said before, Warner Bros. has been putting out good trailers. Billed this with "Cowboy in Manhattan" for a great double bill, but was almost ruined by the carnival we had all week.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**YANKEE DOODLE DANDY:** James Cagney, Joan Leslie—O.K. I played it with raised admission and had above average Sunday-Monday attendance.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural and small town patronage.

## Short Features

### Columbia

**MY WIFE'S AN ANGEL:** All Star Comedies—One of the best two-reel comedies with music I have had in a long time. Play it.—Victor E. Dahl, Fayette Theatre, Fayette, Iowa.

### Metro-Goldwyn-Mayer

**THE BOY AND THE WOLF:** Technicolor Cartoons—Excellent little cartoon. Story old but has a new ending. Pleased most everyone here.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**THE BOY AND THE WOLF:** Technicolor Cartoons—Not very original except where dog tries to lie in shadow of a crooked cactus. Otherwise it is entertaining cartoon.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**DOG HOUSE:** Pete Smith Specialties—Heart-warming subject in a dog pound for dog lovers. Everyone will like it and comment on it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**DON'T TALK:** Two-Reel Specials—This saved my day. Played with "Seven Miles from Alcatraz" and everybody pleased. Story very new and up-to-date in my neck of the woods.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**FALA:** Pete Smith Specialties—Different idea. Shows the White House and its visitors from the viewpoint of the President's dog. Clever and well liked.—Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**FILM THAT WAS LOST:** Passing Parade—Very good reel with some interesting shots of the Russian revolution, Rasputin, etc.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

**HEAVENLY MUSIC:** Two-Reel Specials—It depends when and how you play it. Personally it has a touch of class, and appeared silly on our program (Friday and Saturday), where we feature action and comedy. You ought to see it before booking.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**HOLLYWOOD DAREDEVILS:** Pete Smith Specialties—Typical Pete Smith reel. Will get gasps and laughs.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**INCA GOLD:** Miniatures—Excellent historical reel about a subject that every school child knows by heart.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**PEOPLE OF RUSSIA:** Miniatures—Stuff in this O.K.—if you like stuff, and I do mean stuff. Because that's all it is with my crowd—just stuff.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**RED HOT RIDING HOOD:** Technicolor Cartoons—Very fine little cartoon. Everyone very well pleased. Music is excellent.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

### Paramount

**BEACH COMMAND:** Sportlights—This shows how the Army has taken over Miami and is extremely interesting to everyone who is interested in anything at all.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**THE 500 HATS OF BARTHOLOMEW CUBBINS:** Madcap Models—The cutest and best of the Madcap Models. Well liked here.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**HAPPY BIRTHDAY:** Cartoon—Another dandy cartoon. Very good. Pleased everyone so far as I know.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**INA RAY HUTTON AND ORCHESTRA:** Headliners—A fairly good orchestra reel.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**POPULAR SCIENCE, NO. 4:** Popular Science—Just a waste of film with my crowd.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

**SPEAKING OF ANIMALS AND FAMILIES:** Speaking of Animals—The best I've played of this series. It's a wow and should not be wasted.—E. A. Lindenau, Arthur Theatre, Lemont, Ill.

**SPEAKING OF ANIMALS IN CURRENT EVENTS:** Speaking of Animals—This is a swell and clever series that is well liked here. This issue is a dandy.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### RKO Radio

**CITY OF COURAGE:** Victory Specials—Only thing different here is that it takes place in Moscow.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**T BONE FOR TWO:** Walt Disney Cartoons—Very good. Had the same old story but pleased my crowd from the kids right on up to the elders.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

### Twentieth Century-Fox

**WE ARE THE MARINES:** March of Time—This full length March of Time will do all right if played

(*Continued on following page*)


*Everybody will want to see it...*

"HOLLYWOOD IN UNIFORM"

HOLLYWOOD'S ANSWER TO THE CALL TO ARMS!



A COLUMBIA SHORT SUBJECT PRESENTATION

Intimate glimpses of public favorites now serving in Uncle Sam's armed forces!

SCREEN SNAPSHOTS



23rd Year On the Screen and still America's favorite personality reel!

(*Continued from preceding page*)

with a comedy feature, but it will not stand alone. Played Monday, July 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

## Universal

**ANDY PANDA'S VICTORY GARDEN:** Color Cartune—Nothing bad, nothing good, nothing original—nothing much.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**DANCING ON THE STARS:** Musicals—Good two-reel subject.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**RUSSIAN REVELS:** Musicals—I never report on shorts but every so often one comes along that they slip in on me and generally they are poor. This is one of the poorest I've ever played. Stay away from it as it's terrible.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

**SMOKE RINGS:** Musicals—Right in the groove all the way through.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**SWINGTIME BLUES:** Musicals—Keep it away from your doors. It's terrible.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

**SWING YOUR PARTNER:** Color Cartune—Ordinary color cartoon.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**SWING YOUR PARTNER:** Color Cartune—Critics said this is just fair. They are mistaken; it is full of laughs all the way through.—Ralph Raspa, State Theatre, Rivesville, W. Va.

## Victory Film

**RIGHT OF WAY:** Victory Film—Very timely with travel as crowded as it is today. Nothing new in this to the guy who raises the devil when he can't get a seat for love nor money.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

## Vitaphone

**THE ARISTO CAT:** Merrie Melodies Cartoons—Swell color cartoon for an audience that wants to laugh.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**CHAMPIONS TRAINING CHAMPIONS:** Technicolor Specials—Good two-reel subject, in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**EAGLES OF THE NAVY:** Technicolor Specials—Another good Warner training film in color. This is enlarged from 16mm so its quality is not good as usual in this series. No speaking parts in it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**GREETINGS BAIT:** Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**SOUTH AMERICAN SPORTS:** Sports Parade—Excellent.—Ralph Raspa, State Theatre, Rivesville, W. Va.

**SUPER RABBIT:** Merrie Melodies—Another good one with Bugs Bunny, who is very popular here and manages to hold a show together for us.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

**SUPER RABBIT:** Merrie Melodies Cartoons—One of the best Merrie Melodies. The kids sure like cartoons of this kind. I run one every Sunday and believe they draw the kids better than the feature.—Victor E. Dahl, Fayette Theatre, Fayette, Iowa.

**U. S. SERVICE BANDS:** Melody Master Bands—Excellent.—Ralph Raspa, State Theatre, Rivesville, W. Va.

## Serial

## Universal

**DON WINSLOW OF THE NAVY:** Serial—Just another chapter play. People are taking very little interest in it.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

## Bert Stearn Warners' Manager in Cleveland

Bert M. Stearn, who recently joined the Warner Bros. sales organization in New York, has been appointed Cleveland branch manager, effective next Monday, it was announced last week by Ben Kalmenson, general sales manager. Mr. Stearn succeeds Charles Beilan, who returns to the Warner sales organization in Philadelphia.

## Radio Exploitation Plans Are Set by Paramount

Paramount Pictures has started a radio exploitation program for two of its major releases, "For Whom the Bell Tolls" and "So Proudly We Hail," which brought Walter Abel to the microphone for a series of five 15-minute daily broadcasts on the "Hollywood Theatre of the Air" program Monday, August 16th, to continue to August 20th, in radio adaptation of "The Great McGinty," Paramount property.

On August 14th Diana Lynne appeared as a guest on the Dari-Rich "Stars Over Hollywood" program over CBS, with credit for "The Miracle of Morgan's Creek," with Marjorie Reynolds appearing the following night on the "Silver Theatre" program in the interest of "Dixie."

A week's radio exploitation for "So Proudly We Hail" was held through the week starting Monday, August 9th through to Friday, in a tieup with producers of "Hollywood Theatre of the Air," in which "Mv Favorite Blonde," a Paramount property, was broadcast in serial form with "So Proudly We Hail" mentioned on each broadcast.

## Blue Network Will Be Known As American Broadcasting

According to Edward J. Noble's application for the purchase of the Blue Network, now before the Federal Communications Commission, the new organization is to be known as the American Broadcasting System, a Delaware corporation.

The application also reveals that Mr. Noble already has put up $1,000,000 in connection with the transaction, the balance of the $8,000,000 deal to be paid RCA following FCC approval of the sale. The new corporation has a capitalization of 500,000 shares of common.
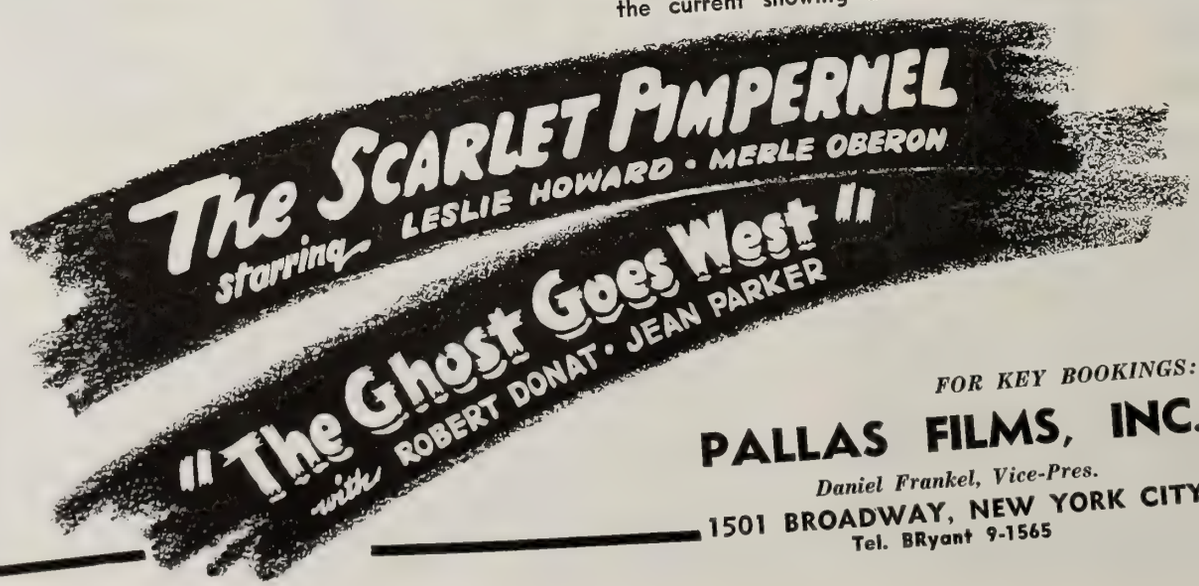

FROM COAST TO COAST

...this combination is making boxoffice history

NEW YORK— *10 weeks at the Little Carnegie, N. Y.*
*(May 17 - July 23, 1943)*

SAN FRANCISCO—*"This is the best business I have ever seen in this house."*

(From a Ross Federal Service report on the current showing at the Clay Theatre)




*FOR KEY BOOKINGS:*

PALLAS FILMS, INC.

*Daniel Frankel, Vice-Pres.*

1501 BROADWAY, NEW YORK CITY

Tel. BRyant 9-1565

# Warners Sell Preferred Stock SEC Reports

A number of large transactions in motion picture stocks were reported last week by the Securities and Exchange Commission from Philadelphia in its June summary.

More than 60,000 shares of Warner Brothers preferred stock were sold by the three Warner brothers, representing their entire holdings in that class of securities and including 22,280 shares held by Albert Warner, 19,395 shares held by Harry M. Warner and 15,181 shares held by Jack L. Warner, together with 4,000 shares held in two joint trusts. At the same time, Harry M. Warner was shown to have purchased 6,600 shares of common, giving him a total of 193,200 shares, and Albert Warner 5,000 shares to make his total 214,550 shares.

In another series of transactions, in May, William Goetz, officer in Twentieth Century-Fox, sold 40,000 shares of common and 13,500 shares of preferred stock held direct and 21,100 shares of common and 6,500 shares of preferred held through his wife, holding at the close of the month 4,588 shares of common and 323 shares of preferred direct and 1,192 shares of common and 410 preferred through his wife.

In the same company, the Chase National Bank reported the sale of one share of preferred stock in June, leaving it with 665,715 shares.

A series of sales through June reduced Rockefeller Center's holdings of Radio-Keith-Orpheum common stock by 23,300 shares, leaving it with 366,700 shares, and in a single transaction the Chase National Bank disposed of its entire holdings of 63,300 shares of the capital stock of General Precision Equipment (formerly General Theatres Equipment) Corporation.

A report on Mongram Pictures showed sales by W. Ray Johnston, president, of 2,500 shares of common stock, leaving him with 16,571 shares, and by Samuel Broidy, general sales manager, of 1,000 shares in May and 2,200 shares in June, reducing his holdings to 4,400 shares.

A May report on Loew's, Inc., showed the purchase of five shares of common, for a total of 15 shares, by Howard Dietz, and the company itself, in June, acquired 15 shares of Loew's Boston Theatres common stock, to make its total 119,706 shares.

The only other transaction reported was the purchase of 140 shares of Columbia Pictures common and nine shares of preferred by Charles Schwartz, representing his entire holdings.

Reports on the stock interests of persons becoming officers or directors of registered corporations showed that George H. Shaw held no Radio-Keith-Orpheum securities when he became a director June 2nd, while Eugene F. Walsh held no Universal Pictures (formerly Universal Corporation) securities when he became an officer of that company, but that S. Machnovitch held 700 common voting trust certificates, Joseph H. Seidelman held 3,000 common voting trust certificate warrants, and William A. Scully held 15,000 warrants and 100 certificates as officers in Universal Pictures.

## Former Schine Publicity Man Reported Missing In Action

Sergeant Sander Lazar, former Schine Circuit employee and son of Major Lou Lazar, Schine general manager, is missing in action in the Sicily war zone, a telegram from the War Department to his parents reports. Sergeant Lazar, 30, was an aerial photographer. His letters indicated he had seen much action. Before enlisting in September, 1942, he was assistant head of the Schine publicity department.

## "LUCKY" IS SOLDIER FAVORITE IN JULY

**During the month of July the five pictures with the greatest appeal for the members of the armed forces, as reflected by their attendance at War Department theatres, were "Mr. Lucky" (RKO), "Hit the Ice" (Universal), "Stormy Weather" (Twentieth Century-Fox), "Hers to Hold" (Universal) and "Background to Danger" (Warner Brothers).**

## David Loew Sets Up New Film Financing Plans

David Loew, of the newly-formed producing organization with Arthur Lyons as partner, Producing Artists, Inc., which will release through United Artists, late last week announced he was setting up a financial organization separate from his new company, to handle secondary financing as well as arranging for primary financing for stars, directors and producers desiring to make their own pictures for United Artists through the Producing Artists organization.

## Lindsley with NTS

W. E. Green, president of National Theatre Supply Company, has announced the appointment of A. J. Lindsley to handle advertising and publicity for the company. Mr. Lindsley who has been with International Projector Corporation, assumes the duties of F. L. Friedman, resigned.

# B. & K. Tries New 'Playoff' Policy

The Balaban and Katz circuit, Chicago, is trying a release policy which may speed the arrival of films at subsequent run theatres. It is playing off new films at its Harding and Granada theatres, which normally receive second-week runs after the circuit's Marbro and Uptown theatres.

Meanwhile, the Warner houses in that area are playing reissues. These have been successful and are given prominent playing time. Some of them are "Girls on Probation" and "Crime School." Both are 1938 releases.

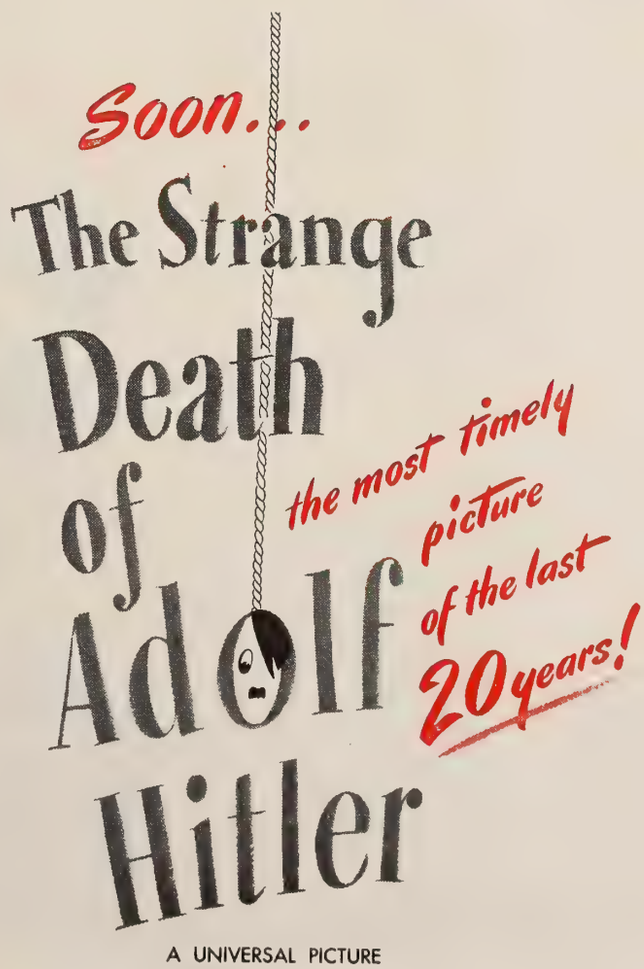
Larry Stein, Warner district manager, asserted last week that their current success was because regional audiences had changed, and because many people missed such pictures.

## RKO and Loew's Conclude Deals for New Season

According to Harold Mirisch, chief film buyer of RKO's Metropolitan New York Circuit, his company expects to continue the current season's product deals with the same major distributors during 1943-44, which includes Warner Brothers, Twentieth Century-Fox and RKO. Plans call for half of Universal's product to be shown.

Loew theatres in the metropolitan area definitely will show Metro-Goldwyn-Mayer and Columbia product in 1943-44.

A son was born to Sam Shain, head of the trade relations department of Twentieth Century-Fox, on August 15th at the Le Roy Sanitarium, Manhattan. Mrs. Shain and son are doing well.



# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 99**—American warships defeat Japs in Battle of Kula Gulf . . . Nazis in Sicily dynamite roads as they retreat. . . . Churchill in Quebec. . . . McNutt talks on food for war. . . . Staff Sergeant Wherley, 16-year-old, tells of experience as aerial gunner.

**MOVIETONE NEWS—Vol. 25, No. 100**—Around the clock bombing around the globe. . . . U. S. Liberators bomb Rumanian oil fields. . . . Sicily evacuated by Nazis. . . . Rome bombers interviewed by Quentin Reynolds. . . . Allies bring Sicilian campaign to close. . . . News of Allied war leaders. . . . Wyoming's worst forest fire in 25 years.

**NEWS OF THE DAY—Vol. 14, No. 297**—Churchill here for war parley. . . . U. S. fleet sinks 12 Jap warships. . . . Volunteer army answers call of canning. . . . Latest films from Sicily. . . . Boy gunner, 16, tells story. . . . War brings trotting classic to city.

**NEWS OF THE DAY—Vol. 14, No. 298**—U. S. Bombers blast oil fields. . . . Final phase of battle in Sicily. . . . Quentin Reynolds interviews Yanks back from Rome raid. . . . Mme. Chiang back in China from U. S. visit. . . . A visit with Mrs. Churchill. . . Service men swim in National AAU meet.

**PARAMOUNT NEWS—No. 102**—Gunder Hagg in last American competition. . . . Churchill arrives in Quebec. . . . Manpower reclassified. . . . U. S. soldiers in British hospital receive gifts from the English. . . U. S. Engineers repair Sicilian roads.

**PARAMOUNT NEWS—No. 103**—Generalissimo Chiang awarded U. S. medal. . . . Mme. Chiang returns to China. . . . Braukmiller family of Portland, Ore., has 15 of 29 members working in ship yard bringing in a total of $996 a week. . . . Synthetic oil. . . . Bombing of Rumanian oil fields. . . . Churchill in Quebec.

**RKO PATHE NEWS—Vol. 14, No. 102**—Churchill in Canada for Anglo-American talks. . . . Engineers clear Sicily roads. . . . 16-year-old veteran interviewed. . . . Cardinal welcomes Patton. . . . Town answers manpower appeal. . . . U. S. forces landing on Munda.

**RKO PATHE NEWS—Vol. 14, No. 103**—Raid Ploesti oil fields. . . . German prisoners in U. S. camps. . . . Town makes vow to service men. . . . Valley haven for injured sailors. . . . Mme. Chiang, back in China, awarded high U. S. honor. . . . B-24's bomb Japs.

**UNIVERSAL NEWSREEL—Vol. 16, No. 215**—Churchill in Canada. . . . Night action in Kula Gulf. . . . British outfit modern hospital for Americans. . . . McNutt on manpower shortage. . . . Yacht racing. . . . Volo Song wins in derby for trotters at Empire. . . . Orphans on outing.

**UNIVERSAL NEWSREEL—Vol. 16, No. 216**—Bombing of Ploesti. . . . Quebec conferences. . . . Mopping up in Sicily. . . . Salamaua attack. . . . Chiang Kai Shek decorated by Gen. Stilwell in presence of Mme. Chiang. . . . Tornado strikes Canton, Ohio. . . . Yosemite is scene of U. S. Navy convalescents.

**ALL AMERICAN NEWS—Vol. 2, No. 43**—Civilians learn use of small arms. . . . Man finds $13,000 and returns it. . . . Richmond soldiers don't have to walk. . . . Patriots flock to mobile blood banks. . . . Secretary Ickes in message. . . . Community kitchen solves canning problem.

## Decency Legion Classifies Eleven New Pictures

The National Legion of Decency for this week has classified 11 pictures. "Let's Face it" was described as having "suggestive lines and situations," and as objectionable in part, as was "West Side Kids," described as having a "low moral tone. The story tends to neglect true moral values." "Best Foot Forward" has been reclassified as unobjectionable for adults.

Other pictures reviewed this week and classified as unobjectionable for general patronage were: "Cattle Stampede," "Destroyer," "Frontier Bad Men" and "Hoosier Holiday."

Listed as unobjectionable for adults were: "Best Foot Forward," "Holy Matrimony," "Phantom of the Opera," "Lady Takes a Chance" and "The Man From Down Under."

## Jenkins Bank Director

William K. Jenkins, executive of the Lucas & Jenkins circuit of Georgia, has been appointed a director of the First National Bank of Atlanta by James D. Robinson, president, to succeed the late Arthur Lucas.

## To Adjourn Racketeers' Trial to October 4th

The trial of the eight racketeers charged with extorting more than $1,000,000 from film companies will be adjourned until October 4th, or later, it was learned on Monday in New York Federal Court, because two important Government witnesses, Robert McCullough and Nicholas Avolio, are still fugitives and no Federal judge will be available before October.

Boris Kostelanetz, assistant United States Attorney, who will prosecute the defendants charged with violating the Federal anti-racketeering law, said that the Federal authorities had made little headway in their search for the two fugitives. Warrants for their arrest were issued recently by Federal Judge John C. Knox. If they are not picked up by October 4th, the Government may ask for a further adjournment.

Judge Knox on Monday adjourned until September 13th the trial of Isador Zevin, former bookkeeper for George E. Browne, ex-president of the IATSE, who was convicted on similar charges. Zevin is charged with perjury when he was questioned by the Federal Grand Jury in connection with the special fund collected from members of the IATSE amounting to $1,500,000. Zevin is also expected to testify as a witness for the Government.

The men whose trial is scheduled for September 7th, and which will be postponed, are John Rosselli, Louis Kaufman, business agent of Local 244, operators union of Newark, N. J., and the six "boys from Chicago."

## Circuits Book Full Program

J. R. Grainger, president and general sales manager of Republic Pictures, disclosed that upon his recent trip to San Francisco, the Golden State and T. and D. Theatres circuits contracted for the company's entire 1943-44 program.

# *RKO Palace Now First Run House*

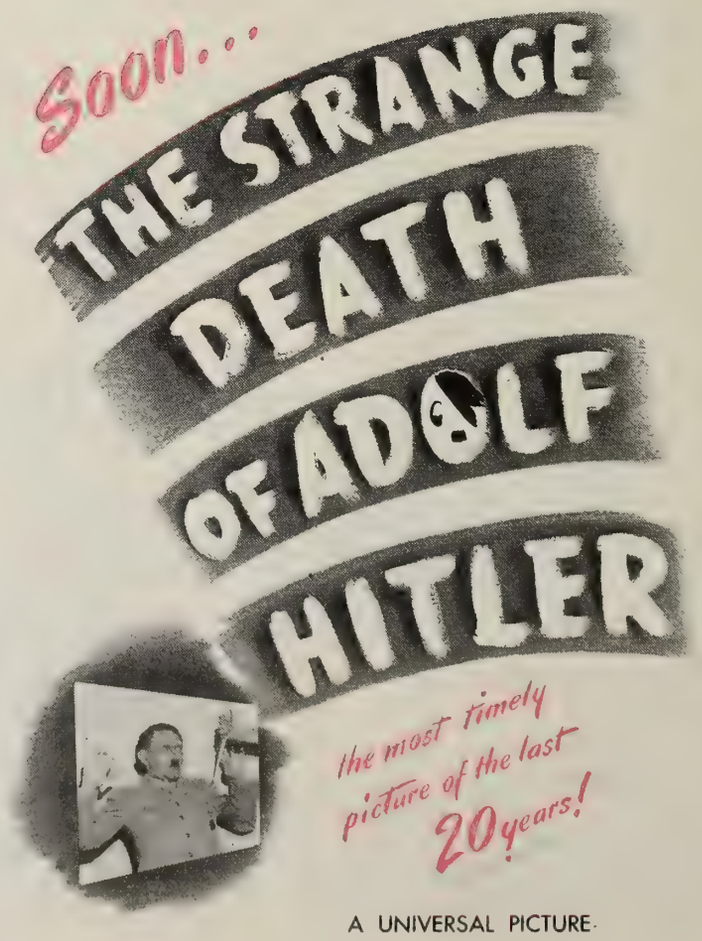
The RKO Palace on Broadway, whose stage has seen most of the great of the entertainment field since its erection three decades ago, this week opened a new phase of its career with the showing Thursday of RKO's "The Fallen Sparrow," introductory film in which the house becomes a permanent special first run outlet for RKO major productions.

The company announced that the dominant factors responsible for the decision to utilize the Palace as an additional Broadway outlet for its major product were the increased number of pictures on its 1943-44 release schedule, coupled with congestion of bookings in the past with the resultant delays in obtaining the prompt New York showings of its attractions.

Other pictures scheduled to follow "The Fallen Sparrow" are: "The Sky's the Limit," a premier of the musical starring Fred Astaire and Joan Leslie; "Behind the Rising Sun"; the Kay Kyser musical "Around the World," and "The Iron Major."

The Palace is one of New York's modern landmarks, and from its proscenium have appeared many of the theatrical luminaries of the modern theatre. There were Sarah Bernhardt, Nazimova and Lillian Russell, Ethel Barrymore, Sophie Tucker, Victor Moore, Al Jolson, Elsie Janis, Marie Tempest. On its stage Eddie Cantor once headed a bill which included George Jessel and Burns and Allen, a program that was held over for nine consecutive weeks.

In 1933, with the passing of vaudeville, it changed to a two-a-day motion picture house, and in 1935 a straight picture policy was inaugurated, which has since continued.



# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## September Mourn

A glance at the calendar assures us that the month of September is inevitably at hand.

This month has long been a dramatic one to the picture industry. The film companies start the annual ballyhoo of new product in the familiar pattern: "Great lineup and greatest year in our history". Film buyers and exhibitors prepare their annual hard luck stories about how much money they lost last year, with intimation that they do not intend to renew contracts. Everyone concerned is quite sure of the final outcome, but none will be denied the pleasure of fights and arguments which will precede the signing of new deals.

The theatreman in the field is putting behind him the memories of his pleasant vacation. He already is planning his approach to hit up the boss for the raise that was "promised" after the summer. Former ambition and hope are reborn for that bigger job that lies ahead when ability finally is recognized. And grimly he buckles down to recapture the patronage of those who have turned to the outdoors and other diversions for summer recreation.

■ ■ ■ ■

Long ago, the manager discovered that, if people could be exploited into attending his theatre a few times during this September period, their visit soon would develop into a weekly habit and their patronage for the ensuing season be assured. He works out a campaign by which he hopes to inform the local citizenry that his theatre is ready for a "New and Greater Show Season". He will employ every trick and device to serve this end.

He begins by having the theatre cleaned and spruced up. Lighting is altered to a warmer tone. Furniture and displays are changed about. The front is painted or refreshened and the summer mats are replaced. The old valances and pennants are hung out. The staff is pepped up and changed into autumn uniforms. New signs are spotted around the house and a trailer informs the people that everything is in readiness for the "New and Greater Show Season".

Then the campaign focuses on exploitation. Heralds, handbills, circulars, brochures and door hangers may be utilized. Window cards, bus cards, car cards and sniping begin to flood the town. Placards, banners and signs of every shape and size appear all over. Sidewalk stencils, stilt walkers, clowns, elephants, advertising wagons, floats and ballyhoos of every type and description confront the townspeople everywhere they go.

Newspaper and radio promotions are planted locally. All civic, patriotic and social organizations are contacted and the manager addresses these bodies with talks on the new product and the intimacy of the theatre. He arranges parades and demonstrations. When he has finally completed his undertaking, there is no person in town who is not at least aware that the theatre exists.

Then, if he sits back for a moment in happy contemplation of this effort, he is jarred by the realization that more pressing matters are at hand.

The children are returning to school and, as the pilgrimage gets under way, the tieups and promotions to steal their patronage from the opposition commence. Serials and Westerns are booked to lure the kiddies. Free school supplies, games and novelties are used as bait. Everything under the sun will be done to get the trade that after a few weeks will be the biggest nuisance and greatest aggravation the manager will experience.

■ ■ ■ ■

This year, September will provide extra diversion for showmen. The Third War Bond Drive will start on September 9th and the fabulous goal, which has been set by the Treasury Department, will require additional pressure to insure a successful conclusion.

With this latter thought in mind, we have been wondering about the advisability of suggesting to the membership a Bond Sale Premiere in conjunction with local Labor Unions as a Labor Day preview for the Drive. We guess, if there is any merit in the idea, we'll hear about it in the form of promotions you boys will be sending us shortly. Until then . . . "Keep Punching" and "Keep 'Em Buying".

—CHESTER FRIEDMAN

# DISPLAYS AND LOBBY GAGS



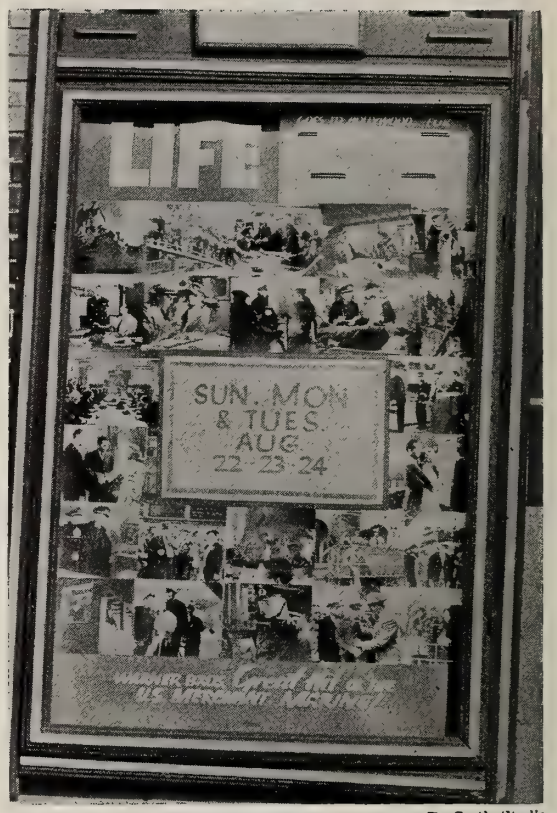

Guessing Contest was conducted at the RKO Albee theatre, Providence, R. I. David Levin, manager, Rita Morton, publicist, are shown with one of the entrants who attempted to guess how long it required for the ice to melt. Guest tickets to see "Hit The Ice" were given as prizes.




Al Reynolds, manager at the Majestic, in Dallas, stands in front of the setpiece he arranged in the lobby for "Edge of Darkness".



L. L. Simons, Park theatre, Windsor, Ontario, had this attractive display in the lobby to plug "It Ain't Hay". Photo of the display was used in the local newspaper.




By Castle Studio

At the Harbor theatre, in Brooklyn, James Pisapia used a blowup of Life Magazine cover with stills from "Action in the North Atlantic".




Apollo and Roosevelt theatres, Chicago, received publicity for "Coney Island" by serving free hot dogs and pink lemonade to purchasers of War Bonds.

# *'Rising Sun' In Boston Receives Press Ovation*

J. J. King, director of publicity for RKO in Boston, reports that the world premiere showing of "Behind the Rising Sun" received such favorable accord from the press in that city that the opening at Keith's Memorial theatre was like the answer to a press-agent's dream.

Beginning with a front page break in the *Sunday Advertiser* two weeks in advance of playdate and continuing right through the current showing of the picture, a veritable avalanche of art breaks and stories broke daily in every newspaper in the city. The dramatic critics, picture critics news editors and the columnists including the sports-writers plugged the attraction.

On the screen, a trailer was used three weeks in advance. A lobby set piece was used in advance. Three weeks ahead of the playdate, 185-24 sheets were posted and 50 three-sheets spotted at the North and South Stations. 1,000 window cards were also distributed at choice locations as were 10,000 heralds. 40,000 heralds stressing the premiere went out ten days in advance.

### *"Smokes for Buddies" at Garden*

Radio coverage was also thorough. Eight free plugs were obtained daily for two weeks ahead of playdate. A Yankee network hook-up plugged the attraction daily over 38 stations. Window promotion was secured with several of the leading stores.

In the exploitation field, several unusual promotions were featured, including a "Smokes for Buddies" show at the Boston Garden. The feature of this show was to be a special bout between former heavyweight champion, Lieut. James J. Braddock and Charlie Stack, noted wrestler. Mr. James R. Young, author of the book, "Behind The Rising Sun" appeared in conjunction with the bout which was also preceded by entertainment from leading night-club talent and the stage show of the RKO Boston theatre which featured Horace Heidt. Admission to the show was a pack or cartoon of cigarettes which were turned over to the armed forces. 16,000 persons attended.

Another factor which played a large part in the unusual attention the picture received were the personal appearances of Mr. Young, Margo, who is starred in the feature and Col. Carlos Romolos, aid to General MacArthur.

## "Flicka" Contest Goes Big in Minneapolis

Charlie Zinn, manager of the Century theatre, Minneapolis, among his many other efforts for run of "My Friend Flicka," set a kid and pet photo contest with the local *Minneapolis Journal.*

Cedric Adams, who covers the column beat for the Northwest sheet, ran the contest for a week. Over 500 kids turned in snapshots of themselves and their pets. Winner received a $25 War Bond, while the runners-up received guest passes.

# LEADING FORTNIGHTERS

The men and women listed below have during the past fortnight submitted campaigns of sufficient merit to warrant their names being listed as outstanding showmen. There is still time for Round Tablers to enter their material for Quigley Awards consideration in the Third and Fourth Quarters.

**ELMER ADAMS**
Yucca, Midland, Tex.

**EDDIE ALLEN**
Majestic, Boston, Mass.

**RUSSELL BOVIM**
Ohio, Columbus, Ohio

**JOSEPH BOYLE**
Broadway, Norwich, Conn.

**GERTRUDE BUNCHEZ**
Century, Baltimore, Md.

**FRANCIS DEERING**
State, Houston, Tex.

**BERT DETWILER**
Latrobe, Latrobe, Pa.

**D. M. DILLENBECK**
Rialto, Bushnell, Ill.

**BILL ELDER**
Loew's, Indianapolis, Ind.

**JACK FLEX**
Keith, Syracuse, N. Y.

**ARNOLD GATES**
Park, Cleveland, Ohio

**ARTHUR GROOM**
State, Memphis, Tenn.

**J. D. HILLHOUSE**
State, Galveston, Tex.

**ELLIOTT JOHNSON**
Malco, Memphis, Tenn.

**JAMES J. KING**
Keith Memorial, Boston, Mass.

**SIDNEY KLEPER**
Bijou, New Haven, Conn.

**HARRY KLOTZ**
Esquire, Toledo, Ohio

**JOSEPH LONGO**
Loew's State, Boston, Mass.

**JACK MATLACK**
Broadway, Portland, Ore.

**LESTER POLLOCK**
Loew's, Rochester, N. Y.

**JIMMIE REDMOND**
Rivoli, Falls City, Neb.

**H. W. REISINGER**
Loew's, Dayton, Ohio

**TED RODIS**
Linden, Jamaica, L. I.

**H. N. SCOTT**
Broad, Columbus, Ohio

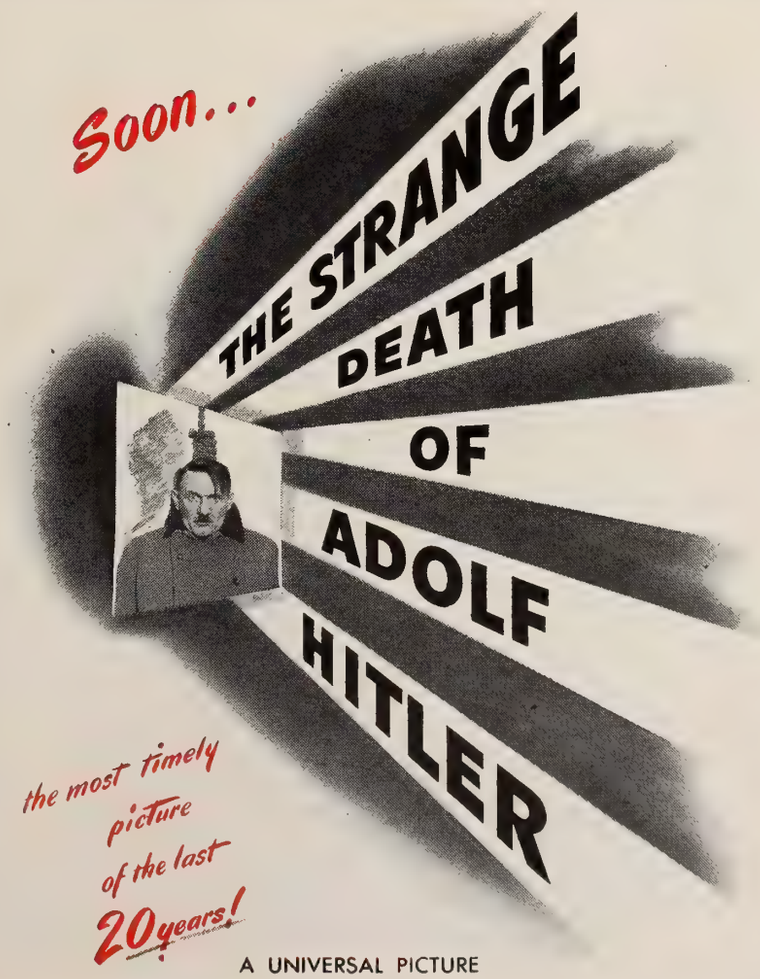
**L. L. SIMONS**
Park, Windsor, Ont., Canada

**CHARLES B. TAYLOR**
Shea's, Buffalo, N. Y.

**TED TESCHNER**
Valentine, Toledo, Ohio

## Jolley Ties "Casablanca" Into Public Rally

Recently when the 500,000,000th military vehicle produced in Canada rolled off the General Motors assembly line in Oshawa, many notables, both government and military, were in attendance at a rally at one of the leading parks. That was Mel Jolley's opportunity to get a break for his date on "Casablanca" at the Marks theatre, which he proceeded to do by having boys carry placards with the following copy: "General Motors military vehicles also proved their worth at Casablanca. See 'Casablanca' at the Marks starting Monday."



# Matlack's "Action" Campaign Features Ship Launching




*Merchants devoted entire windows to the Maritime Commission's Enrollment Campaign which Jack Matlack exploited for "Action In The North Atlantic".*

The last minute inability of George Raft to appear in person in conjunction with the showing of "Action in the North Atlantic" at J. J. Parker's Broadway theatre, in Portland, Ore., did not deter Jack Matlack from coming up with a sensational campaign. Jack is publicity director for the J. J. Parker theatres in that city and little setbacks merely serve to give added incentive to his work.

Matlack induced Mayor R. E. Riley to proclaim "Merchant Marine Week" and with this for a beginning he proceeded to warm up. A special act was necessary in order to placard 300 downtown lamp-posts with cards urging people to join the Merchant Marine and see the picture. In regular session, the city council provided the necessary legislation.

For a climax to the campaign, arrangements had been made for George Raft to launch a ship at the Kaiser Yards. Matlack revised this and had a Maritime Mother with several sons in the Service christen the ship and in every photo and news story used, the picture, theatre and playdates received prominent mention.

In addition to an unusually large number of regular stories and photos the picture received editorial comment and cartoon treatment in recognition of the Maritime Service.

The United States Maritime Service utilized a special booth in the theatre lobby for information and enrollments. Members of the house staff wore caps and badges plugging the picture and a twenty-four sheet was erected in the lobby with a special scroll listing local men who lost their lives in the service, surrounded by scenes from the picture and displaying the Victory Flag awarded to the distributor by the Government.

An extra touch of showmanship was added by presenting a stage prologue depicting a lifeboat with sails fluttering and flag flying while a local singer rendered "Song of the Victory Fleet." Ten newsreel shots of Portland ship launchings were spliced to the end of the feature, which made a big impression on audiences.

Full page ads and other co-ops were common in the newspapers and full window displays were obtained from many merchants.

A special program at the local Victory Center was dedicated to the Service, leading to further publicity breaks.

In addition to the usual advertising means the theatre employees, 50 six-sheets and 100 window cards were utilized. Several local merchants contributed their radio time to the Service and the Maritime Union sent letters to its membership urging them to see the picture.

## Gillespie's Teaser Ad Sells "Burlesque"

In advance of "Lady of Burlesque" at the Elgin, in Ottawa, Steve McManus ran advance teaser ads reading: "My! My! Burlesk at the Elgin." In addition, he distributed tinted visiting cards carrying the same copy at hotels and restaurants. Steve also tied up with radio, beside his usual spot announcements and went for 30 additional spots, using the records provided by United Artists.

## Taylor's Institutional Ad

With folks thinking of vacations, Charles B. Taylor of the Shea Theatres, in Buffalo, recently ran an ad in the local papers stressing the "vacation at home" angle. Featured in the ad were institutional plugs for the theatre with the suggestion that folks patronize the Shea houses during the summer months.

# *Original Title Reclaimed For 'Daniel Webster'*

To exploit the reissue of "All That Money Can Buy", W. R. Frank changed the title of the picture back to the original book form of "The Devil And Daniel Webster". Frank was convinced that there was sufficient life in the picture to assure a successful run and accordingly used an extensive campaign in Minneapolis where the picture was dated at the World theatre.

An entire new trailer was prepared under the new title which contained a personal endorsement from the management. This was run for three weeks in advance of the playdates. A 40 x 60 display, augmented by four wall panels filled with stills, was used in the lobby. Several 40 x 80 painted signs were spotted at important locations about town in advance and were sniped for current use. Twelve 24-sheets were posted at prominent downtown locations.

### *Local Reviews Scored*

A series of sensational ads was used three days in advance and on opening day 500 lines were devoted to the showing. The picture received art and story breaks in the newspaper and 30-word spot announcements were used on the radio.

Two reviews were secured in the local dailies, one from Ann Lou Tasker of the *Times* and a Sunday current review from Bob Murphy of the *Star-Journal.* Comment from the critics was favorable and stated that the picture was "very timely".

Extra publicity was garnered by placing an attractive display in one of the downtown windows.

Hereafter the feature will be known as "The Devil & Daniel Webster" at all theatres where the picture is reissued.




*This setpiece, displayed in the lobby of the World theatre, Minneapolis, helped exploit "The Devil and Daniel Webster".*

## Mollie Stickles Reports On Recent Activities

In advance of her date on "Mr. Lucky" at the Poli Strand, in Waterbury, Conn., Mollie Stickles was able to place 3,000 inserts in Cosmopolitan Magazine through a tieup with a local news delivery agency. Tack cards were placed on all magazine racks and 22 by 28 cards on the city's leading newsstands. In addition, the delivery trucks were bannered. As a teaser gag, 5,000 pretzels were distributed in imprinted envelopes with theatre credits. Posters on the picture were placed in offices of various War Relief agencies, pointing up the theme.

For "Presenting Lily Mars," a local five and dime store ran a large window display on a Judy Garland musical quiz with questions to be answered. In order to get people into the store and focus attention on the window and contest, announcements were made over their street broadcasting system. The store also printed up all the entry blanks and handed them out in their large record department. Radio co-operation included recordings played by Tommy Dorsey and Bob Crosby daily for the first three days of the engagement.

Ahead of "Harrigan's Kid," Mollie dressed the entire staff in jockey suits and caps with sashes lettered with picture title and playdates. For a street ballyhoo, Mollie had a lad carry a sandwich sign, one side of which read: "Whoa! Stop and read about 'Harrigan's Kid.'" The other side featured pressbook layouts on the picture. One of the department stores purchased a block of tickets and gave them away to their customers, publicizing the fact in their radio program several days before opening.




*Irving Liner's Staten Island District of the Fabian circuit ran a Beautiful Legs Contest for "Coney Island". At the St. George theatre each contestant carried a card as they walked on stage, with the striking effect pictured above.*

## Mildred Fitzgibbons Organizes "Shangri-La" War Stamp Club

In conjunction with the drive to build the Air-Craft Carrier "Shangri-La," through the sale of Bonds and Stamps, Mildred Fitzgibbons at the Skouras Roosevelt theatre, in Flushing, L. I., distributed heralds to children in her vicinity inviting them to join the "Shangri-La War Stamp Club." To the boy and girl selling the greatest number of Stamps, a first prize of a fifty-dollar Bond was awarded; a twenty-five-dollar Bond going to the runner up, with a season pass to any Skouras theatre going to the third winner.

To further attract the kids, Mildred constructed a special lobby display which featured a cutout of Hitler, into the mouth of which the youngsters were invited to place their ballots. A punching bag with a picture of Tojo on it was also made available to the kids, who were asked to purchase a stamp and "smack Tojo."

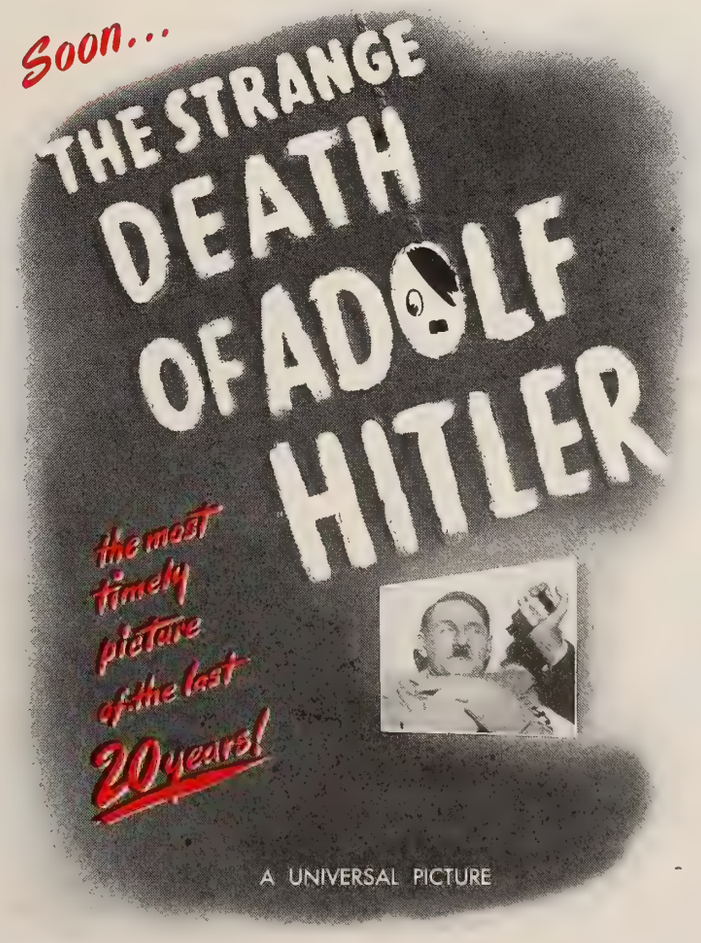
## Herkowitz Gets Big Opening With "Stormy Weather"

Fred Herkowitz, RKO publicity man for the Charles McDonald houses in New York, put on a terrific campaign at the RKO Alhambra theatre, in Harlem, that resulted in a record breaking opening for the feature, "Stormy Weather." The picture opened day-and-date with the downtown Roxy theatre.

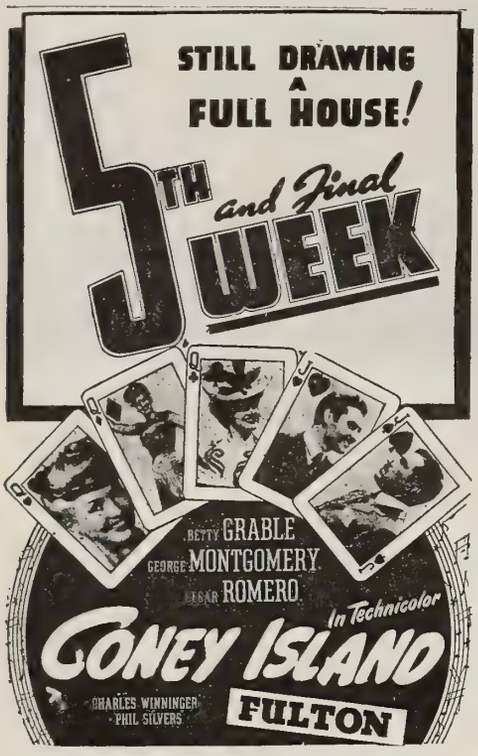
Seven days before the Alhambra run, the front of the theatre carried "Stormy Weather" teaser messages. 700 cards, one hundred 3-sheets and 25 sixes were posted throughout Harlem. Twenty merchants' store windows carried the "Welcome to 'Stormy Weather'" messages.

A 20-foot banner, valances and a 100-foot front which included fifteen 40 x 80 life size blowups of the stars, were used around the theatre. The local papers carried 900 lines of paid ads, eight columns of pictures and story breaks, including a full backpage of Lena Horne in the Harlem tabloid, "The People's Voice." 600 lines of ads were promoted from local merchants. Other RKO theatres in Harlem ran trailers, and had lobby displays selling the premiere.

The opening night was a gala occasion. The carpet was rolled out on the sidewalk and Buddy Bowser, well-known Harlem master of ceremonies, was at the sidewalk mike. Harlem dignitaries and celebrities were invited down and the 15th Regiment sent 300 men in full regalia in a grand parade to the front of the theatre. The color-guard went through the usual ceremony and Col. W. Woodruff Chisum, who headed the regiment, made a one-minute address.



# CREATIVE DISPLAY ADS



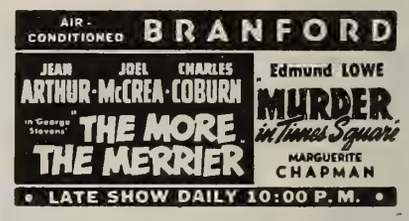


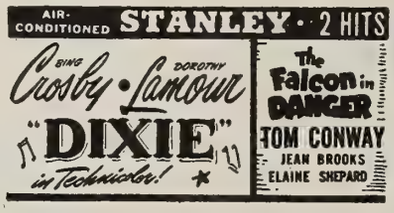


Original holdover ads conceived by E. V. Dinerman, ad head of RKO Theatres in Cincinnati. The one at right is reproduced in its original size.




Here is a striking holdover ad created by John Walsh at the Fulton theatre, Pittsburgh, for "Coney Island."




Some more thumbnail cuts from Bob Paskow, Warner ad head in Newark, N. J. Art work on these potent miniatures is done by Ben Adler.




Utilizing a benday background, this striking effect was produced by the art department of United Detroit Theatres.




James Totman, ad head of Warner Pittsburgh theatres, had this effective display ad to plug his stage show and feature attraction. Herbert Walton did the art work.

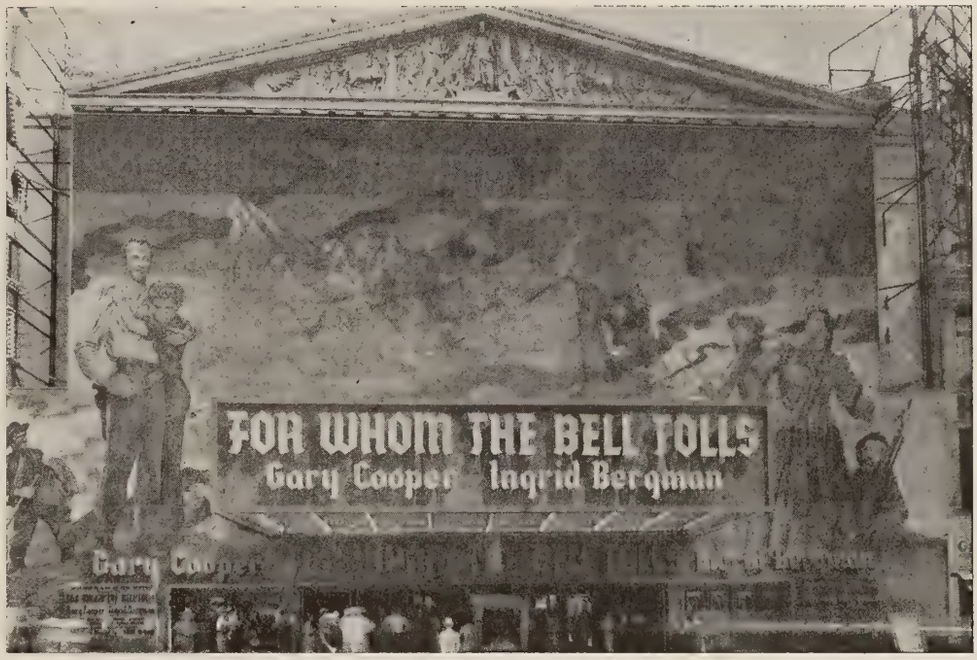
## Longo Plants Editorials On "Stage Door Canteen"

Joe Longo, advertising director for Loew's State and Orpheum theatres, in Boston, successfully landed three editorials in conjunction with the showing of "Stage Door Canteen." In addition, the picture drew excellent comment in Eliot Norton's column which appears daily on the theatrical page. Norton devoted the entire column to Katharine Cornell's appearance. Art and stories appeared on the beauty pages with the current run of the picture.

A radio contest was planted with Station WCOP using tunes from the attraction and asking listeners to write in and win guest tickets to the theatres by guessing the correct titles.

Joe used special two-sheets in all subways and had 10,000 heralds distributed a week in advance of the opening. Special window cards were also distributed. By screening the picture in advance for the local critics and putting on a special showing at the Chelsea Naval Hospital, extra publicity breaks resulted.

A marquee broadcast was arranged with special recordings of the picture's song hits and three local radio stations featured the music with appropriate plugs for the picture and theatre playdates. A tremendous banner was hung across the street in the heart of the city which included a special plug on War Bonds.




*A huge panoramic front covers the entire facade of the Rivoli theatre, New York, where "For Whom the Bell Tolls" recently had its world premiere showing.*

## Newspaper and Radio Sells "Lady" for Bunchez

For "Lady of Burlesque," Gertrude Bunchez, publicity head for Loew's Century, Baltimore, Md., used an extensive newspaper and radio campaign, which proved effective.

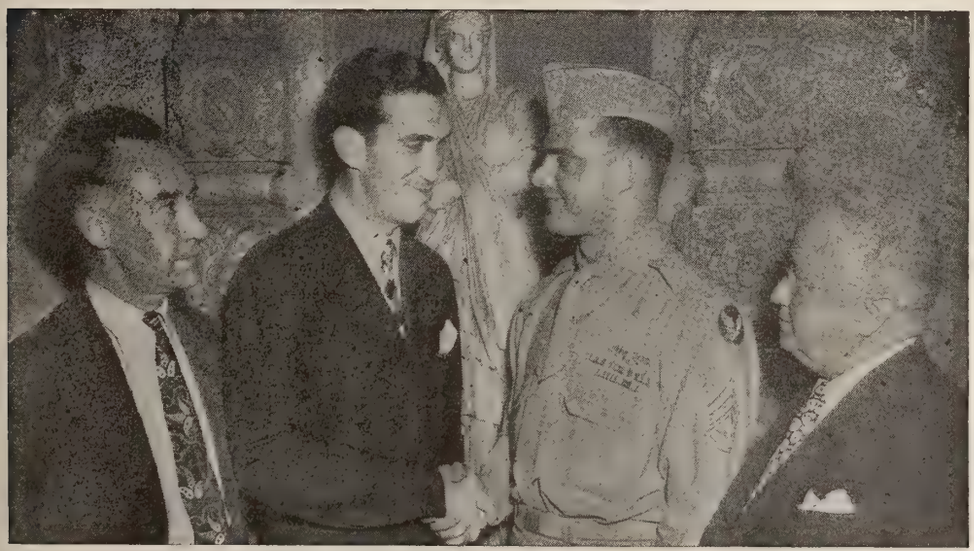
Two advance stories were planted in the *News Post* along with art photos. The *Morning* and *Sunday Sun* and the *Sunday American* also used advance art breaks and stories. Additional coverage was secured from the *Jewish Times, Catholic Review,* and the *Go Magazine*. A two column cartoon feature broke in the *Home News,* which has a tremendous circulation in the city.

Station WCAO supplied transcriptions four days in advance. Station WITH contributed several plugs in conjunction with a regular 30 minute feature for six days in advance.

Prominent department stores used displays, and cards were distributed in hotels and apartments.

## Bernstein Gives Horseshoes

As a gag teaser ahead of "Mr. Lucky" at the Majestic theatre, in Hornell, N. Y., Harry Bernstein distributed small two by two tinted cards attached to each of which was a small horseshoe. Copy on the card read: "A horseshoe for luck. Are you Lucky? Keep this for luck and be sure to see 'Mr. Lucky.'"



*Patrons of Loew's Valencia theatre, Jamaica, N. Y., purchased $7,900.00 worth of War Bonds and Stamps to honor Teddy Arnow, the theatre's publicity man, who was inducted into the Army, last week. Above photo shows Manager Eddie Douglas of the Valencia; Arnow; Staff Sgt. Schiller Cohen, former Loew employee and holder of the D.F.C., and Eddie Dowden of Oscar Doob's staff.*

## Advance Campaign Launches "Wives" in Australia

Credit Clem Whiteley, 20th Century-Fox publicity manager in Australia, with a splendid advance publicity and exploitation campaign to launch the showing of "Orchestra Wives" at the Plaza theatre in Sydney, Australia.

Whiteley's campaign covered every possible publicity outlet and featured many unique highlights. For three weeks in advance of the opening, a special musical transcription of tunes from the picture was plugged on the air, with full picture credits on all the commercial stations. A special screening was put on for Sydney's leading dance band leaders and music publishing personalities.

The most off-the-beaten-track angle of Whiteley's campaigns centered around a radio interview with an Orchestra Wife. The interview was featured by Station 2KY, Hollywood Correspondent, and the interviewee was the wife of the bandleader at Sydney's Trocadero Night Club. Both during the interview, which created a great deal of public interest, and for one week prior to the premiere, the feature was prominently plugged on this station.

## Glase Holds Parade For "Crash Dive"

Paul E. Glase, manager of the Embassy, in Reading, Pa., staged a parade for the opening night of "Crash Dive" with the cooperation of the local Navy recruiting office, Red Cross Motor Corps, WAVES, WAACS, Marines, O.C.D. Corps and a Color Guard from the V.F.W. Units marched to the theatre and just before the beginning of the last evening show, marched down the aisle and up front. Recruiting speeches were given by WAAC and WAVE officers and then the salute to the flag was offered by the military units headed by the color guard with audience participation by their rendition of the National Anthem.

# CLASSIFIED ADVERTISING

**Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York.**

## NEW EQUIPMENT

QUICK RECHARGEABLE FLASHLIGHT BATteries, $2.20; Trubluelite shutters, Simplex front, rear or Powers, $4.95 each; 4 ampere, 9 volt Mazda exciter lamps, prefocussed, 39c; fifteen ampere rectifier bulbs, $7.95; Mogul 300 watt Mazda lamps, 19c; super quality 868 photocells, $4.95; Presto automatic changeovers, pair, $55.75; 16 MM 1600 foot reel, $2.55; ticket boxes 40 inches high with sliding door and hopper, less glass, $12.95. Ask for REM-7 late Summer Jubilee sale bulletin. S.O.S. CINEMA SUPPLY CORP., New York 18.

## POSITION WANTED

FORMER THEATRE OWNER NOW EMPLOYED 5½ years by large New York circuit desires steady manager's position. Prefers independent theatre connection in New York territory. First class references. Married. Over draft age. BOX 1671, MOTION PICTURE HERALD.

## THEATRES

WANTED TO BUY GOOD THEATRE IN TEXAS, Oklahoma, Arizona or New Mexico. If you have a sound propostion for sale send complete details with all information immediately. ADDRESS P. O. BOX 807, Big Spring, Tex.

MODERN FIVE-YEAR-OLD THEATRE FOR sale or lease. 50% profit on your investment. 300 seats, air-conditioned, apartment above. $4,000 down. Business transacted by owner only who is in service. Located in the best and most profitable farming community of this country. 18 miles to the closest competition, wonderful territory to draw from. Population 1,000. UPTOWN THEATRE, Gladbrook, Ia.

FOR SALE, LEASE OR RENT, GOING THEatre. Small but prosperous town. No competition. Good opportunity. BOX 1670, MOTION PICTURE HERALD.

WILL INVEST $10,000 TO $25,000 FOR THEATRE in town between 1,500 and 5,000 population. Prefer Iowa, Missouri or any point West. BOX 1669, MOTION PICTURE HERALD.

## USED EQUIPMENT

BUY CHAIR PARTS NOW. CUSHION BACKS, irons, etc. Large variety in stock. ALLIED SEATING CO., INC., 36 West 13th St., New York City.

BUY BEFORE THEY'RE SNATCHED UP—Rebuilt reversible Typhoon blower fans—24", 5,700 cfm, $111.00; 30", 7,800 cfm, $132.00; 36", 10,400 cfm, $151.20; 42", 12,800 cfm, $186.00; 48", 16,500 cfm, $232.20. Motors and drives included. Air washer spray nozzles, $1.25; double diffusers, new, 24" x 28", $26.45. S.O.S. CINEMA SUPPLY CORP., New York 18.

FOR SALE COMPLETE AIR WASHER FOR 500 seat theatre equipped with Fairbanks-Morse centrifugal pump, 140 feet ½ inch pipe. Cost new over $800.00. Sell for $500.00. ARCADE THEATRE, Newark, Ohio.

UNDERWRITERS 2½ GALLON EXTINGUISHers, reconditioned, $20.00; amplifiers, from $4.95; portable sound projectors, from $59.50; aisle lights, $1.95; 9'x12' outdoor screens, $9.75; thousand watt spotlights on stands, $29.50; rebuilt Imperial vacuum cleaner, $14.95. Late Summer bargain bulletin ready—get yours. S.O.S. CINEMA SUPPLY CORP., New York 18.

## BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## WANTED TO BUY

ANY TYPE OF ALL ELECTRIC FRENCH FRY pop corn machine. Must be in working order. KRISPY KIST KORN MACHINE CO., 120 S. Halsted, Chicago 6, Ill.

WANTED 25MM. AND 16MM. MOTION PICTURE camera with or adaptable to single sound recording. 35mm. and 16mm. sound projectors. Describe equipment. State offer price. BOX 1668, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand, $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

## BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now on the press. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

## TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

# *James O'Loghlin Dies in Montreal*

James P. O'Loghlin, general manager in Canada for Twentieth Century-Fox for 18 years prior to his being relieved by Sidney Samson last month due to ill health, died in Montreal August 12th in General Hospital, and was buried August 14th.

Last rites for Mr. O'Loghlin were held in St. Patrick's Church. Requiem high mass was attended by Knights of Columbus, in which Mr. O'Loghlin was a fourth degree member. One of the many film officials present at the funeral was Colonel John A. Cooper, chairman of the Canadian Motion Picture Distributors Association.

Mr. O'Loghlin, who was 59, was brought to Montreal from a Quebec health resort when his condition became serious. He continued, upon retirement from active service, in an advisory capacity to his company on full salary. He had been prominent in Canadian film circles for 30 years.

In 1914 he was named head of Star Films, Ltd., first Canadian distributors of MGM product, and in 1921 was appointed to a similar post with Specialty Film Import, Ltd., distributing for Pathe. Two years later he organized his own company, Canadian Distributors Corporation, and joined 20th Century-Fox in 1924.

At the time of his death, Mr. O'Loghlin was president of Canadian Motion Picture Distributors Association, and also was an officer of the Canadian Picture Pioneers, and active in many industry patriotic groups, being director of the Motion Picture War Services Committee.

He is survived by one son, serving with the RAF, four daughters and one brother, William O'Loghlin, manager of the Palace, Montreal.

## Andrew C. Gutenberg, Was Milwaukee Manager

Andrew C. Gutenberg, 49, manager of the Grand theatre in Milwaukee, died August 5th following an emergency appendectomy. He was formerly president of the Independent Theatre Owners of Wisconsin-Upper Michigan. Mr. Gutenberg is survived by his wife, Evelyn, a daughter, a son and three sisters.

## Mrs. J. H. Keswick

Mrs. J. H. Keswick, 80, mother of Charles Miller, owner of the Times, Orpheum and Web theatres in Savanna, Ill., died August 8th in Milwaukee and was buried there August 11th.

## United Artists Promotes And Transfers Managers

United Artists this week promoted two salesmen to branch managers, and transferred other managers. The two salesmen to become managers are Carroll Trowbridge, Seattle, who will take over the Salt Lake City branch, and Carl Burton, who has been operating out of Charlotte, as manager there.

Among the manager transfers are: Earl Collins, transferred from Dallas to the Los Angeles exchange to succeed Cresson E. Smith, retired; Byron Adams from Charlotte to branch manager in Dallas, and Clarence Olson, shifted from Salt Lake City to Denver.

Carl Leserman, general sales manager for UA, announced the promotions and transfers. The appointments are effective immediately.

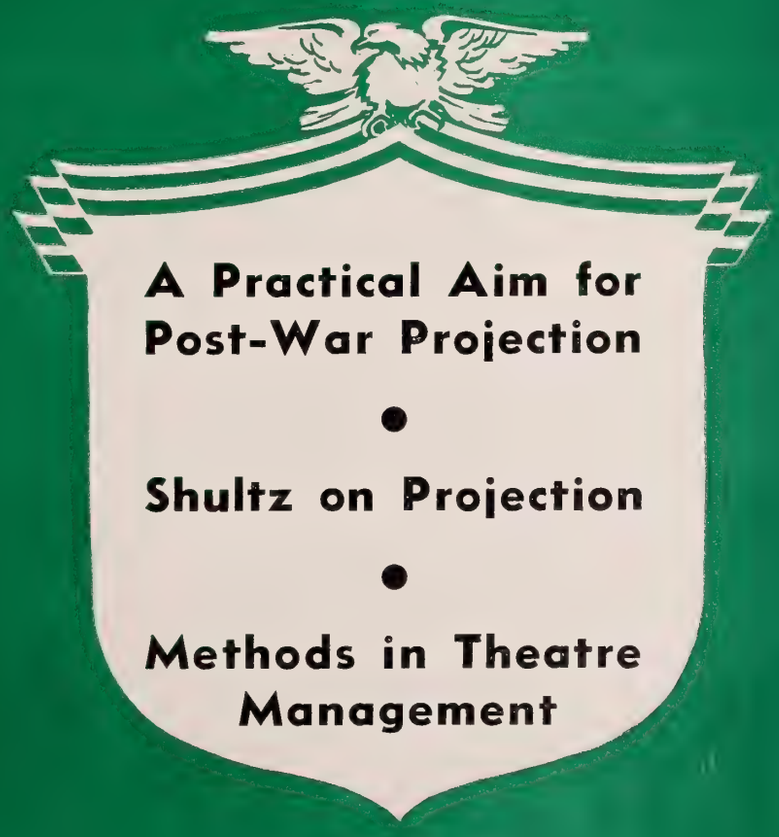
## Bridgeport Theatre To Open

The Loew-Poli Lyric theatre in Bridgeport, Conn., closed for the summer, will reopen August 27th with Cab Calloway headlining the stage program. The policy will be weekend stage shows and holdovers the rest of the week.

MOTION PICTURE HERALD

# Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION



**A Practical Aim for Post-War Projection**

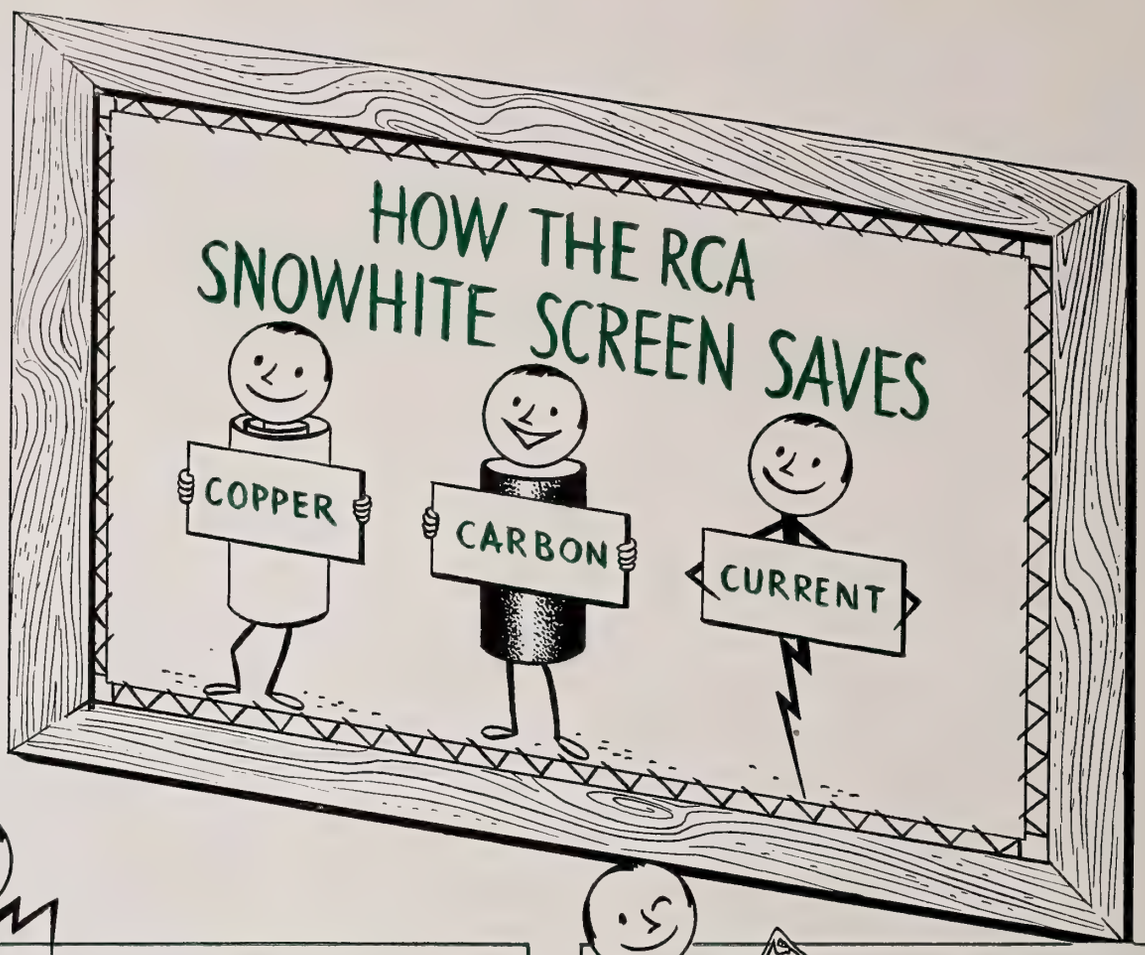
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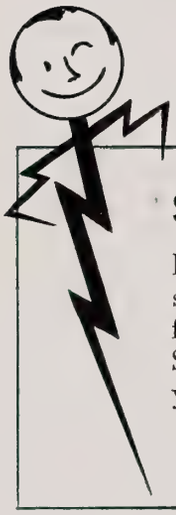
**Shultz on Projection**

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**Methods in Theatre Management**

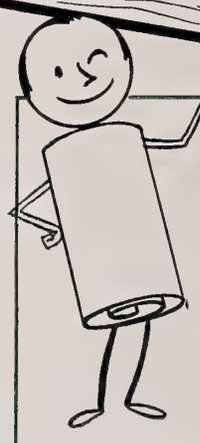
AUGUST 21, 1943



### Snowhite Saves Current...

because it's made of the whitest substance known. Gives more reflected light than other surfaces. So you can cut arc current when you install an RCA Snowhite.



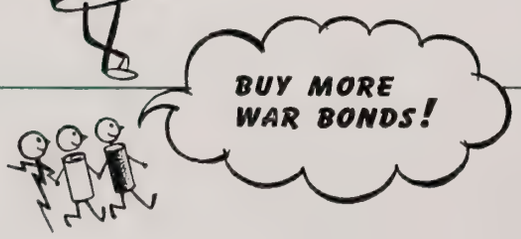
### Snowhite Saves Copper...

because longer carbon life means less copper will be consumed. That means you make more copper available for war.



### Snowhite Saves Carbon...

because less arc current means you get longer carbon life, and take *less time out* for changing carbons.




**Get Your Snowhite Screen**
**Through Your RCA Dealer**

# RCA THEATRE EQUIPMENT

*RCA Sound • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service • RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers*

RCA PHOTOPHONE, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.




# THE DAWN OF A NEW ERA IN PROJECTION

Under the stimulus of war time research and production of new optical equipment, the post-war motion picture industry will be amazed and thrilled with new developments. Truly the dawn of a new era in motion picture projection.

Right now, Ilex is engaged in 100% production for our armed forces. Ilex skill and precision, now so vitally important to the production of shutters, lenses and precision optical equipment, will one day be devoted to peace-time production that points to interesting developments.

Ilex f 2.5 Projection Lenses are in use in projectors in many units of the U. S. Navy.

In the meantime, let us do our utmost to cooperate with our government in speeding the day of Victory. Invest in U. S. Bonds and Stamps now for the better days ahead.

**Ilex Optical Co., Rochester, New York**

ARMY E NAVY

**SHUTTERS AND LENSES**

ILEX

**OPTICAL INSTRUMENTS**




# 3 simple ways to help avoid trouble and expense—



**OIL** your equipment regularly (as per oiling instructions given for it) to prevent equipment failure due to burned out bearings.



**CLEAN** your equipment. Dust and dirt can do great harm to moving parts — accelerating wear and causing breakdowns.



**ADJUST** belts, when necessary, for tension and alignment. Simple wrench adjustments can prevent needless wear of precious rubber.

THESE are jobs that your maintenance man can readily attend to. Make sure that they are done regularly—for they will help to prolong the life of your equipment and forestall the *need* for service. However, when you *want* expert service, call your G-E service man immediately. Until after the war, new G-E equipment is obtainable only for war applications . . . so take the best care of what you have!

*General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 3578, Bloomfield, New Jersey.*

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Listen to the General Electric radio programs: "THE HOUR OF CHARM", Sundays, 10 P.M., E W T, on N B C . . . "THE WORLD TODAY" News, Weekdays, 6:45 P.M., E W T, on C B S

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

## "Theatres of the Future"

YOU CAN'T DOWN the optimism surging up out of the relatively happy military situation, so that when you get together with some fellows more or less associated with your own line of work, the ideas start coming about what the post-war world is going to do to this and that practice of pre-war vintage. And among the subjects of such conversations of late has been the post-war theatre.

We like attempts to strike out along new lines, creations that represent criticism of established practice that cannot prove itself as the best that one can do; but the pen-and-ink prophecies that do reach print are too often hypodermic fancies, without informed criticism as their basis, and utterly irresponsible to those who would have to pay for them and make them pay back.

It is curious how motion picture theatres interest architects who have directed their careers into entirely different channels. You'll run into a specialist on churches who'll confess that he has toyed at odd times with plans which he thought would make more workable theatres. And then you see his plans, which confirm your suspicions that their creator's contact with the processes of the cinema have been strictly as a member of the audience.

These are times when anything of the future gets an ear (the present being a bit on the dismal side). And as an editor we know such stuff makes "good copy." Nevertheless, we believe that post-war theatre design will resume where it left off, begin again its progress derived mainly from the technical character of the art which it serves. The "Theatre of the Future" will evolve slowly out of the theatre of the past.

## Carpeting Nearly Gone

Just to confirm your suspicions, rather than to inform, we pick up advices from the carpet industry that at the end of this year, there will be only $25,000,000 worth of carpeting in this country, compared with a normal inventory of about $150,000,000. Authority for this is W. D. Gardner, official of Alexander Smith & Sons.

It isn't just a matter of a shortage in wool, most of which is imported; shortage of backing materials is most important.

Unless you believe that Germany is going to crack inside by Christmas, and that Japan will be a push-over after that, you are going to take extra, extra care of your present carpeting. And that you are probably doing now. So what are you going to do? We don't know.

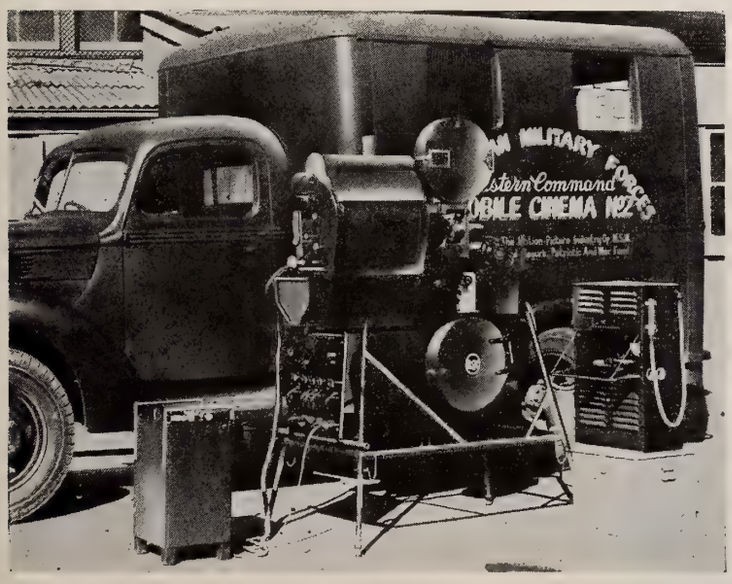
## Oldsters for Ushers

Bill Galligan, manager of the Commercial theatre in Chicago, has been moved to tell us of his delight in our new department for new managers born of the war. And he adds a bit of recent managerial experience of his own pertinent to the wartime situation.

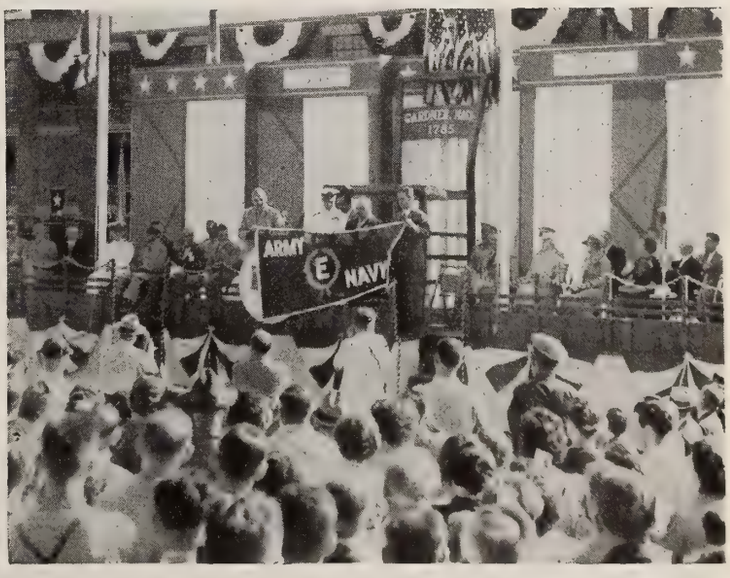
"We had a nucleus of five ushers who had been with us from six months to two years. The rest were floaters. We hired two elderly, courteous men for taking tickets. That gave us seven good men. Then we ordered new uniforms for the whole crew, had the ushers' room painted, their lockers repaired and cleaned. After firing a couple of floaters, we have not had a single man resign nor has it been necessary to discharge anyone else."

●

The Theatre Equipment Dealers Protective Association will hold a conference at the Bismarck Hotel in Chicago September 18-19. And during the meeting the members will be guests of W. C. DeVry, president of the DeVry Corporation in Chicago, for a preview of the DeVry 35-mm. theatre projector which the company has been supplying the Government.—*G. S.*




Sound news these days is war news—and here's a flash from RCA, pictorializing Photophone equipment designed for reproduction of motion pictures at the front lines. This outfit was photographed somewhere in Australia. The unit stands are of tubular metal and constructed so that one section fits within another. Soundhead and projector are in one unit. The screen frame is of metal tubing and is in eight sections which fold together (the screen is unperforated, since performances are outdoors). The equipment includes an assortment of lenses to meet various conditions.




Picturing the ceremonies which bestowed upon the Heywood-Wakefield Company the Army-Navy "E" flag last month. Held at the plant in Gardner, Mass., the presentation was made on a platform constructed from Army cargo bodies which the company is manufacturing, among other war products. Holding the banner are General Lewis and Admiral Tyler, with Frank Buffo, shop steward, representing the employees, and Richard N. Greenwood, president of the company. A red, white and blue valance was incorporated in the emblem in commemoration of 531 former employees in the armed forces.



first in post-war projection planning—

# Bring Theatres Generally Up to Top Pre-War Standards



PHOTOGRAPHY BY J. MOLITOR

THAT PRODUCTS generally are going to represent important advancement in the arts of fabrication—and this quite promptly—after the war, is a widespread notion. It would be wrong to say that this idea is baseless, for certainly lessons of the war itself, and of course the resumption of research and development, will in due time prove the source of improvements in devices we have known, and of others providing services which thus far have only been intimated. But such prospects do not constitute a sound business basis for post-war planning. In most cases, there are no authentic prospects of that sort whatever.

In the main, what post-war industry will be able to give us will be what they were supplying when the war claimed the facilities and manpower of our factories, leaving civilian life to shift more or less for itself. There will be honest applications of new materials and designs here and there; but much of what will be called "new" will belong to the arts of merchandising rather than to those of engineering. And our engineering was doing all right before the war.

Perhaps the feeling that post-war products should be better than those we had is part of that larger hope for a better world generally than the one we knew. The post-war world should bring us compensation for our sacrifices, many of us tend to feel. It is a natural, healthy reaction, but it offers no reliable guidance in our planning for the post-war operation of our businesses.

Happily, the strides made before the war in the industrial arts impinging on motion picture theatre operation, provide space in abundance for advancement of the exhibition plant. The half-dozen years preceding the war recorded vital developments in every phase of the physical theatre, from its architectural engineering to its equipment

and essential furnishings. What had already been realized by the time we were at war had little more than begun to be absorbed by our theatres as a whole. This is as true of projection as of other departments, despite the relatively rapid acceptance of the refinements produced during those years in every component of the projection-sound installation.

*It was still to be observed, when the war came to stop the normal course of things, that the majority of theatres even in the United States still housed projection equipment that fell far short of the standards represented in the equipment then available!*

And of course that equipment is still there! Such as it is.

The standard of our projection generally is not to be judged by that of individual theatres wherein the management had followed for some time a farsighted policy of replacement and repair. The suprex carbon arc replaced low-intensity in many hundreds of theatres, but not in all, nor did it entirely eliminate hi-lo lamps, although the equipment market had made anything other than high-intensity illumination definitely obsolete for every class of theatre.

Being the newer element of the art, making us more acutely aware of the possibility and even necessity of improvements, sound has enjoyed a more general replacement than projection equipment and its accessories; nevertheless, there remained at the war's beginning many a so-called sound system among our theatres made up of assorted elements harking back to the "bootleg" market of the early thirties.

As for projector mechanisms, a tour of projection that gives the out-of-the-way theatre as much attention as the more pretentious kind, will turn up many a head that has been pinned together for the last twenty years. Miles of film are yet being unwound daily on Power's 6b's!

Accessories, too. How many city theatres barely meet the minimum requirements of local fire regulations in their film cabinets? And in small towns not having regular inspection, the shipping case, or an open rack in the rewind bench, serves the critical purpose of storage. Theatres without enclosed rewinds are legion, while many theatres have continued to be without their own reels, or have a couple of nondescript reels that are greater menaces to film than the exchange reels it comes on.

Then for many, many years there was the "booth" attitude toward projection room dimensions and fixtures, and the majority of our older theatres, large and small, still express this attitude.

Before the war the standards urged were far above the average conditions presented by our theatres; yet the know-how and the equipment were there. Our post-war planning needs no further impetus and purpose than to make projection facilities generally what they could have been before the war—if all theatres made full use of the products readily available.

## PRE-WAR EQUIPMENT

The pre-war projection equipment market itself represented advances unlikely to be matched by post-war developments in less than a period of time comparable to the seven or eight years during which those improvements were realized. We saw in that pre-war period the development of the suprex carbon to provide a high-intensity arc that made the white light that was once an advantage of only the larger theatres, available to every screen. This alone was an advance in projection technique of revolutionary character, measured by its practical potentialities; it still awaits extension to hundreds of theatres.

Within only a few years immediately preceding the war every projector manufacturer brought out a new model. These models presented many refinements in appearance; the principal revisions were far more significant, however, to the art and to maintenance, to facility of operation, and to safety as well.

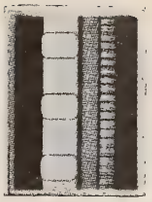
And it was just prior to the war that coated lenses were made available, further increasing the efficiency of the light projection system realized in improved lamp and shutter design.

Meanwhile, the refinements in sound steadily introduced by the studios, notably through their work in noise reduction, and by the manufacturers of reproduction equipment as well, were placed within the financial reach of even the smallest theatres in the United States.

*Due to ill health*
F. H. RICHARDSON
*has found it impossible longer to continue his columns on Projection.*

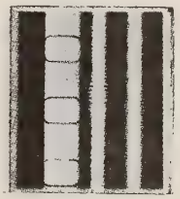
Sound was hinting at much more. In the very year of Pearl Harbor the control track, single and multiple, with intimations of "three-dimensional" sound, promised to break its laboratory bonds (it had actually done so for a brash moment in "Fantasia"). And of course there was television, technically ready for the theatre. But these aspects of the pre-war scene in projection and related fields, are really departures from our theme here. They belong rather among things to come.

For our post-war planning there is material enough in the things we have had and will have when manufacturers can again turn to them. The effectiveness of the entire film reproduction system had just undergone comprehensive revision, to its great advancement, immediately prior to the war. Exhibition interests have a big job ahead just to make full post-war use of those pre-war developments to modernize their projection.—GEORGE SCHUTZ.



***100-Mil Variable-Density Comprex System***

Both sound and control tracks are 50 mils wide and occupy space normally used for a standard single 100-mil track.



***200-Mil Bilateral Variable-Area Comprex System***

The track system above is for use in same type of sound system as that shown at top, but occupies a width of 200 mils.



***Three-Channel Stereophonic Comprex***

The system above consists in three 100-mil bilateral variable-area sound tracks, one for each of three stereophonic channels, and a fourth 100-mil track on which are recorded the compression and expansion controls for all three channels.



***100-Mil Variable-Area Sprocket Hole Control Track***

This system consists in a standard 100-mil variable-area track plus a variable-area control track approximately 100 mils wide and located in line with the sprocket holes. Volume change is regulated by the width of the control track, which may also be used to switch from one set of speakers to another.

## CONTROL TRACK SOUND

**Some of the track systems being used in experiments prior to the war on sound with electronic control (examples are reproduced from paper by E. M. Honan and C. R. Keith of Western Electric, published in the August SMPE Journal).**




Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide . . . it is world-wide . . . serving the home front and battlefronts too!




RCA

RCA SERVICE CO., INC.
RADIO CORPORATION OF AMERICA
Subsidiary
Camden, N. J.





# The LIGHT on your SCREEN



By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

## The Practical Meaning Of Relative Aperture

PROJECTIONIST Roy Brierly of IA Local 306, New York City, asks:

"I have often heard the relative aperture of a lens referred to as the f:speed of that lens. I know that the relative aperture means the relationship between the focus of the lens and its smallest opening, but I would like to know how the word 'speed' is associated with the relative aperture, which is a factor designating how *much* light is transmitted by a lens and not how *fast* it passes through the lens.

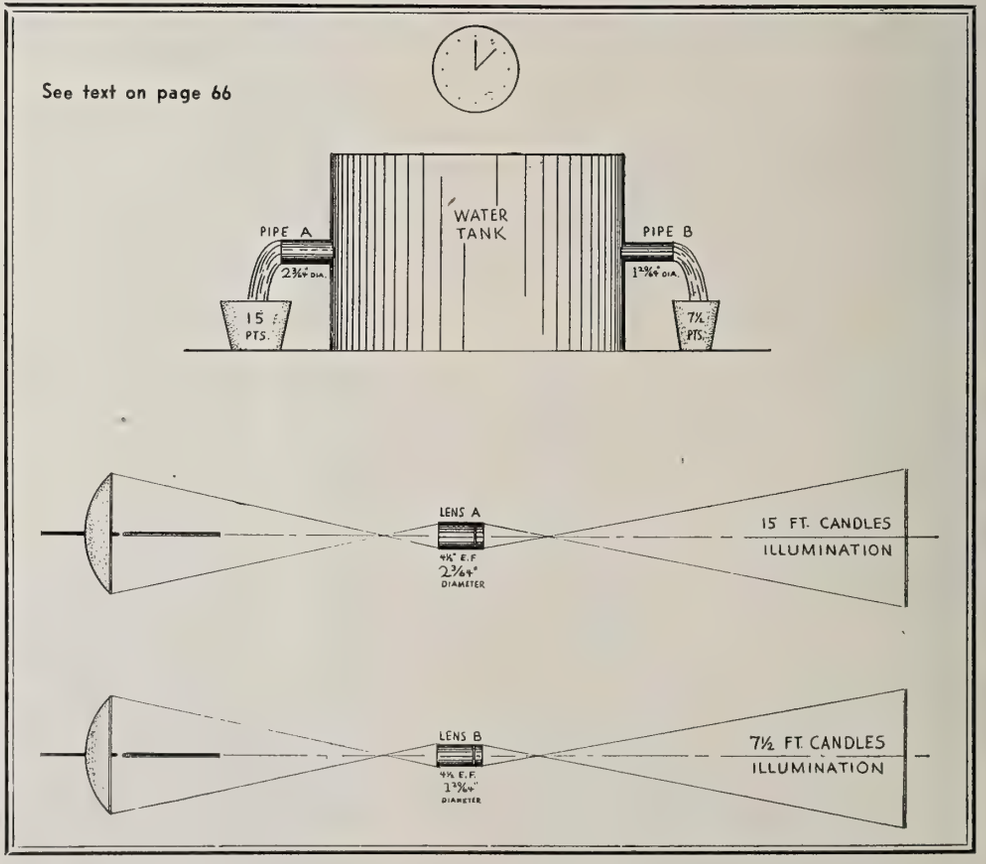
"I wonder if you would also tell me the percentage of difference in transmission for the same lens at several different values of relative aperture. In other words, if I were using a 4½-inch E.F. lens and I had an average light all over my screen of 15 foot-candles without film, when this lens had a relative aperture of f:2.2, what percentage of the light would pass through this same lens at a relative aperture of f:2.5, or f:3, and what would be the size of the smallest opening in the lens in each case?"

This is a very good question on an important phase of lens operation which often proves puzzling and I am sure it will interest many other projectionists.

In answer to your first question regarding "f:speed": You are correct in your belief that this is a term for one of the factors which determines "how much" light will pass through a lens.

The use of the word "speed" undoubtedly originated from the use of photographic lenses in which high relative aperture permitted a greater shutter speed for the same exposure value because as much light was transmitted in a short interval of time as that transmitted by a lens of

See text on page 66



# Get the most from your VICTORY CARBONS




**RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS**

| *Type of Arc* | *Arc Current — Amperes* | *New Victory Carbons — Size and Type* |
|---|---|---|
| "1 Kw" High Intensity, A.C. | 52-66 | 7 mm x 9 inch H.I., A.C. Carbons in both holders |
| "1 Kw" High Intensity, D.C. | 40-42 | 7 mm x 12 inch or 14 inch "Suprex" Positive<br>6 mm x 9 inch "Orotip" C Negative |
| Simplified High Intensity, D.C. with *adjustable* feed ratio | 42-45 | 7 mm x 12 inch or 14 inch "Suprex" Positive<br>6 mm x 9 inch "Orotip" C Negative |
| Simplified High Intensity, D.C. with *fixed* feed ratio | 42-45 | 7 mm x 12 inch or 14 inch "Suprex" Positive<br>7 mm x 9 inch "Orotip" C Negative |
| Simplified High Intensity, D.C. | 56-65 | 8 mm x 12 inch or 14 inch "Suprex" Positive<br>7 mm x 9 inch "Orotip" C Negative |

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

**USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.**
The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

**OPERATE CARBONS AT SPECIFIED ARC CURRENT.**
Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

**CHECK FEED RATIO CAREFULLY.**
Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

**SAVE THE COPPER**

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to your supply dealer as designated by our government.

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

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Unit of Union Carbide and Carbon Corporation
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low relative aperture in a much longer interval of time, thus a lens of high relative aperture permitted a fast exposure and was referred to as a fast lens. As the letter "f" is the standard symbol for relative aperture, the term "f-speed" is another correct meaning for the relationship between the focus of a lens and its smallest opening. The letter "f" is the designation for the figure obtained when the focus of a lens is divided by the diameter of the smallest opening in that lens.

In order to understand this relationship, let's compare a big water-carrying pipe with a fast lens, and a smaller pipe with a slow lens. If water flows through both pipes, the larger one will allow more water to pass through it in the same time interval than the smaller one because of its greater area. As the big pipe will conduct a given amount of water in a shorter period of time, it is faster than the smaller pipe. The accompanying drawing illustrates this principle by comparing pipes and lens of equal diameter to show how the area influences their transmission capacity.

Let us assume that pipe *A* is 2-3/64 inches in diameter, while pipe *B* is only 1-29/64 inches in diameter. Pipe *A* will fill a 15-pint container in the same time that pipe *B* will fill a 7½-pint container.

In the same drawing, lens *A* has a diameter of 2-3/64 inches, and lens *B* has a diameter of only 1-29/64 inches. If a light source is focused through lens *A* and produces an average illumination of 15 foot-candles on a screen of given size, lens *B* will produce only 7½ foot-candles (provided all other conditions are equal). It is easy to see, therefore, that the volume of water which will flow through any two given pipes, or the volume of light which will be transmitted by any two given lenses, is proportionate to the areas of their smallest openings—if all other conditions are equal. In the pipes and lenses shown in the drawing pipe *A* has twice the area of pipe *B*, and similarly lens *A* has twice the area of lens *B*.

In answer to your second question, I have made up the following simple table showing the progressive changes at various relative aperture in the percentage of light transmitted, the average screen illumination, and the size of the smallest opening in a 4½-inch E.F. lens. This table is based around your figures of 15 foot-candles average illumination for a 4½-inch E.F. at f:2.2 on a screen of known size.

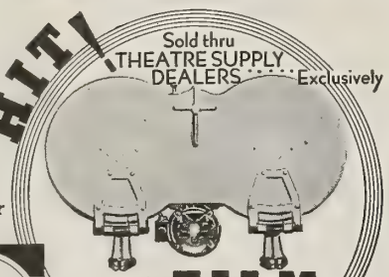
| Relative Aperture of Lens | Dia. Smallest Lens Opening | Per Cent Transmission Compared to f:2.2 | Average Ft. Candles Screen Illumination |
|---|---|---|---|
| f:2.2 | 2-3/64" | 100% | 15 |
| f:2.3 | 1-61/64" | 91% | 13.6 |
| f:2.4 | 1-7/8" | 84% | 12.6 |
| f:2.5 | 1-51/64" | 78% | 11.7 |
| f:2.6 | 1-47/64" | 72% | 10.8 |
| f:2.7 | 1-43/64" | 66% | 9.9 |
| f:2.8 | 1-39/64" | 61% | 9.1 |
| f:2.9 | 1-35/64" | 57% | 8.5 |
| f:3.0 | 1-1/2" | 54% | 8.1 |
| f:3.1 | 1-29/64" | 50% | 7.5 |

From this table you will note that the 4½-inch E.F. lens transmits 78% as much



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"The Worlds Finest Projector Parts"
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We've changed over—from the world of shadow pictures to the grim machinery of war. If we've kept you waiting at times, it's because the "Program" calls for war materials first.


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light at f:2.5 as at f:2.2. This results in an average screen illumination of 11.7 foot-candles at f:2.5, rather than the 15 foot-candles transmitted at f:2.2.

At f:3.0 only 54% of the light transmitted at f:2.2 is available, and the screen illumination is only 8.1 foot-candles, instead of 15 foot-candles.

At f:3.1 only half as much light is transmitted as at f:2.2, and the screen is only half as bright.

•

## Is Wartime Salvaging Of Copper Worthwhile?

EDGAR CRAMER, projectionist of the Sherman theatre, Stroudsburg, Pa., asks the following interesting question regarding the success of the drive to salvage copper from carbons:

"For some time projectionists have been turning in all carbon stubs, peelings and drippings to their supply dealers in an effort to salvage as much copper as possible from all types of copper-coated carbons. I'm rather interested in how really successful this salvage work is progressing. Could you tell me what percentage of the copper is being returned, and of this how much pure copper is actually reclaimed?"

Maybe many projectionists have been wondering about this. Allen G. Smith, chief of the Amusements Branch of the War Production Board, recently reported that the salvage of carbon copper drippings is now routine procedure in practically all theatres and that from 110,000 pounds of copper plated on carbons, 99,000 pounds have been reclaimed.

This indicates that 90% of the copper is being returned. Copper drippings yield 90% pure copper. It demonstrates how important this salvage work is and how well projectionists and supply dealers are doing their part in the vital job of getting every possible ounce of this strategic war metal in.

While on the subject of salvage, it might be well to advise those who do not already know it, that supply dealers no longer want *stubs* turned in.

Continue to turn in *all peelings and drippings* as you have done in the past, as they constitute the important reclaimable metal. As it is difficult, if not impossible, to peel the thin copper plate from Victory stubs, the drippings represent the bulk of this reclaimable metal.

•

## When Light Can Be Called Well Distributed

LES CONDIT, projectionist of the Park theatre, in Caldwell, N. J., has several questions concerning the distribution of light on the screen. He submits them as follows:

"*Question* 1—In referring to the light on a screen, is it correct to use the number of foot-candles at the *center* of the screen, or must the average of the center and several other points be used to designate cor-




Know Your Motiograph Dealer - -

*He's the Man of the Moment!*

The patriotic job of helping keep pictures on America's screens, despite limited supplies and the restricted manufacture of the many kinds and types of equipment has been accepted by Motiograph dealers.

They have become the maintenance men of morale on the home front. As trained equipment men, it has always been their job to know the answers. . . to be there with practical suggestions when you need them.

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rectly the screen illumination? I believe that several points should be considered, but some other projectionists with whom I have discussed this matter seem to think that the center reading is all that is necessary. Can you *prove* to us which is right?

"*Question* 2—What is considered a good distribution of screen light? That is, how bright should the sides be compared to the center?

"*Question* 3—Is there ever a case in which the sides of the screen are as bright as the center?

"*Question* 4—With the same arc current, is it always true that when the sides of the screen are focused brighter, the center becomes dimmer?

"*Question* 5—Does the size of the opening in any given lens have any effect on the distribution of the light on the screen?

"I hope you can clear up these points for me once and for all as they have been the subject of many discussions."

These five questions are extremely interesting and I feel sure that they have been the subject of many friendly battles beside those in which you have taken part. Here are the answers in the order in which you gave the questions.

*Answer* 1—The light on a screen is correctly designated by an average of at *least* three readings taken at the following points:

One reading *at the center of the screen;* and one reading *at each side about* 8 *inches in from the edge and halfway between the top and bottom of the screen.*

In cases where a highly accurate average is required, *seven* readings are taken—one at the center, one at each side, and one at each of the corners. These seven readings are then averaged.

Three readings, however, are usually sufficiently accurate for general use. The average reading is computed by adding the foot-candle values of all the readings together and dividing by the number of readings taken.

To *prove* the inaccuracy of using the center reading alone to designate screen illumination, let's examine the possible combinations of error with some arbitrary figure—15 foot-candles for instance—at the center of the screen. The following table shows the average light for five different conditions in which the light has a distribution from 30% to 80%, but a constant center illumination of 15 foot-candles.

| Illumination Average in Ft. Candles | Per Cent Distribution | Illumination in Ft. Candles | | |
|---|---|---|---|---|
| | | Left Side | CENTER | Right Side |
| 8 | 30% | 4.5 | 15 | 4.5 |
| 9 | 40% | 6 | 15 | 6 |
| 10 | 50% | 7.5 | 15 | 7.5 |
| 11 | 60% | 9 | 15 | 9 |
| 12 | 70% | 10.5 | 15 | 10.5 |
| 13 | 80% | 12 | 15 | 12 |

This clearly demonstrates how misleading the use of the reading for center illumination alone can be.

*Answer* 2—A good light distribution is 70%, in which the light at the sides is equal to 70% of the light at the center.

*Answer* 3—In theatre projection there

is no need for 100% distribution (sides as bright as center), but in some types of background projection used in motion picture studios, in which a picture is projected from the rear of a translucent screen, it is necessary to have more than 100% distribution in order to produce a picture that is free from a "hot spot" in the center of the screen facing the camera. To obtain this unusually high distribution ratio a special optical setup is required, having a relay condenser system fed by a rotating positive high intensity arc.

*Answer* 4—It is *not* always true that the center illumination decreases as the side illumination is increased, even when the arc power remains unchanged. An example of a case in which the center may remain the same when the sides are increased is found where poor distribution is the result of optical misalignment. If the alignment is corrected, the center reading will remain unchanged in spite of the resulting increase in side illumination.

An example of an occasion on which the center illumination *decreases* with an increase in side illumination is that when the crater of the positive carbon is moved toward the face of the reflector or condenser.

*Answer* 5—Yes, lenses having a small opening in proportion to their focus (known as low relative aperture lenses) generally produce images which are less evenly illuminated than lenses having large openings in proportion to their focus. The extent of this distribution loss depends somewhat upon the optical match of the reflector and lens. The more nearly the relative aperture of the lens and reflector are alike, the less will be the distribution loss from this cause.

•

## Reflector Working Distance In One-Kilowatt Lamps

DANIEL GROSS, projectionist with the Shapiro & Fineman Circuit of Pennsylvania, writes the following:

"I have just read your columns in the June 26th BETTER THEATRES and want you to know how much your writings are enjoyed. Regarding the projectionist who wants to trim the rear shutter blades, the only Strong Utility Arc Lamps I have seen have 11⅜-inch reflectors in both the low-intensity and the one-K. W. high-intensity models.

"In accordance with the Strong instruction manual, the center of the reflector should be about 30 inches from the film aperture. Focus is 4 inches from the center of the reflector to the arc crater. Optical speed is about f:2.5. The mirror is Strong Part No. 4069 Spec. 69. The effective beam size should be smaller than 3⅛ inches, and the covering angle might also be smaller, resulting in narrower blades and more light.

"Now is there more than one mirror type and size used in Strong's one-K. W. lamp, or has the projectionist who wrote you been using suprex trims in the Utility low-intensity lamp, which should be set at a distance of approximately 24 inches

*Photograph from "PHANTOM OF THE OPERA" as Produced by Universal Pictures Co., Inc.*



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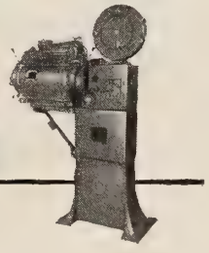
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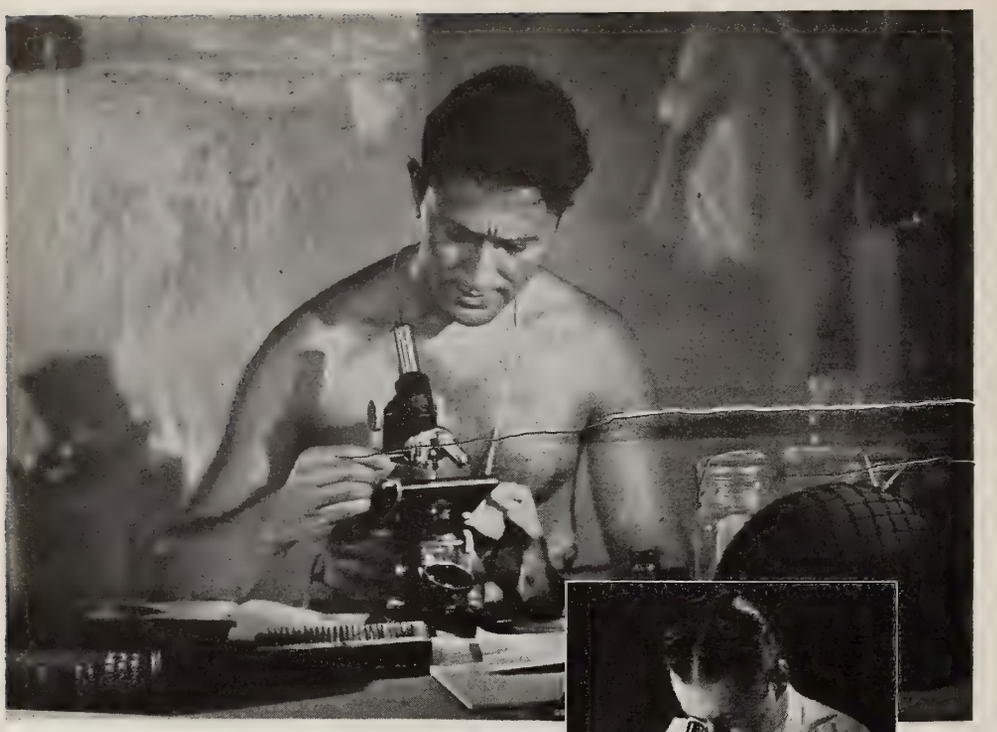
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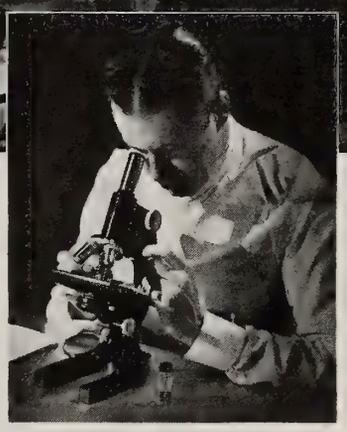
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between reflector and aperture? I really am interested in finding out about this.

"I can sympathize with Frank Sheets and his matinee yellow screen. When we were using Strong low-intensity lamps our light would almost look like high-intensity after 10 p.m., yet the amperage and voltage readings would not budge a fraction. The generator would begin to sing, but readings remained the same. We made all kinds of tests but never found the reason for this extra light, nor could the power company find it.

"We are at present using 'Cyclex' arc lamps. How does the amount of light compare with a 42-ampere, 27-volt arc? What are the projectionists doing to overcome feeding troubles?

"I have discovered a few equipment kinks and I will send them along if you feel that they could be of any mutual help. I know that the ideas of others have always been of assistance in my work and we always are interested in anything that improves our work."

This is an interesting letter which I am sure will be instrumental in helping to clarify several points. In answer to the first question, I have investigated the size reflector and type lamp used by the projectionist who asked information on shutter width and find that he was using a Strong Utility H. I. lamp having a 10¼-inch reflector which had an optical speed of f:2.2 and a working distance of 24¼ inches. He was using suprex carbons for which this lamp was designed.

There are several lamps manufactured by The Strong Electric Corporation identified by the word "Utility." The lamp using the 11⅜-inch reflector is the Strong Utility Intermediate high-intensity lamp Type 14050-1.

You are correct in assuming that the 11⅜-inch reflector should have a working distance of 30 inches, and that the relative aperture or optical speed would be f:2.5. For the benefit of other projectionists using the lamp with the 11⅜-inch reflector, the following data are given:

The light beam measures 2 15/16-inches in diameter, 5 inches from the aperture at the point at which it is intercepted by the rear shutter of Simplex or Super-Simplex type, and the covering angle is 38° when the distance from the center of the shutter shaft to the center of the light beam is 3 15/16-inches. A reflector set at a relative aperture of f:2.5 requires approximately 98° in each blade of the shutter if the projector is in new condition and does not have too much lost motion between the intermittent and shutter shaft.

In answer to your second question, the 40-ampere, 27½-volt d. c. one-kilowatt arc, and the "Cyclex a. c. one-kilowatt arc operated at 66 amperes, 22 volts; both produce approximately 4,300 screen lumens *without* the shutter running when used with a four-element uncoated projection lens of f:2.5 relative aperture. There is no difference in light output.

By all means send along your discoveries, "kinks" and ideas, Daniel, for I am sure they will be welcomed by all of us who are honestly trying to do our best.

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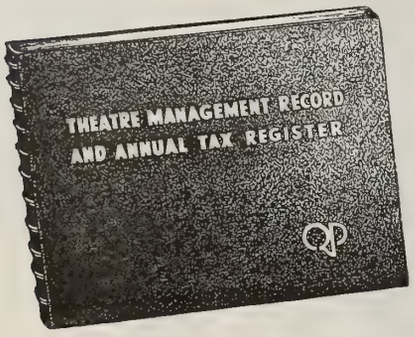
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# METHODS in MANAGEMENT

**A department for newcomers to theatre operation**

## Establishing a Proper Contact With Your Staff

[*In this article, the second of a series inaugurating a department for theatre managers who have more recently entered the motion picture field, the Editor of the* Managers Round Table in Motion Picture Herald, *deals with considerations in the training of the staff.*—Ed.]

THE THEATRE MANAGER has been referred to as a host to the patron who is his guest. The manager extends an invitation through the media of his newspaper advertising and other promotional activities. When the guest arrives, it is customary for the host to meet him at the door, to welcome him and to express the pleasure of the guest's company. Until the guest departs, the host must make sure that there is no distraction to dispel his evening's pleasure. And when the guest is ready to leave, the host is stationed near the door where he may inquire whether the visit was an enjoyable one and to extend his hospitality again in the near future.

Since it is obviously a physical impossibility for a single individual to fulfill this function, a part of this important detail is delegated to the house staff; hence, it is urgent that the people selected to represent the manager will have the necessary qualifications to reflect creditably upon him and the theatre.

It is rather unlikely that people who are gifted with the natural characteristics of graciousness, cordiality and the tireless enthusiasm that distinguishes the perfect host are to be found in great abundance. We must rather expect to find those who have certain *basic* qualifications; then by training and supervising them, we hope to improve and broaden their personality to meet the requirements of successful theatre operation.

### JUDGING STAFF TIMBER

When the prospective employe is being interviewed, the manager may obtain valuable clues to his background by observing his carriage and general appearance, his speech and mannerisms. Personal traits should be carefully studied; they will be indicated to considerable degree by neatness and politeness.

Because the new employe is to be part of a unified organization, he will have to be co-operative, loyal and reliable. These qualities are highly desirable at the outset; but if lacking, they often can be developed during the early stages of the training period. Individual proficiency will develop as the employe acquires enthusiasm engendered through interest in his work, and through inspiration from his contact with the management.

*The inspirational effort, for good or evil; depending on the management, will begin at the time of the interview and continue, most likely, throughout the employe's service.*

It might be well to point out to the employe that the nature of his work is such as to provide an invaluable education, for it gives him an opportunity to learn, through practical observation, much about human nature. His constant, varied contact with the public can give him a valuable asset. In almost any walk of life the measure of success one attains is importantly influenced by one's capacity to deal effectively with other people; and too often the young person who has learned mostly from books is thrown into the world without having developed this knack.

Another method of instilling enthusiasm is to explain that in no other business can one achieve the success that usually rewards ability in a comparative length of time. In our business it is not unusual for an usher or doorman to become a manager within two years, and occasionally within a shorter period. On the other hand, it

**Any Questions?**

SITUATIONS may well arise in the operation of a theatre that are sufficiently particularized to present an individual problem to the manager of limited experience. In such instances questions are invited by this department. Most of them are likely to be of interest to many new managers and will suggest publication of replies; however, although such inquiries should be signed by the person seeking the information, he will not be identified in the published answer. The questions should be addressed to Better Theatres, 1270 Sixth Avenue, New York City.

usually takes years of struggle for a person to attain an executive position in other commercial lines. And as for the professions, after six, seven, eight years of college plus several years of post-graduate work, a physician or lawyer is some years acquiring a clientele giving him an income commensurate with his investment of both time and money.

With the larger circuits opportunities are even greater. Vacancies in the various home office departments concerned with booking, accounting, maintenance, etc., are sometimes filled from the ranks.

With respect to the actual training of the employe, a process which continues with no surcease, there are several points worthy of casual mention before we attempt a discourse into the individual problems of each position.

The normal reaction of each employe to instruction and criticism will vary. Some will be quick to grasp an idea, while others will require more time to digest and assimilate your thoughts. Some will readily respond to a suggestive manner of correction, while you will be forced to extreme measures with others. Some will show appreciation for the interest you indicate in their welfare by your comments, while to others this interest will be considered a bawling-out with resentment reflected in their demeanor.

## CONSTRUCTIVE SUPERVISION

It will remain for you to study the idiosyncracies of your help and to apply your ingenuity, tact and diplomacy so as to get the best for them. A definite investment is represented by the training you give each employe and it is not always advisable to discharge someone because he does not respond, particularly if you have spent a considerable effort in his behalf; he may have good qualifications to overcome the bad ones and in time may become a valuable asset to you. Patience is needed in these situations.

Another fact which you will understand is that a person's mood is often contagious under certain circumstances. And the moods of persons with whom we come in contact are frequently transmissible. If an acquaintance meets you on the street and greets you, your cordiality is commonly measured by the degree of warmth expressed in your friend's salutation. The relationship of this to good management is important, because your employes will invariably reflect your own personality in their contact with the patrons. If you are pleasant and congenial around the theatre, you will transmit this feeling to members of your staff who will in turn transmit it to the patrons; and if you are curt and sharp with your instruction to the help, or indifferent to the responsibilities of the discerning host, the intimate spirit of friendliness will be absent.

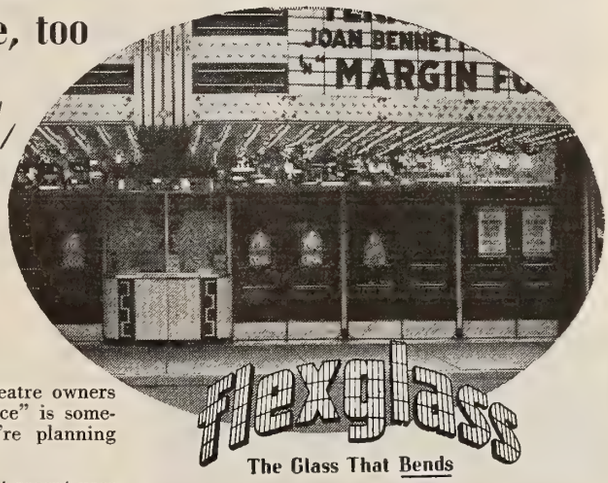
All criticism or correction must be done in a constructive manner calculated to indicate understanding and helpfulness in the problems of the employe, rather than annoyance or demoralization. In all cases it is imperative that you make the employe understand *why* he should conform to your ideas, rather than *how* to conform. If you can explain the reason why and indicate the purpose of your method clearly, the employe will get a permanent impression. If you do not clarify the object of your instruction, he is more likely to return to his own system when you are not present.

Simple, comparative illustrations to press home your points will also help the employe to retain your idea. It may be difficult to explain the necessity of covering a post left suddenly vacant, but any young man will get your thought if you remind him what would happen if the shortstop on a baseball team failed to cover second base with a runner on first and the second baseman forced out of his normal position on the play.

Regular weekly meetings should be conducted for the purpose of keeping the help impressed with the importance of their work. These meetings can serve as "refresher" courses, and inspirational talks by the manager should be a regular part of them. The members of the staff should have an opportunity to discuss the advertising of coming attractions, with suggestions in order, and encouragement should come from the management for the employes to "think promotionally." Occasional talks from prominent officials, etc., will also serve to build morale and stimulate interest.—CHESTER FRIEDMAN.


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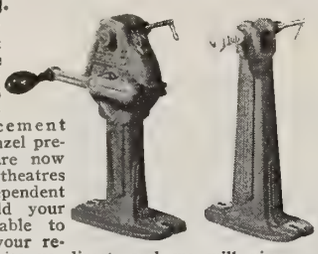
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*John J. Sefing's*

# WAYS & MEANS

**in operation, installation, maintenance**

*John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work*

# WARTIME INSPECTION: 4. Fabrics, Curtains, Screen

FOURTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record form for Fabrics, Curtains & Screen appears on pages 76-77. Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

## ITEM 36: Wall Fabrics

The auditorium side wall decorations, be they made of monks cloth, velour, damask, rep or even composition material, should be checked regularly at least every three months to prevent rapid or undue deterioration. When any section of the wall area shows stains and continuous dust accumulation, check for the following:

Leaks in the wall caused by the structure settling, or inherent weakness of the wall, which tends to develop cracks or fractures, allowing moisture and even rain to come inside.

Stains on walls can also be caused by leaks in the roof due to punctured or rotted roof insulation and improper flashing where the roofing butts against the coping wall. Remember in checking roof leaks, that the trouble will be found, in most cases, many feet away from the actual stain that appears on the wall surface.

To remedy side wall leaks, use a strong mixture of cement plaster to fill in large cracks; or a good grade of asphaltum or roofing cement for small fractures. Make sure, however, that both sides of the wall at the break are thoroughly filled in with this material.

In repairing roof leaks, make sure that an area several feet larger than the defect itself is patched; and where the flashing is at fault, the entire length along the coping wall should be checked for possible future leaks and repaired entirely if need be. Where the entire wall area shows continuous dampness, rotting or staining, the wall surface under the acoustic mats or fabrics must be made impervious to moisture.

### MOISTURE-PROOFING

One way of moisture-proofing is to apply a good mixture of mastic-asphalt, making sure that it is applied *properly* and that no untreated seams are left through which dampness can penetrate.

Another way is to apply a special wash over the area giving trouble. This wash consists of an alum solution made by dissolving one pound of alum per gallon of water, and a soap solution made by dissolving 2 1/5 pounds of pure hard soap per gallon of water.

Before applying this wash make sure that the wall area is wiped dry and clean where the dampness appeared, and that it is not colder than 50° Fahrenheit. The soap wash should be made boiling hot, then applied to the wall surface at from 60° to 70° Fahrenheit, and allowed to dry for a day, after which another such wash should be applied again. Also, aluminum sulphate can be used for damp-proofing, if available, instead of the alum-soap solution, as only about two-thirds as much of the sulphate is required to do a good job.

Where the wall fabrics or other materials are loose or are not holding their proper shape, the trouble may be due to wood furring or nailing strips which have loosened from the wall, or has rotted or split open. Also, these strips may have been improperly "plumbed" straight up and down, or incorrectly leveled horizontally when originally installed.

When such repairs are necessary and are made by either theatre employes or an outside contractor, make sure that only first grade kiln-dried wood strips are used, having reasonably straight edges, and being free of knots, splits, worm holes and piths. Use only steelcut nails for fastening to masonry walls, never wire-cut nails as they

bend easily when driven into a hard surface and give only a temporary fastening as a result. For fastening to a hollow tile or block walls toggle bolts should be used. When only a 2-inch wire lath and solid cement plaster wall is found, throughbolts with nuts and washers on the other side should be installed for fastening these nailing strips.

### TACKING STRIPS

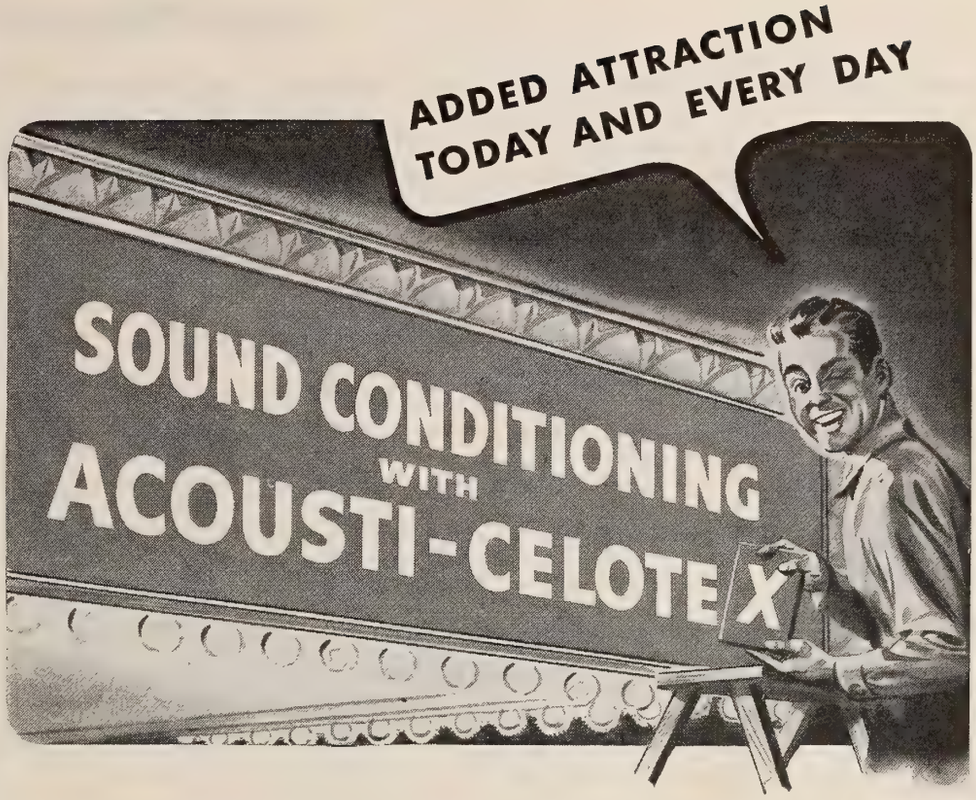
It is important that only uniformly wide strips be used—say, roughly 1x3 inches—in order to give ample and perfectly level tacking space for the wall material. Odd-sized strips, like ½x2 inches, and of very short lengths, should never be used in conjunction with these 1x3-inch strips, as uneven lines will be the result, making it very hard to finish the fabric properly and fasten it solidly to the wall. At all corners and pilasters, or wherever necessary, use 3-inch square blocks, or two 1x3-inch blocks nailed together, for fastening the 1x3 nailing strips, "plumbing" for straightness up and down and to effect a rigid and permanent base for tacking the material on either side. This method will also prevent the nailing strips from warping later on, as would be the case if short strips of wood were fastened for "plumbing" up and down, say, every 4 or 5 feet, to the pilaster and to the continuous 1x3-inch nailing strip.

To prevent these strips from "bellying" in or out, make sure that enough of steel-cut nails are used in fastening. It should be remembered that these nailing strips must stand very great strains as all porous material will stretch or shrink, depending on outside atmospheric conditions; and when fabric is stretched, and acoustic material is also tacked to the strips, an additional load is put on them.

### TACKING & MATCHING

In tacking fabric to nailing strips be sure that the design runs level horizontally and "plumb" up and down in each panel repaired or installed, especially where it joins abruptly the rear wall panel. Do not judge the run of the pattern or design merely with the eye for after it is cut and tacked on the panel it is then likely to "run off" considerably in many places. For this purpose, always use a "plumb-line" for straightness up and down, checking and correcting horizontal leveling so that the fabric in each panel and the run of the design will be correct. Also, finish a panel, if possible, at each working period, not stretch and tack the fabric only about halfway and leave it that way over night or for several days; the material will absorb moisture, especially if it is very damp outside, and when the additional portion is stretched and tacked to the nailing strips, abnormal stretching and wrinkling will result all over the panel. This will require quite frequent re-tacking and re-stretching until the fabric reaches its normal stretching point.

When a heavy dark streak or stain in a continuous line is noticed in the fabric, check to see if it does not touch or just


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THEATRE _____

LOCATION _____

# MAINTENANCE INSPECTION RECOR

| ITEM INSPECTED | DATE INSPECTED | DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED | AMOUNT IN SAME CONDITION | TOTAL AM'T IN USE OR ON HAND | LOCATION (AS NECESSARY) | MAKE | PART OR STYLE NO. | INSTAL-LATION DATE | ORIG PRI |
|---|---|---|---|---|---|---|---|---|---|
| **36. Wall Fabrics** | | | | | | | | | |
| **37. Acoustic Matting** | | | | | | | | | |
| **38. Stage Valance** | | | | | | | | | |
| **39. Stage Cyclorama Borders** | | | | | | | | | |
| **40. Stage Cyclorama Arms** | | | | | | | | | |
| **41. Stage Draw Curtain** | | | | | | | | | |
| **42. Screen Curtain** | | | | | | | | | |
| **43. Screen** | | | | | | | | | |
| **44. Screen Masking** | | | | | | | | | |
| **45. Curtain Control** | | | | | | | | | |
| **46. Curtain Tracks** | | | | | | | | | |

## Wall Fabrics; Stage Curtains and Control; Screen

MANAGER _____

INSPECTED BY _____

| NATURE OF DEFECT | CORRECTION (check) | | DATE OF Correction | SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION |
|---|---|---|---|---|
| | REPLACE | REPAIR | | |
| | | | | |
| | | | | |
| | |

miss any steam, water or electric wiring pipe. These pipes will condense moisture on the outside and as a result, will tend to draw dust to them, leaving the dirt deposit on the surface of the fabric. In case certain pipes must remain, due to structural conditions, they should be properly insulated to prevent the "sweating" reaching the fabric; also, the fabric should be extended a little from the wall to clear these pipes. In a situation like this, always check with the local building code administration, as in some cities just so many inches are allowed between the wall and the fabric.

*Make certain that the fabric is GENUINELY flame-proofed according to local code requirements!*

#### FLAME-PROOFING

When the flame-proofing is done by a theatre employe, *make absolutely certain that the chemicals used have a certified number of the formula stamped on the outside of the container and that it is approved by the local authorities having jurisdiction.*

*Never* use a homemade preparation or some other uncertified chemical formula for flame-proofing!

Wall fabrics are figured in "running" yards—that is, they come in certain widths, 36", 54", etc.; to arrive at the yardages required, divide the length in feet of each width of fabric in the panel by three, then add together all the totals for a grand total.

### ITEM 37: Acoustic Matting

When acoustic mats work out or "bulge" underneath the fabric, the trouble may be that originally they were installed overlapping one another at the edges, and the wood strips underneath were not "plumbed" correctly up and down and horizontally, with the result that the ends of the mat completely missed the strip underneath when tacked on. Most acoustic materials are made up in mats, each 2x8 feet, and the 1x3-inch wood nailing strips should be fastened to the wall on *exactly* 2-foot centers in order to have the mats butt evenly and reasonably tight to each other.

Another common condition that makes the acoustic mats "bulge" or have uneven surfaces under the fabric, is due to the fact that when they were first installed the mats were forcibly pushed from the edges toward the middle in order to meet the nailing strip; this happens especially if the wood strips have been installed incorrectly. In this case, the material pushed away from the edge will "belly" up in some other place, especially when it absorbs moisture and then dries out.

When large open spaces are found between the ends of the mats the cause of the trouble is that the nailing strips are not lined up properly and as a result the mats were purposely cut that way to fit the "line" of these strips. A condition like this, if found over a large area, will cut down considerably the absorption efficiency of the acoustic material. In making repairs, be sure that the nailing strips are "re-lined" correctly and the matting cut accordingly to cover the entire area treated, evenly and without any bulges.

Nearly all local fire and building code authorities allow only certain acoustical material to be installed in a theatre. Most cities require "chicken wire" on one side and heavy-gauge wire lath on the other side of such acoustic materials as rock-wool.

Extreme care should be exercised in laying aside or storing these acoustic mats until ready for installation so that moisture does not reach them. When these mats are installed with moisture in them, or when dampness penetrates to them after installation, that portion that is damp will act as a sponge in sucking fine particles of dust and dirt on the fabric covering in a very short time. Also, fabrics installed over any damp area will have an abnormal stretch and will wrinkle later on.

When dampness is found in acoustic mats and the fault is traced to the wall or roof, the methods recommended for dampproofing in Item 36 should be followed.

Acoustic mats are figured in square yards; to find the yardages, multiply the width by the height-in-feet, and divide by 9.

### ITEM 38: Stage Valance

When certain portions of the stage valance show more stains or dirt than other sections, and it does not hang properly and requires constant rechanging, immediately investigate the causes. If there is a leak present in the roof, it will be useless to renovate the material constantly, to pay for cleaning and rechanging, and to buy new material. A leaky roof should be repaired immediately, regardless of where it occurs in the theatre.

Be very careful in cleaning the material; if it is to be cleaned while hanging, use only a strong vacuum cleaner, but be sure that no strain is put on it as the material may come loose from the nailing strip at the proscenium arch. Remember that if the draperies are left to accumulate dirt and moisture over a period of months, an easy job of cleaning or flame-proofing cannot be expected. Never use hard soap or caustic in cleaning for they well "eat" away by chemical action the substance of the material and the flame-proofing. This also applies to other draperies and wall fabrics. When in doubt, let an experienced draperyman do the job.

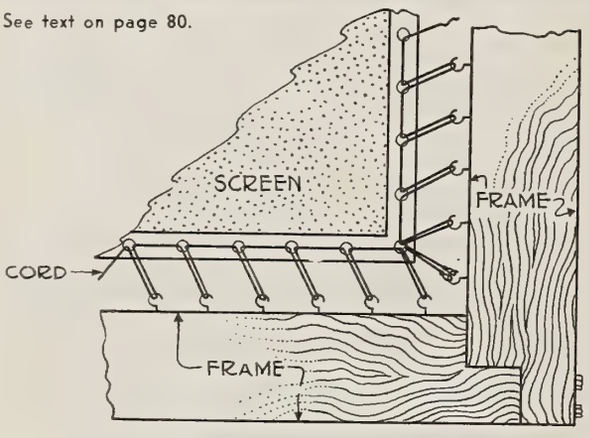
When the nailing strip is loose, split or otherwise defective, have a new one installed. The new strip should be about a 1x3, or be made up of two 1x3's nailed together, as the job may require; and it should be fastened to the proscenium arch with steelcut nails used generously.

When the arch has a furred wire lath and plaster finish, use toggle or through bolts for rigid fastening of this nailing strip. Always use a "spirit" level for lining up this wood nailing strip.

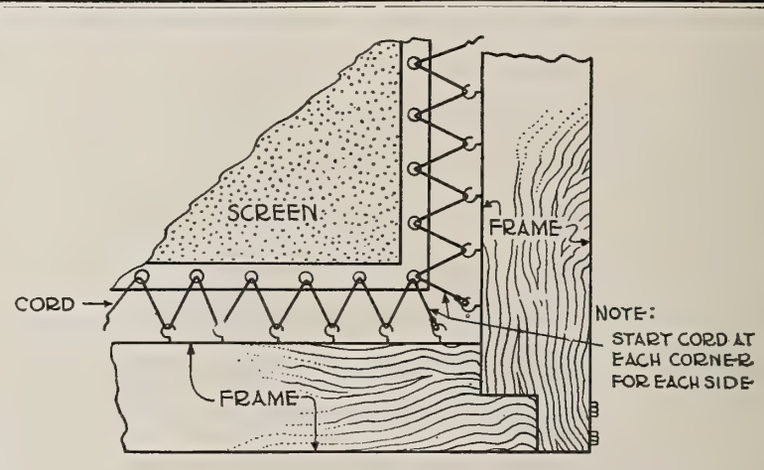
### ITEM 39: Stage Cyclorama Borders

The same care and attention should be given these as suggested in Item 38 for the valance. All the hanging pipe battens,

See text on page 80.




IMPROPER METHOD OF LACING SCREEN




PROPER METHOD OF LACING SCREEN

lines and rings should be checked to see if they have become misaligned or have shifted their masking position through long usage. Check the masking height of each cyc border so that unsightly back-stage lines, pipes, etc., cannot be seen from anywhere at the front rows of seats.

### ITEM 40: Stage Cyclorama Arms

Use the same procedure and care as outlined in Items 38 and 39 in checking these cyc arms; in addition, make sure that this cyc material does not fold or wrinkle up on the stage floor due to the improper hanging of the battens. If it does, not only will the material accumulate dust and dirt quickly, but will also deteriorate faster at the ends due to the porter smearing the material with his mop or broom as he cleans the stage floor. When any small defects or tears are noticed in the drapery material, have them repaired immediately so that the trouble does not grow in size.

### ITEM 41: Stage Draw Curtain

Always make sure that the curtain material is thoroughly cleaned of all dirt, dust and stains. In removing the dust use a vacuum cleaner of good suction and with a long-handled extension nozzle so that all portions of the screen will be covered.

Be very careful in cleaning that the curtain is not pulled down in any way, as it may become loose from the track carriers and hang too low in some sections.

Make sure that the lining at the rear is properly fastened and sewn in place if need be, so that the curtain folds open and closes evenly and smoothly.

Never use hard soap or harsh caustic to remove stains, spots, etc., and if the entire curtain must be cleaned or renovated, have a reliable drapery man do the job. In this way the material will be protected from further damage and the proper flame-proofing will be assured.

Check the track carrier hanging lines to see if the top of the curtain is evenly and tightly hung in place. Never let the bottom of the curtain drag along the stage floor as the chain weight in the pocket will gradually wear away the material. In a case like that adjust either the hanging lines holding the curtain track in place, or the tie-lines at the track carriers, until the bottom of the curtain is about 2 inches off the stage floor, uniformly along the entire width of the curtain when it is in the closed position.

Check to see if the draw curtains overlap each other at least 12 inches at the center when in the closed position. If this overlapping occurs with the curtains roughly striking one another, and leaving uneven bulges at the center, then the curtain control operating lines should be adjusted.

Extreme care must be taken in making any adjustment to the curtain, track carriers and the operating control, for when adjustments are made in haste and haphazardly, the smooth operation of the curtain equipment may be spoiled.

*Always obtain a written approved cer-*

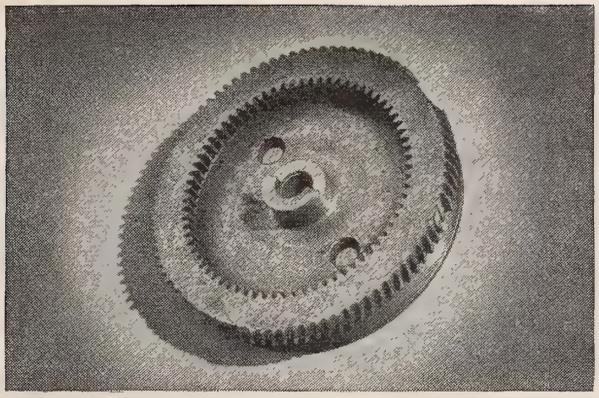



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*tificate covering the flame-proofing of the curtain material.*

Such material is figured in running yards; to arrive at a total yardage, use the same method as explained in Item 36.

### ITEM 42: Screen Close-In Curtain

Essentially the same care and attention should be given as specified in Item 41.

### ITEM 43: Screen

Make absolutely certain that the motion picture screen is rigidly set in place. Check the lag bolts that hold the frame together to see if they have become loosened. A screen frame that is loose and out of shape will cause wrinkles in the surface of the screen. Check the supporting legs and reinforcing braces, and if the screen is hung from above, go over the lines and pipe battens. A screen that has a tendency to sway or shake is of course making a steady image a very uncertain matter.

Look over carefully the lacing cord for tightness or looseness as this is one of the main causes of wrinkling and rapid deterioration. An improperly laced screen will not only catch dirt more rapidly, but is one impossible to renovate later due to the abnormal absorption of moisture, greater shrinkage or pronounced looseness of the material.

Make sure the entire area behind the screen is always kept clean, as any dirt or dust accumulated there will be sucked into the screen surface by the moving air. A dirt-laden screen will absorb an abnormal amount of moisture and as a direct result will stain and discolor the surface more rapidly.

Extreme care should be taken in cleaning the screen as it is very delicate, and the least bit of rough handling might tear the material or mar the reflecting surface. If the dirt on the surface is reasonably dry and not sticky with oil or foreign matter, a large amount of this dirt can be shaken off by taking hold of the webbing with the hand and gently shaking it. Then the rest of the dirt can be swept off by the use of an approved screen brush or broom, always starting at the top of the screen and using up and down strokes.

A good vacuum cleaner with special extension handle for screen cleaning can be used, but no portion of the cleaning nozzle should ever touch the surface, just far enough away to be able to draw off the accumulated dust and dirt. When the dust or dirt is oily and sticks to the screen surface and is not too heavy or "caked" with age, it can be washed off fairly good, but only by the use of an approved screen cleaner preparation. This is really a "ticklish" job and should be done by an expert or at any rate an employe who has had considerable experience in the care and cleaning of screens.

Screens are *ordered* by the size in running feet and fractions thereof, but are *figured* in square feet; that is, the total overall width-in-feet multiplied by the total overall height-in-feet.

### ITEM 44: Screen Masking

This masking should always be kept free of dirt and dust. An accumulation of dirt on the masking will tend to fly off to the screen surface by the natural movement of air, or by the pull of the screen close-in curtain—if used—as it opens and closes in front of the screen, especially if the drawn curtain is so close to both the masking and the screen that it scrapes them while operating.

When this masking does not properly mask the picture, check to see if the supports are solidly in place. In a lot of cases only a thin wire is stretched at the bottom masking, with the sides and top pieces hanging loosely. This arrangement may work out all right in some cases, but it has a tendency to move out of line when the screen is moved accidentally, or when there is shrinkage or stretching due to absorption of moisture, and even as a result of a strong movement of air forced in by the ventilating system.

It is best to construct a wood frame of light wood battens, tied in solidly at the top, bottom and the sides of the screen. The edges of this frame should be about 3 inches inside the actual picture area at all sides.

This masking material is figured in "running" yards. It usually comes in 36, 48, 54-inch widths; to figure the yardage, divide the total length-in-feet by 3 and the answer will be the number of yards required of that particular width of material.

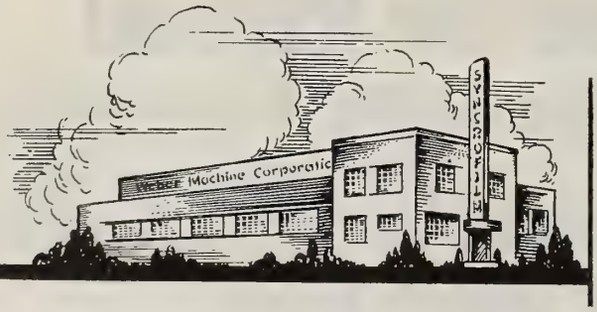
### ITEM 45: Curtain Control

The curtain control should be checked at least twice a month, with all electrical contacts cleaned thoroughly and carefully, loose parts tightened and oiled or greased as recommended by the manufacturer. When it is found that the wire is being "chewed," check to see if the control sheave is in alignment with the head sheave on the curtain track. Broken strands of wire are caused by the operating cable rubbing hard against the grooves in either the pulley on the control or in the pulley on the curtain track.

Also check the clamps that hold the ends of the cables together for they may have become loose and stretched just enough to cause improper travel of the cable through the pulleys. Before tightening the bolts on these clamps, make sure that the cables are in the grooves on all pulleys, and that they are pulled in as far as possible for efficient operation.

Check very carefully the adjusting "dogs" or trip arms on the control that limit the curtain travel. When these trip arms are adjusted improperly, the cable clamps will be "knocked" out of alignment by the sudden jar when the control carries the curtain past its limit of travel. This also tends to pull apart the strands of wire in the cable as the clamps hit the pulleys.

Excessive wear and slippage of the cable is also caused when this cable is of improper size and does not fit exactly the pitch in the groove of the pulleys. However, extreme care should be taken when adjusting these trip arms as a movement of only a fraction of an inch may mean that the curtain will travel a couple of feet in one direction or the other past its usual stopping point. If the control is out of alignment with the curtain track, check to see if it is fastened solidly to the floor.


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The fastening bolts may have worked loose, especially after a period of years.

### FLOOR CONDITIONS

When the control is fastened to a wood floor, any bolt holes that are "chewed away" should be plugged up solidly with wood and the control refastened in place. If the wood flooring is in a very bad condition, the best remedy is to lay a new section under the control. However, do not turn these bolts past their maximum holding strength in the wood as the threads will eat away the solid stock and a loose fastening job will be made.

Where there is a concrete floor and the control has become loose, use expansion or lead shields in the holes. In case the control does not move the curtain smoothly, have a competent electrician check the positive limit switches and overload protection in the electrical hookup. One thing to remember is that the control mechanism is very sensitive to any voltage fluctuation and if the feed or control wiring is of a small capacity, voltage drop will result, which have a marked effect on the performance of the control.

### CONTROL MECHANISM

It is very rarely that the mechanical mechanism of the control will give trouble, providing it receives reasonably good care and attention, but if serious trouble should develop internally, do not attempt to operate the control. In such case, simply slip off the cable from the pulleys on the control and operate the curtain by hand until the trouble can be rectified by an experienced and reputable curtain control maintenance man.

It is a good idea to install a grilled removable metal guard housing around the control, not only to prevent accidental contact with the moving parts, but mostly to prevent failure of the control mechanism, should some object fall or be laid carelessly upon it.

## ITEM 46: Curtain Tracks

Make sure that the tracks are rigidly fastened or hung from the ceiling to prevent end or side sway when the curtain is in operation. Curtain tracks that have a tendency to move about considerably will put a strain on the operating lines as well as on the carriers, which in time will throw the entire curtain control equipment out of efficient operating alignment. In most cases, the curtain track should be at least 10 inches away from the inside of the finished proscenium opening, and extend about 48 inches on each side of the opening for proper bunching of the curtain when it is opened.

If the track carriers are showing undue wear or are fouling, check to see if they are not sticking in the track slot, or are fastened improperly to the curtain grommets, or if some foreign matter has not worked itself inside the revolving parts. Also, check to see if the operating line is pulled in properly and tightened in the "rings," and that it fits the grooves of the pulleys.

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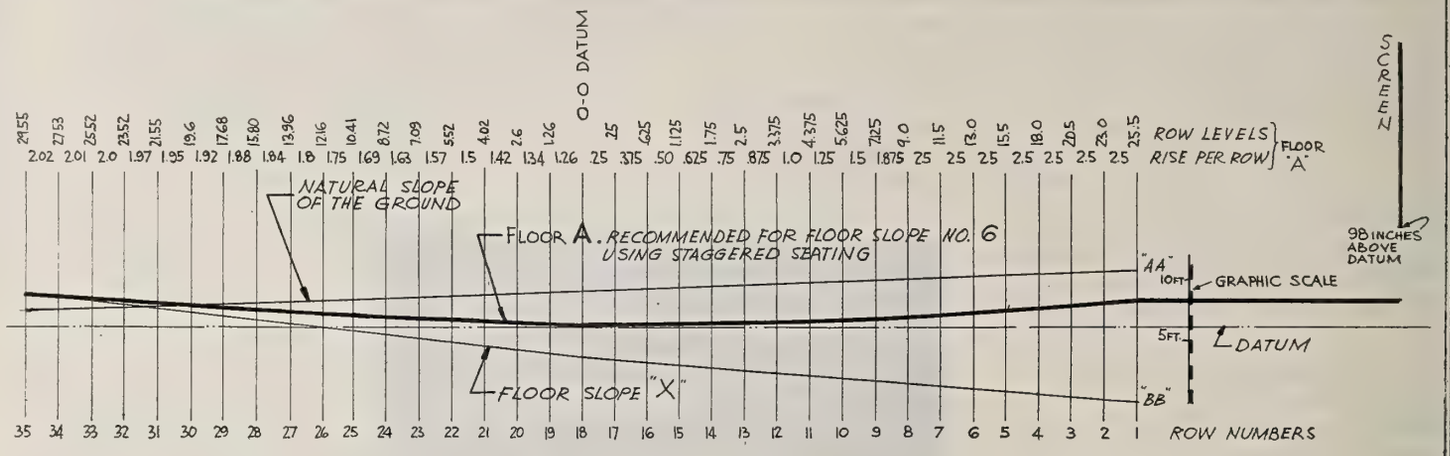
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Division of National—Simplex—Bludworth, Inc.

THERE'S A BRANCH NEAR YOU

# Floor Slope for Seating Plan Of 35 Rows With Deep "Reverse"




**AUDITORIUM FLOOR SLOPE NO. 5: For Auditorium Type 1F (see text)**

**The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate.**

**In forming floors an accurate template taking in three rows at a time should be used to run finished cement work.**

WITH THIS article is presented a floor slope scheme for the final set of basic conditions likely to be encountered in planning a single-floor auditorium. Throughout the group of floor slopes we have referred to the auditorium types designated in the March 6th article of this series. Type No. 1 was presented as having six possible basic variations due to different ground conditions and different seating depths. The present floor slope completes our treatment of Type 1 auditoriums—except for some further clarification of the natural ground slope factor, which will be made in the article following this one.

In the July 24th article we presented Floor Slope No. 4, for conditions which have been designed 1D in this series. Floor Slope No. 5, presented here, is for conditions which have been identified as 1F. Inasmuch as conditions called 1E in the March 6th article can be met by Slope No. 4, submitted last month, no separate plan is offered for 1E auditoriums; instead, adaptation of Slope No. 4 to 1E conditions will be dealt with in the article to follow, in connection with further explanation of the natural ground slope factor.

Referring now to the present floor slope, No. 5, for 1F conditions:

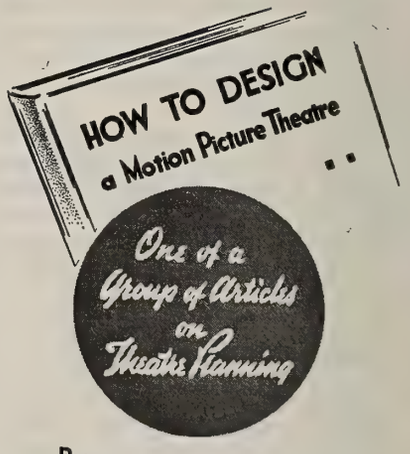
Auditorium 1F would be on ground sloping 3 feet or more upward toward the screen position and would have a seating depth of approximately 35 rows, or permissibly a little more. The total downward pitch of Slope No. 5 is only 29½ inches, whereas the reverse upward slope is 25½ inches. These slopes result in the floor level at the first row of seats nearest the screen being only 4 inches lower than the level of the floor at the last row of seats farthest from the screen.

The level of the floor at the first row must come as close to point "AA" as possible.

Note that use of Floor Slope X would bring the first row level (point "BB") as much as approximately 11 feet below the level of the natural ground at point "AA". The complications in arranging for exits from the auditorium floor to the outside grade would create costly construction and undesirable water collecting pockets where the stairways to the grade would have to be. The amount of money saved in avoided excessive excavation and deep foundation walls by using Slope No. 5 instead of Slope X, or even Slope Nos. 2 or 4 previously illustrated, could be readily appreciated by any practical construction contractor.

Note that the bottom of the screen image for Slope No. 5 is 98 inches above datum, but like all previously recommended slopes, the distance between the bottom of the screen image and the level of the floor at the first row of seats is maintained at 72 inches to avoid excessive upward viewing angles from the seating area nearest the screen.

Note that the reverse floor starts halfway into the depth of the seating. It is not desirable to increase the reverse portion any more than this because too many of the most desirable seating positions would be too far below the level of the screen for comfortable vertical viewing angles.




By
BEN SCHLANGER

Floor slope No. 5 is adaptable to theatres where upper levels of seating are contemplated, and especially where the upper level of seating overhangs eight or more rows of the main floor seating. In these instances the reverse floor is useful even if the natural grade conditions do not suggest the slope, because the pitch of the upper level seating is considerably reduced thereby.

All of the slopes illustrated to date are adaptable to auditorium Types 2, 3 and 4 (as illustrated in the article of March 6th) and drawings showing their adaptation will be subsequently published in this series.

The method of calculation and of design for Slope No. 5 are the same as given for Slope No. 4.

# PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

THE RELEASE CHART

## Thank Your Lucky Stars

***(Warner Bros., 1943-44)***

**Stars, Music, Comedy**

Lights, music, curtain! That's a fitting overture to Warner Bros. all-star musical "Thank Your Lucky Stars," which is another Hollywood response to the exhibitor's cry for more entertainment pictures. The starry firmament which Warners presents will dazzle any theatre audience, with Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia de Haviland, Errol Flynn, John Garfield, Joan Leslie, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith. In addition, producer Mark Hellinger and director David Butler employ the talents of George Tobias, Jack Carson, Alan Hale, Edward Everett Horton, S. Z. Sakall and Hattie McDaniel to follow through with more laughter and comedy.

With this Klondike box office magnet to start off, "Thank Your Lucky Stars" offers some of the best screen music and lyrics of the year. Arthur Schwartz's music is superlative and whistle-provoking. Frank Loesser's lyrics are topical, humorous, clever. You'll be hearing at least a half dozen songs from this picture on your Hit Parade for a long time.

The screen play concocted by Norman Panama, Melvin Frank and James V. Kern, serves as a framework for the Warner array of star material.

Bette Davis, who has carried a goodly share of Warners heavy drama parts these many years, is given opportunity in this picture to step down from the Thespian heights. She goes to town in a song and dance called "They're Either Too Young or Too Old," while Jack Carson and Alan Hale in "Headin' North," a number which should bring down the house.

Hattie McDaniel and Willie Best, with a Negro ensemble, sing and dance to the provocative tune of "Ice Cold Katie," which will send the patrons home whistling and humming. Olivia de Havilland, Ida Lupino and George Tobias do a hilarious take off of a vocalist trio in swing. Alexis Smith dances. Errol Flynn does a comedy song and Ann Sheridan convinces a bevy of schoolgirls that "Love Isn't Born, It's Made," with a wicked gleam in her eye. Dinah Shore sings two hauntingly lamenting ballads in addition to the sparkling title song, "Thank Your Lucky Stars."

While the Warner stars and players are in there having a whale of a good time, Eddie Cantor, Joan Leslie and Dennis Morgan, assisted by Edward Everett Horton and S. Z. Sakall, carry the plot. Cantor plays Joe, a Hollywood guide whose remarkable resemblance to actor Eddie Cantor prevents his becoming a screen success. Joe befriends a young singer, Dennis Morgan, and a pretty young song writer, Joan Leslie. The three contrive devious ways to get Morgan to sing Joan's song at a huge war fund benefit show in Hollywood. Horton and Sakall, producers of the benefit, spend a good deal of their time trying to get rid of the interfering actor, Cantor.

# *Reviews*

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.**

The finale number of the film, ingeniously handled by Mr. Butler, offers a delightful across-the-footlights atmosphere which most spectacle musicals fail to create. Everybody had a good time making this picture and naturally, everybody in the family who sees it will have a good time. It's that kind of motion picture entertainment. The exhibitor's only problem is how to get all those star names up on his marquee!

*Previewed at the home office, before a large trade and newspaper press audience whose frequent bellows of laughter and chuckles of amusement told the story. Reviewer's Rating: Excellent.*—JEANNETTE E. SAMUELSON

Release date, September 26, 1943. Running time, 127 min. PCA No. 8943. General audience classification.

Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia de Haviland, Errol Flynn, John Garfield, Joan Leslie, Ida Lupino, Dennis Morgan, Ann Sheridan, Dinah Shore, Alexis Smith, Jack Carson, Alan Hale, George Tobias, Edward Everett Horton, S. Z. Sakall, Hattie McDaniel, Ruth Donnelly, Don Wilson, Willie Best, Henry Armetta, Joyce Reynolds and Spike Jones and His City Slickers.

## Claudia

***(Twentieth Century-Fox, 1943-44)***

**Romantic Comedy-Drama**

A thoughtful, sensitive portrayal of a small-knit family group exemplifying the finest aspects of the American domestic scene, Twentieth Century-Fox's "Claudia" emerges as an excellent film. Its expert character development and the simple but true story line, which closely follow the successful Broadway play, are presented with heart-warming appeal. In addition to a good story, splendid cast and intelligent direction, "Claudia" marks the debut on the screen of Dorothy McGuire, the original Claudia of Rose Franken's play, whose performance in the film promises a happy Hollywood career.

Morrie Ryskind's faithful adherence to Miss Franken's plot and dialogue which legitimate theatre audiences found so delightful, tend to limit the scope of the camera within the confines of a one-set stage piece. But the tender story, sensitive handling of characters, the comedy and charm of the play are vividly brought to the screen in such a manner as to compensate for the confining camera eye.

"Claudia" is a distinct departure from the score of "Mr. and Mrs." plots which paraded across the screen these many years. Happily, its treatment is neither farcical, unreal, nor risque. Claudia and her husband, David, are two young people the audience can believe in. They are credible human beings, with domestic, marital and spiritual problems which will be sympathetically appreciated.

The splendid portrayal delivered by Miss McGuire and Robert Young as the husband and wife, and of Ina Claire as Claudia's mother, are testimonials to the acting profession.

Miss Franken's "Claudia" first emerged on the pages of *Redbook* magazine in 1938. She is the young wife, domiciled in a Connecticut farm house designed and built by her architect husband. She can't balance her checkbook. She can't resist eavesdropping on the party telephone line. She is very much in love with her husband, adores her mother and clings possessively to both.

But one day she grows up. Claudia discovers her mother is suffering from a fatal illness and is hiding that fact from the young daughter. How the girl meets this pivotal experience constitutes the real drama of the film. The response of her husband and her mother to Claudia's spiritual adulthood provides added drama and realism.

The refreshing comedy situations, the romantic love plot and the human interest appeal of this film will go far towards building a large word-of-mouth-advertising patronage. Producer William Perlberg and director Edmund Goulding surrounded Miss McGuire, Mr. Young and Miss Claire with a number of good performers from the original stage cast.

*Previewed at the home office before a trade, newspaper and magazine press audience whose responses to Claudia indicated warm approval. Reviewer's Rating: Excellent.*—J. E. S.

Release date, September 4, 1943. Running time, 91 min. PCA No. 9352. General audience classification.

Claudia.....Dorothy McGuire
David.....Robert Young
Mrs. Brown.....Ina Claire
Reginald Gardiner, Olga Baclanova, Jean Howard, Frank Tweddell, Elsa Janssen.

## Phantom of the Opera

***(Universal)***

**Classic Thrill Spectacle**

Mystery, music, comedy and all the gorgeous spectacle of Technicolor combine into thrilling entertainment in this new version of one of the classics. The story of the phantom remains a gripping one in this lavish third telling and offers a bargain in entertainment which is completely apart from contemporary problems.

Audiences who come to compare it with the Lon Chaney Phantom of 1926 will find graphic evidence that the technique of the motion picture has progressed brilliantly. Newcomers will find it high enjoyment too.

George Waggner has given the picture a lavish production. Its talent roster includes Claude Rains in the title part, Nelson Eddy, Susanna Foster, and Jane Farrar in sparkling vocal roles, Edgar Barrier, a capable newcom-

er, as Raoul the detective, and a large cast of competent performers.

The story of the madman who haunts the passages and vaults of the Paris Opera is told swiftly, with tightly-knit direction building suspense to a smash climax. Arthur Lubin directs with a sure touch, starting with the discharge from the orchestra of Claudin, his vain attempt to secure money to continue his secret backing of the singing career of Christine, and the murder and fight which scars the violinist beyond recognition and sends him to the subterranean vaults of the opera. There the crazed musician frightens, kills and terrorizes in an effort to aid Christine in her career. He sends the great chandelier crashing, seizes Christine in the panic and drags her to his underground vault. She is rescued after an exciting chase by Eddy and the detective.

Several operatic interludes are provided as background to this story. Eddy, his hair brunette, alternates between baritone arias and comedy with a dramatic ease which he has not shown before. Miss Farrar, Miss Foster and an excellent chorus support the singing sequences. The third act of "Martha" and effective operatic syntheses based on themes from Chopin and Tschaikowsky's Fourth Symphony were arranged by Edward Ward, musical director, and Mr. Waggner.

Eric Taylor and Samuel Hoffenstein wrote the screenplay from John Jacoby's adaptation of the Gaston Leroux story.

*Previewed at the home office, it won close attention from the professional audience and favorable comparisons from those who remembered the prototype. Reviewer's Rating: Excellent.*—JOHN STUART, JR.

Release date, August 27, 1943. Running time, 91 min. PCA No. 9388. General audience classification.
Anatole Carron.....Nelson Eddy
Christine Dubois.....Susanna Foster
Claudin.....Claude Rains
Raoul de Chagny.....Edgar Barrier
Biancarolli.....Jane Farrar
Barbara Everest, Steve Geray, Frank Puglia, Hans Herbert, Fritz Feld, J. Edward Bromberg.

## Lassie Come Home

***(Metro-Goldwyn-Mayer, 1943-44)***

### Saga of a Dog

Roddy McDowall, Edmund Gwenn, Donald Crisp, Elsa Lanchester, Dame May Whitty and Nigel Bruce are the principal humans here. That, of course, places their billing ahead of Lassie, the collie. Nevertheless, it is this remarkable and remarkably appealing dog that is the undoubted star of this unusual attraction.

Simplicity is the foundation and, in fact, the whole structure. Lassie is devoted to Roddy, and the boy to his four-legged friend. In Yorkshire during the days of the dole, Crisp, who plays the boy's father, can find no work. Eventually and against his will, he is forced to sell Lassie to the manorial duke, pretty badly overplayed by Bruce.

Three times Lassie escapes and as many times returns home. Once she digs herself out of the wired kennel. The second occasion finds her leaping over the top to freedom. The third chapter carries her off to Scotland and the dog show. But the hundreds of miles between Lassie and the boy prove no barrier to the fidelity of the animal. When her chance comes to strike south, she strikes. She swims an apparently endless river, is shot at by sheep herders, cuts her paws on rock and road, braves thunder and rainstorm and eventually reaches her young master's side in the place which instinct conveys is her one and only home.

The saga, and it could well be called that, of the perilous journey and of the friends and enemies Lassie encounters on this difficult adventure is a touching one and of a nature which suggests the picture will have a wide and warm appeal with sympathetic audiences. There is no villain, unless it is the dole that prevents Crisp from working and, therefore, from allowing Roddy to keep the dog. There is, of course, no war.

"Lassie Comes Home," moreover, is like a page torn from a book of a world apart from this one. Very easily could this prove to be a highly significant factor in its career. Inevitable as well becomes a comparison with "My Friend Flicka." That dealt with Roddy and a horse; this, with Roddy and a dog. The pattern is completely identical and immediately suggests that in those situations where "Flicka" found box office response, so then will "Lassie Come Home." On merit, undeniably it rates.

Fred M. Wilcox, who must be a patient man, directed. Samuel Marx produced. Leonard Smith photographed in lovely Technicolor.

*Previewed at the Westwood Village theatre, Westwood Village, before a college audience. Reviewer's Rating: Excellent.*—RED KANN.

Release date, Block 1. Running time, 90 min. PCA No. 8995. General audience classification.
Joe Carraclough.....Roddy McDowall
Sam Carraclough.....Donald Crisp
Rowlie.....Edmund Gwenn
Duke of Rudling.....Nigel Bruce
Mrs. Carraclough.....Elsa Lanchester
Dame May Whitty, Elizabeth Taylor, Ben Webster, J. Patrick O'Malley, Alan Napier, John Rogers, Alec Craig and Lassie.

## A Lady Takes a Chance

***(RKO Radio, 1943-44)***

### Girl Meets Cowboy

Romantic comedy without music shuns the bedroom for the wide open spaces in this tale of a bus trip to the "14 breathless wonders of the West" and the adventures that weren't included in "all expenses paid." Expertly carried by Jean Arthur, who has established a unique reputation in recent comedy hits, it maintains a greater impression of novelty and reality than the slight and not at all timely story would seem to allow. But the light and deft handling of Frank Ross and William Seiter, producer and director, their keen awareness of the humorous possibilities of simple situations and the whole-hearted cooperation of the entire cast has created a film which takes the audience right along for the ride, laughing with alternate sympathy and delight at the escapades of their fellow passengers.

They meet John Wayne, late of the Western drama, for the first glimpse of the west they came to find, watch him fall for the blonde in the aisle seat and would be willing to give you two to one she'll get him in the end. They're right, too, in spite of his refusal to be tied down, in spite of the warnings of his "better half," Charles Winninger, and even in spite of Sammy, the horse.

For Sammy and the poor reputation matrimony has enjoyed furnish the opposition—opposition so formidable that the girl gets right back to New York before final victory. Then, the exchange of at least eight of the wonders for a barroom brawl that ends up in a haystack, for a cold night on the desert in a stolen horse blanket, for a night's lodging over a saloon and for a candle-lit meal in a tourist cabin seems fair enough.

Of course, there's more to the trip than the naive charm and appealing lack of self-consciousness of its heroine. John Wayne of the strong right arm and weak will does some fancy riding and fighting in the old Western tradition and a nice piece of straight comedy as well. Phil Silvers contributes a superb bit as the glib tour guide, and Mary Field has a few pointed moments as the girl for whom the tour is lost money because of "no fellas."

The film is one that could have fallen down in other hands, even with Robert Ardrey's screenplay and Jo Swerling's original story, but the team of Arthur, Ross and Seiter offer a vicarious vacation on wheels with no speed limit on fun and few stops for refueling.

*Seen in the home office projection room. Reviewer's Rating: Good.*—E. A. CUNNINGHAM.

Release date, Block 1. Running time, 86 min. PCA No. 9088. General audience classification.
Mollie Truesdale.....Jean Arthur
Duke Hudkins.....John Wayne
Charles Winninger, Phil Silvers, Mary Field, Don Costello, John Philliber, Grady Sutton, Grant Withers, Hans Conreid, Peggy Carroll, Ariel Heath.

## The Fallen Sparrow

***(RKO Radio, 1943-44)***

### Pre-war Espionage

This film is outside the general run of espionage drama in its characterization and treatment, although the familiar elements of mystery, terror and suspense are there in large measure. The story, with overtones of psychological melodrama, is often difficult to follow, coming out bit by bit in abrupt changes of scene, but the excitement of the chase and dramatic climax hold entertainment enough for those willing to give it close attention.

Neither the principal characters nor the basic conflicts are fully realized until the final moments. John Garfield, returning to New York from two years of torture in a Spanish prison, is determined to avenge the death of a friend who had helped his escape, and is in possession of something of great importance to a "little man in Berchtesgarten." He seems to be alone in his mission and opposed by clever international agents. Suspecting everyone, he tries to surprise information from his old friends and their circle of titled refugees. Slowly he falls in love with one of these, knowing her to be involved in the ring. He sees another friend murdered and, haunted by former tortures, begins to doubt his own sanity before the mystery is unravelled and the foreign agents identified. Even then there are a few stray characters at loose ends.

Around the earnest performance of Garfield, a portrayal which has moments of emotional intensity, are ranged three beautiful women, as many sinister men and some minor characters of uncertain status. Maureen O'Hara's role offers little opportunity for more than stately beauty. Martha O'Driscoll sings a Russian song ably, and Patricia Morison is suitably bland as a socialite. Walter Slezak, John Banner and Hugh Beaumont are cool and unscrupulous villains without ever being personalities.

The political implications of the plot, centering in the fact that the prize for which all are working is the standard of a division of the Spanish Republican Army which incurred the personal wrath of Hitler, are not too forcibly presented.

Robert Fellows, who produced the film, and Richard Wallace, who directed it, have treated it largely as mystery drama but have been unable to sustain interest throughout. Warren Duff wrote the screenplay from the novel by Dorothy B. Hughes.

*Seen in the home office projection room. Reviewer's Rating: Fair.*—E. A. C.

Release date, Block 1. Running time, 97 min. PCA No. 9126. General audience classification.
Kit.....John Garfield
Roni Donne.....Maureeen O'Hara
Walter Slezak, Patricia Morison, Martha O'Driscoll, Bruce Edwards, John Banner, John Miljan, Hugh Beaumont, Sam Goldberg.

## The Adventures of a Rookie

***(RKO Radio, 1943-44)***

### Rookies Learn Army Life

This is the first of a series scheduled by RKO-Radio with Wally Brown and Alan Carney, a new comedy team, on the screen in a number of stories about Army life in the present war.

This curtain raiser, while full of corn, gets over in nice style and is good for a lot of wholesome laughs from young and old, male and female.

It opens with three lads in different walks of life receiving their "greetings" from Uncle Sam and reporting for induction. It rapidly takes them into training camp, where two of them, Brown and Carney, are always getting into trouble with their drill sergeant and entangling the third boy, a potential officers training camp candidate, in their messes.

The story swings on through training to the quarantining of these three rookies and the sergeant at the home of a beautiful hostess when the cook breaks out with scarlet fever. They

become lost when they hitch a ride instead of hiking out to maneuvers and are almost shipped out. When they finally get straightened out and become soldiers, they march off to board ship for overseas. The officer candidate refuses an appointment and sticks with his buddies for immediate action. There's just a touch of love interest between Richard Martin and Margaret Landry.

Brown and Carney get their comedy across in good style despite the corn in a lot of the dialogue. Les Goodwin's direction keeps the Bert Gilroy production moving. Photography by Jack MacKenzie is good.

*Previewed at the Hawaii theatre, Hollywood, where the audience relished the gags with plenty of laughter. Reviewer's Rating: Good.*—JACK CARTWRIGHT.

Release date, Block 1. Running time, 64 min. PCA No. 9431. General audience classification.

Jerry Miles .....Wally Brown
Mike Strager .....Alan Carney
Richard Martin, Erford Gage, Margaret Landry, Patti Brill, Rita Corday, Robert Andersen, John Hamilton, Ruth Lee, Lorraine Krueger, Ercelle Woods, Toddy Paterson, Byron Foulger.

## The Shrine of Victory

### *(Twentieth Century-Fox)*

### Story of an Ally

Picturesque scenes of the Greeks at peace in their homeland, some shots of the Greek Navy on convoy duty and a slight thread of narrative supplied by a sailor from Crete who had seen the whole tragedy of his country's invasion and courageous fight, are combined in this 45 minute documentary.

That the film holds interest, in spite of the historical nature of the material, is due in large measure to the splendid photography and to the sympathetic handling of Michael Balcon, who supervised the production for British release.

The early sequences are studies of the Greek people at work in their vineyards, on their farms and off the coasts of their many islands. The simple, smiling peasants with their gay dances and plaintive song offer an interesting contrast to the imposing remains of former grandeur in Athens.

After a recounting of the Italian invasion and imminent defeat, Leonides, the sailor, takes up the story of Nazi might, the British promise of help and the final reign of terror. He escapes in a small boat, makes the long journey to England on a freighter and is there trained for work on a new destroyer, made in British shipyards to fly the Greek flag.

The film, produced by Cavalcanti at the Ealing studios in London, will be distributed here by Twentieth Century-Fox for Casanave-Artlee.

*Seen at the New York exchange. Reviewer's Rating: Good*—E. A. C.

Release date, not set. Running time, 45 min. General audience classification.

## So This Is Washington

### *(RKO Radio, 1943-44)*

### Rural Comedy in Wartime

Lum and Abner, radio's most successful hayseed comics, land in wartime Washington in this latest feature in their RKO series. Complexities of life in the capital are almost too much for the simple country fellows. But after a series of laughable scrapes, linked by a story a notch above the usual, they land on their feet as national heroes.

Complications begin when the inventive Abner boils up a sweetgum mixture which has the appearance of synthetic rubber. He and Abner leave their posts as Pine Ridge grocers, ration, draft and air raid officials to show it to a Washington executive who believes in the inventive genius of the common man. With the aid of a young reporter the pair finally prove that while they don't have rubber they have a good substitute asphalt.

There are many humorous situations. Capital slickers rent them a bedroom in a show window. They get lost in the official mazes and land on a park bench. There the sages of the Jot 'em Down store dispense homespun wisdom to senators and officials and become national figures. They win a trial for their compound but a blow on the head causes Abner to forget the formula and think himself a jitterbug. They go back to Pine Ridge, Ark., where a kick in the pants from Lum restores Abner's memory and all ends happily. The boys prove heroes and the young reporter who aided them wins his sweetheart. Their radio followers should be delighted and ordinary audiences sufficiently pleased.

The screenplay by Leonard Praskins and Roswell Rogers from an original by Mr. Rogers and Edward James remains plausible and the direction by Raymond McCarey gives pace and comedy to the situations. Ben Hersch produced.

*Reviewed at the New York exchange. Reviewer's Rating: Good.*—J. S., JR.

Release date, Block 1. Running time, 64 min. PCA No. 9512. General audience classification.

Lum .....Chester Lauck
Abner .....Norris Goff
Mr. Marshall .....Alan Mowbray
Robert Blevins .....Roger Clark
Mildred Coles, Sarah Padden, Minerva Urecal.

## REPUBLIC REISSUES SIXTH AUTRY FILM

**"In Old Monterey", sixth of the Gene Autry films to be reissued this year by Republic, will be released on September 1st. The film features Autry, Smiley Burnette, June Storey and George "Gabby" Hayes in a story with a cattle ranch and Army Cavalry background. The review in Motion Picture Herald issue of August 12, 1939, called it "one of the better Autry films".**

## Flemish Farm

### *(Two Cities - General Film)*

### Occupied Territory Drama

Dramas of Nazi occupied territory, the underground movement and patriotic adventure are ten a penny nowadays, and the motion picture in this genre which hopes to overcome audience resistance must have that something more. Jeffrey Dell's picture—he wrote and directed it—may have that little extra many of the others have not.

It has a basis in established fact, plus a different story angle, plus sincere and restrained treatment of sometimes moving material. There are no topline names in the cast, so exhibitors will have to sell it to a public already sated with war subjects, but a public ready to take to its imagination a film which has—as this has—story values of its own.

It is Dell's first film as author-director, and shows both sensibility and restraint. His Nazis are not comedy boobies and his emotional passages gain by understatement rather than overemphasis. The story is a true life story, of the clandestine trip of a Belgian airman to his Motherland to recapture the flag of the Belgian Air Force and bring it back to Britain.

The story is built mainly around his adventures there, his eluding of the Nazis, his meeting with his mother and his friend's widow, the concealment and carrying of the standard across Belgium and France to Britain. There are exciting moments and some poignancies, escapes and pursuits, and a quiet patriotic spirit over all.

At times the photography, thanks to sedulous cloud-filtering, is extremely effective. Least effective contribution to the whole is the editing, which not only entangles the development in inextricable knots, but jumps the continuity about with the gusto of an Olympic athlete.

Clifford Evans is the Belgian flier who goes back to get the flag, and Jane Baxter plays the widow of his friend. Phillip Friend, killed off inconveniently early in the story, registers a most attractive portrayal as the man who hid the standard from the Nazis, and Clive Brook potters about as an underground organizer.

*A London audience gave the film attention and some applause but a general doubt about yet another occupied territory story was discernible. Most of the critics seemed to discern continuity complexities. Reviewer's Rating: Fair.*—AUBREY FLANAGAN.

Release date, not set. Running time, 82 min. General audience classification.

Major Lassart .....Clive Brook
Duclos .....Clifford Evans
Trescha .....Jane Baxter
Matague .....Phillip Friend
Brefni O'Rorke, Wylie Watson, Martin Walker, Baby Wendy Hall, Charles Compton, Richard George, Ronald Squire, Basil Cunard, Neville Napp, Mary Jerrold, Lilli Kahn, Irene Handel, Valerie Forrest.

## The Seventh Victim

### *(RKO Radio, 1943-44)*

### Psychological Spooker

RKO, with an eye to capitalizing on their highly successful thriller of a few months ago, "The Cat People," appear to have rushed "The Seventh Victim" before the cameras without the pre-production preparations necessary for a smooth, finished product. Although the picture has its high spots, and they're not infrequent, it is not quite a worthy successor to the earlier film.

The plot revolves around Mary Gibbons, played by one Kim Hunter in her screen debut, who goes to New York in search of her missing sister Jacqueline. The trail leads to Greenwich Village, where she finds Jacqueline's room, wherein there dangles an ominous noose. The mood set by the noose is not sustained, however, and in episodical fashion Mary rushes into one conflict after another, including love for a man who proves to be her sister's husband.

There enters into the story a Dr. Louis Judd, played by Tom Conway, whose acting is in keeping with the histrionic standard of the family, set by George Sanders, his brother.

Jacqueline, it is discovered, is both a member and a victim of a Village organization known as the Palladists, a society of Devil worshippers, one of whose members is played by Evelyn Brent, who well deserves better and more frequent roles.

Mary, in the company of a private detective, goes to a cosmetic store formerly owned by her sister and now in the hands of a leader of the Devil worshippers, thinking she will find Jacqueline hiding there. The visit is made at night, the detective is murdered by an unknown hand, and Mary flees.

The new owner of the cosmetic store discloses that the murderer is Jacqueline, who was hiding there from the members of the society who were insisting she stand trial before them for having betrayed their secrets to her husband, Dr. Judd. Jacqueline is the seventh member to betray the organization, and all her predecessors had died.

One of the best scenes in the picture is when Jacqueline faces her accusers, her onetime Devil worshipping colleagues. Miss Brooks plays this sequence to the hilt.

Val Lewton, RKO's specialist in suspense films, produced the picture, and Mark Robson directed. Their combined efforts have resulted in a picture that should serve adequately as a program piece.

*Previewed at the home office projection room. Reviewr's Rating: Fair.*—BERT HICKS.

Release date, Block 1. Running time, 71 min. PCA No. 9370. Adult audience classification.

Dr. Louis Judd .....Tom Conway
Mary Gibson .....Kim Hunter
Jacqueline .....Jean Brooks
Hugh Beaumont, Erford Gage, Isael Jewell, Chef Milani, Marguerita Sylva, Evelyn Brent, Mar Newton, Wally Brown, Ben Bard.

## Love in Jalisco

***(Clasa-Mohme)***

**Mexican Musical**

For Mexico's first film production in color, Clasa Studios of Mexico City has collected a notable array of stars for "Love in Jalisco" resulting in an offering of high musical entertainment.

First, there is Jorge Negrete, comparable in terms of male attraction to Clark Gable. A romantic and dashing figure, Negrete's performance in this should enhance his popularity. Playing opposite him is Maria Elena Marques, portraying her role with grace.

Then, too, Florenio Castello as the self-imagined lover of Maria handles the comedy assignment in capable fashion. It is Eduardo Arozamena, however, whose characterization impresses most strongly. For as an ancient village bard of Jalisco, he brings tidings of joy or sorrow as he recounts daily happenings in a voice of plantive appeal, the thin piping notes blending with the music of the harp.

The story is one of love told with simple eloquence. In Jalisco is the Santa Rosa ranch. Maria's parents, unable to keep up the mortgage payments on their home, are given financial aid by ranch-owner Carlos Moctezuma. But there is an ulterior motive behind Carlos' generosity, for Maria must serve in his household until the debt is repaid. It is through this that Carlos believes he will win her love.

Jorge's protestations against the arrangement are futile as Maria resolves to work out her parents' debt. He leaves the village but can find no peace without Maria. He returns again, is charged by Carlos with setting the ranch barn afire and is subsequently jailed. Later the truth is learned and guilt placed at the ranch-owner's door, where it properly belongs. In Jalisco, all again is rosy, and the bard sings happily of the joy which has come to Jorge and Maria.

Fernando de Fuentes was responsible for direction, also writing the scenario from the original story by Guz Aguila. Photography was at par under the direction of John W. Boyle.

*Seen at the Belmont theatre in New York where laughter greeted the comedy scenes. Reviewer's Rating: Good.*—LEW BARASCH.

Release date, August 6, 1943. Running time, 128 min. General audience classification.

Lupe ..... Maria Elena Marques
Juan ..... Jorges Negrete
Don Luis ..... Carlos Moctezuma
Grocer ..... Florenio Castello
Bard ..... Eduardo Arozamena
Antonio Frausto, Lupe Inclan, Lolita Camarillo.

## The Law Rides Again

***(Monogram)***

**Indian Uprising**

Hoot Gibson and Ken Maynard as Monogram's "Trail Blazers" do their shooting in Arizona this time and prove to the Indians that not all white men are bad.

The redmen are on the warpath because Indian Agent Kenneth Harlan has been short-changing them on the government's allotment of cattle.

Gibson and Maynard enlist the aid of Jack LaRue, a criminal being escorted to jail by a marshal, so that he may lead them to the guilty parties. LaRue, however, kills the marshal and escapes, only to be captured by the Trail Blazers who force him to carry out the original plan. The trail leads to Harlan who enters into collaboration with LaRue to thwart the efforts of the two deputies.

There follows a brawl in the agent's headquarters, a meeting between Gibson and the Indian chief who gives him until sundown to right matters, and a wild ride by Betty Miles, a girl stage coach driver, who summons the U. S. Cavalry.

The last is by far the most important feature, for it saves the skins of the two deputies who face overwhelming odds in a shoot-fest on the plains. The badmen are disposed of in rapid-fire fashion.

Action is at a fast pace throughout with good performances by LaRue and Miss Miles. Frances Kavanaugh's screenplay gives director Alan James opportunity to inject suspense. Robert Tansey produced.

*Seen at the New York theatre on Broadway. Reviewer's Rating: Good.*—L. B.

Release date July 30, 1943. Running time, 58 min. PCA No. 9393. General audience classification.

Ken ..... Ken Maynard
Hoot ..... Hoot Gibson
Betty ..... Betty Miles
Dillon ..... Jack LaRue
Emmett Lynn, Kenneth Harlan, Chief Thunder Cloud, Bryant Washburn.

## Sleepy Lagoon

***(Republic)***

**Woman Mayor**

An attempt to create a running vein of frivolity in "Sleepy Lagoon" fails despite the cast strength, which includes Judy Canovar, Dennis Day, Joe Sawyer and Ernest Truex. All capable in type roles, the innocuous story web gives the quartet little opportunity to promote their talents.

Miss Canova is mayor of a small community bearing the name of the film's title. Boom conditions afford the townspeople extra pocket money, but recreational facilities are scarce. Ernest Truex, as Judy's uncle, is invited by Her Honor to establish an amusement park. He does so under duress by Douglas Fowley, gambling operator, who fleeces the unsuspecting folk of their hard-earned money at crooked game tables.

A good portion of the picture revolves thereafter in the "fun" room at the park, but the sequences which are patterned to provoke laughter never quite click. Entertainment value is provided only when Dennis Day sings "Sleepy Lagoon" and "If You Are There," with Miss Canova singing "I'm Not Myself Anymore" and "You're the Fondest Thing I Am Of."

Of course, the gambling den is broken up when the sheriff is invited to stand in at a game of roulette. Matters eventually settle themselves and, with Day heading the auxiliary police in the roundup of the gamblers at the finish, Sleepy Lagoon reverts to normal.

Direction was by Joseph Santley. Albert J. Cohen was associate producer, while Frank Gill, Jr., and George Carleton Brown wrote the screenplay.

*Seen at the home office projection room. Reviewer's Rating: Mediocre.*—L. B.

Release date, September 5, 1943. Running time, 65 min. General audience classification.

Judy Joyner ..... Judy Canova
Lancelot Hillie ..... Dennis Day
Sarah Rogers ..... Ruth Donnelly
Dudley Joyner ..... Ernest Truex
Joe Sawyer, Douglas Fowley, Ellen Lowe, Will Wright Eddie Chandler.

## Destroyer

***(Columbia)***

**Sea Adventure**

In "Destroyer" Columbia brings to the screen a story of a salty Navy man's faith, pride in his ship, and his supreme confidence she will weather all storms and fight her way to victory no matter what the odds.

Produced by Louis F. Edelman and directed by William Seiter, "Destroyer" rings as true as the steel of her keel because of admirable casting, fine directing, and the fact that the film is not overplayed or overdramatized.

Edward G. Robinson faithfully portrays Steve Boleslavski, old Navy man who returns to sea when he finds his old shipmate, Regis Toomey, is to command the new *John Paul Jones.*

Robinson's handling of the role is as salty as a seaman could wish and Toomey as the skipper is so Navy it's hard to believe he hasn't sailed and fought on destroyers. Both fit their roles as smoothly as a well-greased torpedo sliding home in its tube. Glenn Ford, as chief bo'sun's mate, who succeeds Robinson when he makes a serious misstep on the shakedown cruise, does a fine job as a cocky new Navy man, finally working arm and arm with his shipmate to save the destroyer and help her defeat a Jap submersible after she has driven off a Jap aerial attack. He also wins the girl, Marguerite Chapman, who, as Boleslavski's daughter, tries to smooth things out between her father and boy friend.

Edgar Buchanan, Leo Gorcey and Ed Brophy supply good comedy as shipmates whose spirit is awakened by Boleslavski at the crucial moment. Photography by Franz Planer is tiptop. Screenplay is by Frank Wead, Lewis Meltzer and Borden Chase.

*Seen at a Hollywood screening. Reviewer's Rating: Excellent.*—J. C.

Release date, not set. Running time, 99 min. PCA No. 8635. General audience classification.

Boley ..... Edward G. Robinson
Micky ..... Glenn Ford
Mary ..... Marguerite Chapman
Kansas ..... Edgar Buchanan
Bigbee ..... Craig Woods
Sarecky ..... Leo Gorcey
Clark ..... Regis Toomey
Kurt Bois, Shirley Patterson, Neil Regan, Lloyd Hanson.

(*Review reprinted from last week's* HERALD)

# SHORT SUBJECTS

### IN THE DRINK

***British Ministry of Information***

This shows how British bomber crews may sustain themselves after being forced down in the water. They are able to inflate a rubber raft, which has been supplied with paddles, signals, radio, water, food, mirrors, knife, ladder and other items deemed necessary by the R.A.F. supply service. As an entertainment short, this suffers from an emphasis on the raft itself; there is only a brief glimpse of a bomber crew using the raft; the rest of the picture shows the raft, and its parts, in detail, but without action or drama. Its commentary is as lacking in life as its photographic presentation. Warners will release the film here.

12 *minutes*

### THESE ARE THE MEN

***British Ministry of Information***

The idea of this subject, credited to Robert Neumann, has been "muffed." It was to use German propaganda films, especially those in which German leaders were shown ranting, and to set against their subdued voices, others which tell the truth about the slavery, rapine, murder the Axis has wreaked. That has been done; but the new voices are high, hysterical, rapid, at time incomprehensible—and their messages are too obscure for American audiences, not as politically erudite as those of an England close to the Continent and long at total war. Hitler, Goebbels, Goering, Hess, Streicher are shown, speaking their own denunciations. Distribution will be through MGM.

11 *minutes*

### THE LAST HAZARD

***British Ministry of Information***

This is a personalized exposition of England's marine balloon barrage. Shown are the balloon barrage ships, and, in particular, one ship, the Comely Star, and her small crew. These men let out and haul in the balloon, receive orders of maneuvers from the central control station on land, fight off attacking planes which seek to lay mines, and escape the menace of acoustic mines with the aid of a mine sweeper. Corollary to this story is that of the central control station, which plots ship positions, according to convoys which must be protected, and which services the balloon ships. The men who play the parts are not professional actors, and show it; and the brief action—the downing of an attacking plane—is obviously miniature work. Nevertheless, this is an adequate exposition of the subject, and a fair documentary. RKO will distribute the film.—F. E. S.

20 *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Charts with Synopsis Index can be found on pages 1458-1460.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1483-1484.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| **ABOVE** Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | Block 1,'43-44 | 91m | May 1,'43 | 1289 | 1081 | .... |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | .... |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1432 |
| Adventure in Blackmail (British) (formerly Breach of Promise) | English | .... | Clive Brook-Judy Campbell | Aug. 5,'43 | 70m | July 17,'43 | 1426 | .... | .... |
| Adventures of a Rookie | RKO | .... | Wally Brown-Alan Carney | Block 1,'43-44 | 64m | Aug. 21,'43 | 1494 | 1471 | .... |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Adventures of Tartu (formerly called Tartu) | MGM | .... | Robert Donat-Valerie Hobson | Block 1,'43-44 | 104m | Aug. 7,'43 | 1470 | .... | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 27,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Ali Baba and the 40 Thieves | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| America | MGM | .... | Brian Donlevy-Ann Richards | 1943-44 | .... | ..... | .... | 1457 | .... |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Blonde Trouble | MGM | .... | Mickey Rooney-Lewis Stone | 1943-44 | .... | ..... | .... | 1456 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | 4011 | George Sanders-Marguerite Chapman | July 15,'43 | 77m | July 24,'43 | 1441 | 1305 | .... |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Jan. 2,'43 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| Around the World | RKO | ... | Kay Kyser-Joan Davis | 1943-44 | .... | ..... | .... | 1457 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 78m | Dec.26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| **BABY** Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | .... |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | .... |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 65m | ..... | .... | .... | .... |
| Bar 20 | UA | .... | William Boyd-Andy Clyde | 1943-44 | 55m | July 24,'43 | 1442 | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'43 | 1337 | 1127 | 1432 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | .... |
| Behind the Rising Sun | RKO | 334 | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | .... |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .... |
| Best Foot Forward (color) | MGM | .. | Lucille Ball-William Gaxton | Block 1,'43-44 | 94m | July 3,'43 | 1401 | 1191 | 1432 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Sept. 5,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Cattle Stampede | PRC | 362 | Buster Crabbe-Al St. John | Aug. 16,'43 | .... | ..... | .... | .... | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | ..... | .... | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Hills Express (1943-44) | Rep. | 362 | Don Barry-Wally Vernon | Aug. 15,'43 | 55m | Aug. 7,'43 | 1470 | 1457 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 27,'43 | 59m | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Sea Fighters | Artkino | .... | Documentary | July 27,'43 | 64m | July 31,'43 | 1455 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1432 |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | Reviewed: M. P. Herald Issue | Reviewed: Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Bombers Moon (1943-44) | 20th-Fox | 401 | George Montgomery-Annabella | Aug. 6,'43 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 58m | Aug. 7,'43 | 1471 | 1276 | .... |
| Border Patrol | UA | ... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | .... | .... |
| Bordertown Gunfighters | Rep. | 2313 | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .. | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .. | .... |
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 70m | July 10,'43 | 1414 | 1191 | .... |
| Buckskin Frontier | UA | ... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | Aug. 7,'43 | 1471 | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Cherokee Strip (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | .... | ..... | .... | .... | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 16,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 7075 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | . |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 27,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .. | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Claudia (1943-44) | 20th-Fox | 404 | Dorothy McGuire-Robert Young | Sept. 4,'43 | 91m | Aug. 21,'43 | 1493 | .... | .... |
| Coastal Command (British) | RKO | .... | War Documentary | 1943-44 | 60m | Nov. 14,'42 | 1005 | .... | .... |
| Cobra Woman | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | ... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec.26,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 96m | May 22,'43 | 1325 | 995 | 1432 |
| Conflict | WB | .... | Humphrey Bogart-Alexis Smith | 1943-44 | .... | ..... | .... | 1456 | .... |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | .... |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | ... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 24,'43 | 1273 | 962 | 1432 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | ..... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross of Lorraine, The | MGM | .... | Pierre Aumont-Gene Kelly | 1943-44 | .... | ..... | .... | 1457 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | 411 | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt | Rep. | .... | Bill Elliott-Gabby Hayes | Sept. 9,'43 | .... | ..... | .... | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | Mar. 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1392 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 10,'42 | 946 | 912 | .... |
| Destroyer | Col. | .... | Edward G. Robinson-Marguerite Chapman | 1943-44 | 99m | Aug. 21,'43 | 1496 | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | | .. |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1432 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1079 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | Block 1,'43-44 | 89m | May 8,'43 | 1302 | 1192 | |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 14,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Oct. 17,'42 | 959 | 936 | .... |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1432 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1392 |
| Empty Holsters (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | .... | ..... | .... | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .... | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |
| Falcon in Danger, The | RKO | 332 | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | .... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | Block 1,'43-44 | 97m | Aug. 21,'43 | 1494 | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Colors | UA | .... | William Boyd | Not Set | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1148 | .... | .... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | ... | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | 355 | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | .... |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | ... | War Documentary | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | 4008 | Merle Oberon-Brian Aherne | July 29,'43 | 85m | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flemish Farm (British) | Two Cities-Gen'l | .... | Clive Brook-Clifford Evans | Not Set | 82m | Aug. 21,'43 | 1495 | .... | .... |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | 72m | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | ... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 891 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | 168m | July 17,'43 | 1441 | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | 77m | Aug. 7,'43 | 1470 | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | 362 | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | 7046 | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | 7045 | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 30,'43 | 65m | June 19,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | Block 1,'43-44 | 100m | Aug. 7,'43 | 1469 | 1191 | .... |
| Girl From Leningrad, The | UA | .... | Anna Sten-Kent Smith | 1943-44 | .... | ..... | .... | 1457 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 26,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Grace McDonald | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | 4032 | Cecil Kellaway-Helen Walker | Block 1,'43-44 | 70m | Aug. 14,'43 | 1482 | 1191 | .... |
| Good Luck, Mr. Yates | Col. | 4014 | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 14,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Guadalcanal Diary | 20th-Fox | .... | Preston Foster-Lloyd Nolan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Guns of the Pecos (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 65m | ..... | .... | .... | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .... | Charles Starrett | 1943-44 | .... | ..... | .... | 1055 | .... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 26,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | .... | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 26,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | .... | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | 224 | William Lundigan-Virginia Dale | Aug. 26,'43 | 78m | July 31,'43 | 1455 | 1339 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 101m | Apr. 3,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) (1943-44) | 20th-Fox | 402 | Don Ameche-Gene Tierney | Aug. 13,'43 | 113m | July 24,'43 | 1441 | 1240 | .... |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 986 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Sept. 10,'43 | 64m | July 31,'43 | 1456 | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | .... | 1082 |
| Hers to Hold | Univ. | .... | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| He's My Guy | Univ. | 7041 | Dick Foran-Joan Davis | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | .... |
| Hi Diddle Diddle | UA | .... | Martha Scott-Adolph Menjou | 1943-44 | 71m | July 31,'43 | 1456 | 1375 | .... |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hi! Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | .... | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice | Univ. | 7003 | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | .... |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 1057 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony (1943-44) | 20th-Fox | 403 | Monty Woolley-Gracie Fields | Aug. 27,'43 | .... | ..... | .... | 1431 | .... |
| Honeymoon Lodge | Univ. | .... | David Bruce-Harriet Hilliard | July 23,'43 | 63m | July 31,'43 | 1455 | 1375 | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | 4305 | Luise Rainer-William Bendix | Block 1,'43-44 | 88m | Aug. 14,'43 | 1481 | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | . |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Mar. 6,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | Block 1,'43-44 | 103m | July 31,'43 | 1453 | 1192 | .... |
| I Escaped from the Gestapo (also called No Escape) | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Old Monterey | Rep. | .... | Gene Autry | Sept. 1,'43 | 74m | Aug. 12,'39 | 1494 | .... | .... |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .. |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 401 | John Carradine-Gale Sondergaard | Aug. 15,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 11,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Oct. 1,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately | UA-Cagney | .... | James Cagney-Grace George | Not Set | .... | ..... | .... | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The | UA | .... | Richard Dix-Jane Wyatt | Not Set | 79m | June 19,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | .... | .... |
| King Arthur Was a Gentleman (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 98m | Jan. 16,'43 | 1114 | .... | .... |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | .... |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 14,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | Block 1,'43-44 | 86m | Aug. 21,'43 | 1494 | 1240 | .... |
| Land Beyond the Law (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 57m | ..... | .... | .... | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Larceny with Music (formerly Cross Your Fingers) | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Lassie Come Home | MGM | .... | Roddy McDowall-Edmund Gwenn | Block 1,'43-44 | 90m | Aug. 21,'43 | 1494 | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | Aug. 6,'43 | 58m | Aug. 21,'43 | 1496 | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 66m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | 4301 | Bob Hope-Betty Hutton | Block 1,'43-44 | 76m | Aug. 7,'43 | 1469 | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | ... |
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 19,'42 | 1067 | .... | .... |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Law of the Saddle | PRC | 367 | Bob Livingston-Al St. John | Aug. 21,'43 | .... | ..... | .... | .... | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .. | .... |
| Love in Jalisco (Mex.) | Clasa-Mohme | .... | Jorge Negrete-Maria Elena Marques | Aug. 6,'43 | 128m | Aug. 21,'43 | 1496 | .... | .... |
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man from Down Under, The | MGM | .... | Charles Laughton-Binnie Barnes | Block 1,'43-44 | 103m | Aug. 7,'43 | 1470 | .... | .... |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | .... | Roy Rogers | Sept. 16,'43 | .... | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man in Grey, The (British) | Gains. | .... | Margaret Lockwood-James Mason | 1943-44 | 116m | Aug. 14,'43 | 1482 | .... | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | .... | .... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 16,'43 | 1115 | 962 | 1341 |
| Meet the People | MGM | .... | Dick Powell-Lucille Ball | 1943-44 | .... | ..... | .... | 1456 | .... |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | 73m | Aug. 7,'43 | 1482 | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | 333 | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | .... |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 8,'43 | 1304 | 1058 | 1432 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | .... |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | .... |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .... |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 19,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4001 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1432 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| Murder on Waterfront (1943-44) | WB | .... | John Loder-Ruth Ford | Oct. 9,'43 | 48m | July 31,'43 | 1454 | .... | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Aug. 31,'43 | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | .... | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 86m | Apr. 17,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 21,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan 9,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .... | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling | Rep. | .... | Mary Lee-Gladys George | Aug. 27,'43 | 71m | Aug. 14,'43 | 1481 | 1431 | .... |
| Northern Pursuit | WB | .... | Errol Flynn-Julie Bishop | 1943-44 | .... | ..... | .... | 1471 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | .... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | ..... | .... | 1305 | .... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | .... | 1174 |
| OKLAHOMA Kid (Reissue) | WB | .... | James Cagney-Humphrey Bogart | Sept. 18,'43 | 80m | Mar. 18,'39 | 1482 | .... | .... |
| Old Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | .... | ..... | .... | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |
| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 26,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 14,'42 | 1006 | 855 | 1280 |

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|---|---|---|---|---|---|---|---|---|---|
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | .... |
| One of Our Aircraft Is Missing | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .... | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | Aug. 28,'42 | 69m | July 4,'42 | 914 | 662 | .... |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | .... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .... | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 15,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | .... |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1432 |
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Passport to Suez | Col. | .... | Warren William-Ann Savage | Aug. 19,'43 | .... | ..... | .... | 1457 | .... |
| Payoff, The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | .... | .... |
| Petticoat Larceny | RKO | 331 | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | .... | Nelson Eddy-Susanna Foster | Aug. 27,'43 | 91m | Aug. 21,'43 | 1493 | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 26,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prairie Thunder (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 54m | ..... | .... | .... | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | .... |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V, The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Raiders of Sunset Pass | Rep. | .... | John Paul Revere-Smiley Burnette | 1943-44 | .... | ..... | .... | 1457 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth, The | St. Rts. | .... | Documentary | July 30,'43 | 68m | Dec. 4,'42 | 1043 | .... | .... |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 63m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Report from the Aleutians | WAC | .... | Documentary | July 30,'42 | 47m | July 31,'43 | 1456 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 17,'43 | 61m | Aug. 7,'43 | 1471 | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .... | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | .... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | 4206 | Charles Starrett-Kay Harris | July 29,'43 | 57m | Aug. 14,'43 | 1482 | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .... | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | .... | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saint Meets Tiger (1943-44) | Rep. | 301 | Hugh Sinclair-Jean Gillie | July 29,'43 | 70m | Aug. 7,'43 | 1471 | .... | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | .... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | Block 1,'43-44 | 102m | July 31,'43 | 1454 | 1057 | ..... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 62m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |

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| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | | 1174 |
| Seventh Victim, The | RKO | .... | Tom Conway-Kim Hunter | Block 1,'43-44 | 71m | Aug. 21,'43 | 1495 | 1471 | .... |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 16,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | | .. |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .. |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .. | |
| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .. |
| Shine On, Harvest Moon | WB | .... | Ann Sheridan-Dennis Morgan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Shrine of Victory (British) | 20th-Fox | .... | Documentary on Greece | Not Set | 45m | Aug. 21,'43 | 1495 | .... | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | . | . |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .. . |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | ... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'43 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | 256 | Roy Rogers | Aug. 12,'43 | 68m | July 24,'43 | 1442 | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | 335 | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | .... | Judy Canova-Dennis Day | Sept. 5,'43 | 65m | Aug. 21,'43 | 1496 | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember | Rep. | .... | Mabel Paige-John Craven | Aug. 21,'43 | 80m | Aug. 7,'43 | 1470 | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | .... | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | .... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | .... |
| So This Is Washington | RKO | .... | Lum 'n' Abner-Mildred Coles | Block 1,'43-44 | 64m | Aug. 21,'43 | 1495 | 1471 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song of the Saddle (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 56m | Apr. 11,'36 | 1482 | .... | .... |
| Song to the Wind (It.) | Hoffberg | .... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | 353 | Leslie Howard-Rosamund John | Special | 90m | Apr. 24,'43 | 1275 | .... | 1432 |
| Spotlight Scandals (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Sept. 24,'43 | 73m | July 24,'43 | 1442 | 1351 | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Not Set | 132m | May 15,'43 | 1313 | 1115 | 1432 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 9,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | 344 | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1432 |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .... | .... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 405 | John Litel-Alan Baxter | July 20,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | .... | .... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | Block 1,'43-44 | 87m | May 8,'43 | 1302 | 1191 | .... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | .... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | .... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | .. |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1392 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | . |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 70m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | | |
| Thank Your Lucky Stars (1943-44) | WB | .... | Warner Stars Revue | Sept. 25,'43 | 127m | Aug. 21,'43 | 1493 | 1058 | .... |
| That Nazty Nuisance | UA-Roach | .... | Bobby Watson-Joe Devlin | June 25,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | . | .. |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 9,'43 | 1102 | 872 | 1341 |
| This Is the Army (color) | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | 114m | July 31,'43 | 1453 | 1276 | .... |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | ... | .... |
| Thousands Cheer (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .... |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | 223 | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |

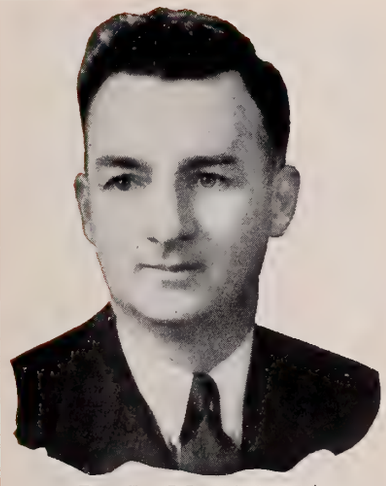
| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Top Man (formerly Man of the Family) | Univ. | .... | Donald O'Connor-Peggy Ryan | 1943-44 | .... | ..... | .... | 1456 | .... |
| Tornado | Para. | 4304 | Chester Morris-Nancy Kelly | Block 1,'43-44 | 80m | Aug. 14,'43 | 1481 | 1457 | .... |
| Tornade in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail of Terror | PRC | 356 | Tex O'Brien-Jim Newill | Sept. 14,'43 | .... | ..... | .... | .... | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life | Para. | 4303 | Mary Martin-Franchot Tone | Block 1,'43-44 | 94m | Aug. 14,'43 | 1481 | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | 7011 | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 24,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | . | .... |
| Up In Arms | RKO-Goldwyn | .... | Danny Kaye-Dinah Shore | 1943-44 | .... | ..... | .... | 1457 | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .... | .... |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Not Set | 65m | July 10,'43 | 1413 | 1375 | 1432 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | 2314 | Bill Elliott-Gabby Hayes | Aug. 19,'43 | 55m | July 31,'43 | 1455 | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine (1943-44) | WB | .... | Bette Davis-Paul Lucas | Sept. 4,'43 | 114m | July 31,'43 | 1454 | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | 1326 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 59m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | .... | Donald Barry-Dale Evans | Aug. 23,'43 | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | July 30,'43 | 104m | Aug. 7,'43 | 1469 | 1115 | .... |
| What's Buzzin', Cousin? | Col. | 4015 | Ann Miller-John Hubbard | July 8,'43 | 75m | July 31,'43 | 1454 | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | Block 1,'43-44 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 26,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | .... | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | July 23,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 71m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayward | Feb. 5,'43 | 82m | Feb. 20,'43 | 1170 | 663 | .... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1341 |
| Young Ideas | MGM | .... | Mary Astor-Herbert Marshall | Block 1,'43-44 | 77m | July 31,'43 | 1455 | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1483.***

THIS IS NUMBER 13 OF A SERIES OF ADVERTISEMENTS SPONSORED BY THE INTERNATIONAL PROJECTOR CORPORATION
MANUFACTURERS OF Simplex EQUIPMENT IN COOPERATION WITH THE NATIONAL CONSERVATION PROGRAM

# "It is Later than You Think!"

## —*says* B. J. McKENNA



B. J. McKENNA
*General Manager*
*Griffith Theatres*
*Oklahoma City, Oklahoma*

"UNTIL THIS WAR is won, the problem of keeping our present equipment operating at peak efficiency is of prime importance to us as exhibitors.

It is no longer a question of choice. It has become a matter of the survival of the fittest. Whether our shows will go on, or our lights go out for the duration, depends to a great extent on what we do about it *NOW!*

I say to you, as I have already said to every manager and projectionist in my organization, if you are not doing everything possible to safeguard your equipment against breakdowns and insure a continuous, uninterrupted performance, it is high time you got started.

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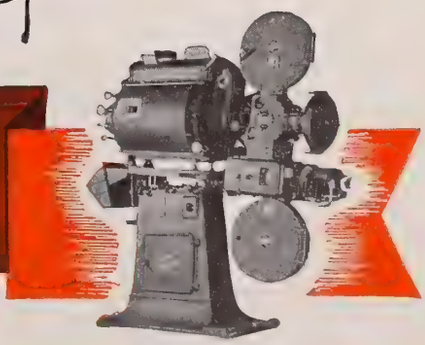
B. J. McKenna

NATIONAL THEATRE SUPPLY DIVISION

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Simplex

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.



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Trailers influence more patronage than any other advertising accessory. Lobby displays are second and posters third, according to a survey made by Dr. Leo Handel, market researcher on assignment for M-G-M. Accessories, the survey shows, are responsible for more than one-fifth of theatre patronage. A previous report by Dr. Handel stated that only 4½ per cent of persons going to film houses were drawn there by fan or national magazine advertising.

Preview trailers are responsible for 16.4 per cent draw; attractive theatre fronts, 3.6 per cent; posters and billboards, 1.5 per cent, and the fact that the patron saw the film advertised at another theatre, .6 per cent. Persons interviewed, who said accessories aided in their decision to attend, usually checked more than one accessory as their reason. Coming attractions were checked by 34.7 per cent; signs in front of the theatre, 35.6 per cent; posters and billboards, 35.9 per cent; advertisements in other theatres, 22.8 per cent.

FROM MOTION PICTURE DAILY JUNE 28, 1943

"BACK THE ATTACK! BUY WAR BONDS! 3RD WAR LOAN!"

NATIONAL SCREEN SERVICE CORPORATIO

# MOTION PICTURE HERALD




VOL. 152, NO. 9

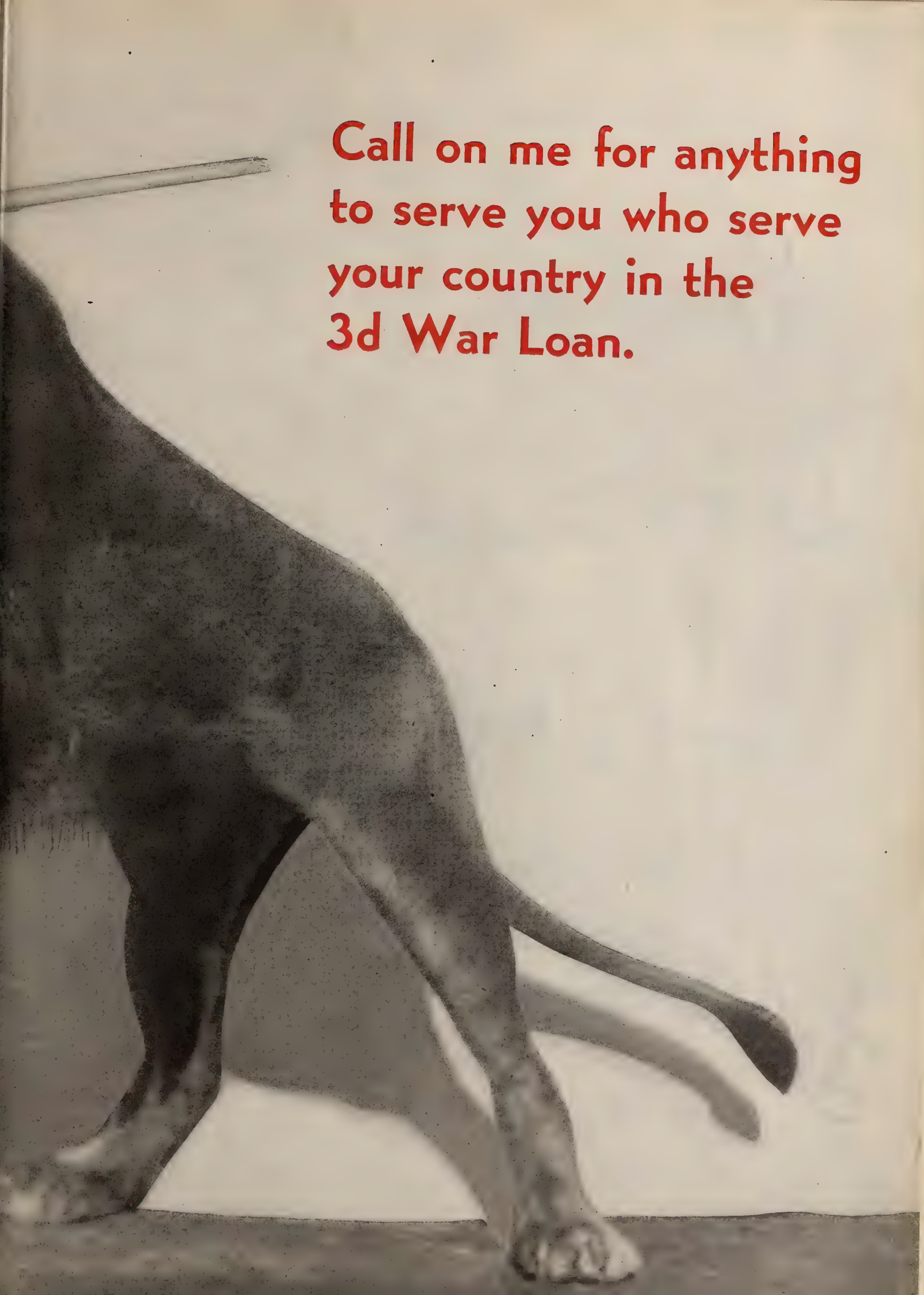
AUGUST 28, 1943

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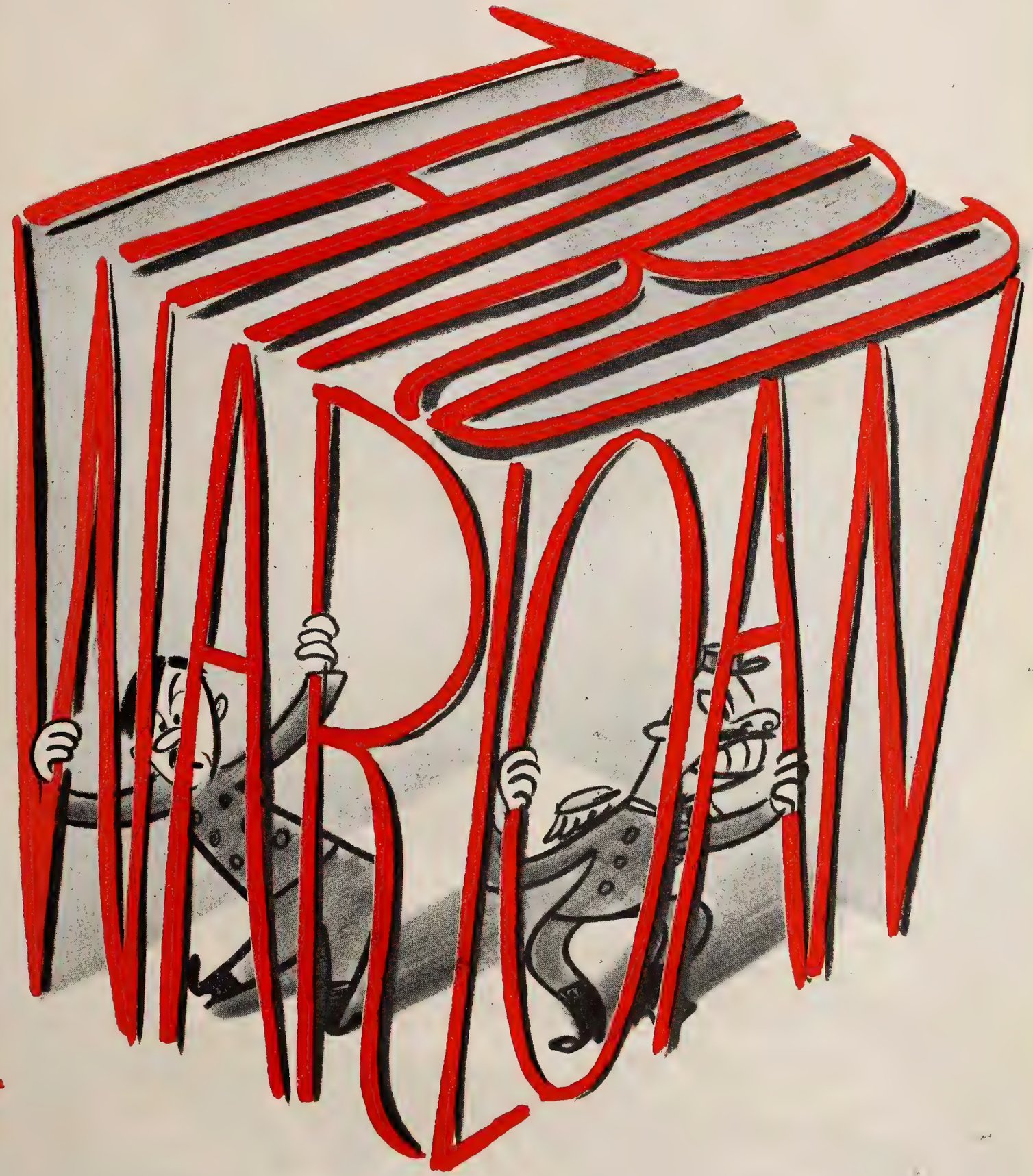


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# MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

*President and Editor-in-Chief*
*MARTIN QUIGLEY*

*TERRY RAMSAYE, Editor*

Vol. 152, No. 9

August 28, 1943

# *"BACK THE ATTACK"*

THE motion picture industry moves into the Third War Loan campaign opening September 9th charged with both responsibility and opportunity. The theatres are elected as the community centers of an effort to bring the financing of war directly to the people.

This loan campaign is addressed at the individual citizen, not the company he works for, not to the banks and trust companies and the great investment corporations.

Here is a loan of the people, for the people and by the people, in terms more sharply accented than ever before. It is both fitting and inevitable that the theatre of the whole people, the motion picture theatre, should have a special share in the selling campaign.

There is reason aplenty in the cause and the campaign, but the loan will be sold on emotional appeal.

Emotional appeal is the business of showmanship.

¶ Recognition of the significances concerned is had in a letter from the Secretary of the Treasury, Mr. Henry Morgenthau, to Mr. S. H. Fabian, Theatres Division, War Activities Committee:

*"We hope for the greatest mass sale in history. And it is through the motion picture theatres that these American millions can be reached with our bond message. You can not only sell vast numbers of bonds yourselves, but by your exuberant leadership in your communities you can provide a general, over-all enthusiasm that will result in great numbers of extra bonds being sold during the Third War Loan campaign."*

That "bond message" can be rather dusty and institutional. It is the assignment of the motion picture theatre to make it personal and immediate.

Because the motion picture theatre has a certain decided access to the millions who are its public, it is being called upon in this effort. And its endeavour in this job is a part of the process of holding its franchise in these difficult and sometimes dictatorial days.

¶ The authorities behind this Third War Loan drive are exceedingly conscious that its success with the masses is to be achieved by waves of feeling, enthusiasm, the doing of what "everybody is doing". Plain-boiled reason is not enough. It has to be an emotional wave. It has to be done by a blowing of trumpets and waving of the flag. It will not do only to ask the multitudes to think. It is more effective to make them feel.

To be utterly practical, it may be observed that at least some of the canny, conscious forces behind this campaign are aware that there is the whole of our economy wrapped up in it.

Financial consultants in this campaign have been frank indeed in their interior expressions. They know and say that the participation in this loan by the many will make them partners in the United States of today. In their softest words they have told pre-campaign meetings that if this fails there is "state socialism" ahead. What they really mean is that the current trend to state capitalism may go headlong.

The plan is to make more of the citizens into stockholders in the United States.

¶ All of the patriotic, social and humane reasons are obvious. Additionally, the motion picture exhibitor who would like to continue to serve his community in the American way, to do business with his public and his bank as he does it now, will be finding in this campaign a commitment for tomorrow.

The motion picture theatre as a channel of approach and contact is being enlisted today again as a matter of private enterprise. It is an honor to the motion picture exhibitor to be asked, and an obligation to his own future to deliver.

¶ The people are asked, in this campaign, not to give but to invest—to buy war bonds as they might buy insurance. They buy insurance for now and dividends for the future.

Mr. J. P. Morgan, The Elder, is credited with saying, "Never go short on the United States". This is no time for bears.

It is the day of the American Eagle.

*MOTION PICTURE HERALD*

# THIS WEEK IN THE NEWS

## Expansion in Britain

FORTY British theatres of W. G. Elcock's Mayfair Circuit were acquired last week by Associated British Cinemas, Ltd., in which Warner Bros. has strong management participation and 25 per cent stock interest. The deal increases the circuit of Associated British and its affiliated Union Cinemas to approximately 500 houses, and will strengthen substantially Warners' postwar position in the United Kingdom.

London trade circles saw the sale of the provincial Mayfair theatres as a direct challenge to the dominance of J. Arthur Rank. His 563 theatres are the largest English circuit. The Board of Trade, which recently halted expansion of the Rank interests without official approval, was presumed to have passed on the Mayfair sale. The Elcock circuit still controls 20 theatres.

Warners, in addition to strengthening their English position, recently signed an exclusive franchise with the Park theatre, Stockholm. They have other theatre interests in Lima, Peru; Cairo, Sydney and other Australian cities and have been studying the Mexican field.

A new Eire circuit, Capitol and Allied Theatres, Ltd., has been capitalized at $900,000 in Dublin to buy five theatres, the U. S. Department of Commerce reported Monday. It will operate the Capitol Cinema, Pillar Picture House, Mary Street Picture House, New Electric Theatre and the Rotunda Cinema.

## Fox "Scoop"

MARCIA Winn, star staff writer for *The Chicago Tribune,* who has these many weeks been engaged in a series of articles smearing the motion picture and Hollywood, delivers some remarkable reporting in the issue of August 19. In the course of a discussion of Twentieth Century-Fox she records:

*"Two years later they absorbed Fox films and before William Fox died, a bitter and disillusioned man, he told some unpleasant tales of this absorption."*

This is positively exclusive—and will be a decided surprise to Mr. Fox, who appears to be considerably extant and contemporary.

Miss Winn is an astonishing reporter.

## Crescent Delay

FORMAL appeal to the Supreme Court by the Government from the Crescent Amusement Company anti-trust decision at Nashville will be delayed for 60 days or longer in order to give the District Court time to act on defendants' motions to modify the findings and decree, the Department of Justice disclosed at Washington on Wednesday. The original notice of appeal had set August 25th as the final date for the Supreme Court petition.

The delay was reported acceptable to defendants. By giving Judge Elmer Davies opportunity to dispose of all pending motions in the lower court both parties believe that a full review of the case can be secured before the Supreme Court.

No great delay in the progress of the action was expected from this postponement, a department spokesman explained. The Supreme Court does not reconvene until October 4th. While it already has several cases on the docket for consideration before the film case, attaches said that the autumn calendar was very light. They indicated that the Crescent appeal could be heard early in the new year.

## No Consideration

JACK BARNETT, ace Fox Movietone News cameraman, who covered the entire African campaign with the American troops and shot the landing of the Yanks at Gela, Sicily, returned to this country recently wearing the Order of the Purple Heart, and a little disheartened because real war and reel war are somewhat unlike each other, the former being in dire need of a director and orderliness.

Said Mr. Barnett:

"It isn't the fact that you're being shot at all the time—though, believe me, it's no fun—that makes photographing so tough. The main trouble is that wars aren't conducted according to a cameraman's notion of orderliness. Things happen at a dozen different places, but they happen fast, and they don't wait for you to set up and pick out the right filter. So you've just got to keep plugging and, if you're lucky, you'll get the kind of stuff you want once out of every ten."

## Nine Wise Men

ADVICE and policy guidance in radio matters will be provided the Office of War Information by a committee of nine network and station executives. Similar boards of magazine and newspaper editors are advising on war information in their fields.

The new group of radio consultants includes: Miller McClintock, president of Mutual; William S. Paley, president of CBS; Mark Woods, president of the Blue Network; Niles Trammell, president of NBC; Lewis Allen Weiss, vice-president of Don Lee; Neville Miller, NAB president; Leo Fitzpatrick, general manager of WJR, Detroit; Herbert L. Pettey, director of WHN, and Martin Campbell, managing director of WFA, Dallas.

There is no need for a similar advisory committee for the motion picture industry, in view of the unstinting cooperation of the War Activities Committee, an OWI spokesman said Wednesday. "What would we want another committee for," the official said. "The WAC is doing a splendid job. It is a committee any other industry might envy."

## Ploeser Prods

CONGRESSMAN Ploeser, being both of Congress and from Missouri, is working on a resolution to investigate the film industry. He wants to find out if the industry is being used for political purposes in domestic affairs, and he proposes to introduce his resolution as soon as Congress reconvenes next month.

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## No Summer Slump

FEDERAL admission tax collections, in the two successive months of June and July, touched the lowest and highest levels of the year, it was disclosed over the weekend by the Internal Revenue Bureau.

Following the receipts of $11,109,477 in June, the lowest total recorded for any month since April, 1942, collections in July jumped to $15,750,519, the highest since last December, the bureau announced. In the corresponding months last year, collections were $11,550,144 and $12,484,881, respectively.

Collections this year have run consistently above the corresponding months in 1942 and for the seven months ended with July reached a total of $89,688,992, against $78,344,903 last year.

The special report for the Third New York (Broadway) District showed that collections increased only about 10 per cent between June and July, indicating that the improved business reflected in the higher taxes was well spread over the country.

Total collections in the district were $2,403,248 against $1,967,604 in June. All of the increase was in box office collections, which jumped from $1,787,404 to $2,223,605, with taxes on admissions to roof gardens and cabarets increasing only nominally, from $162,745 to $162,850, and revenue from tickets sold by brokers and on permanent use or lease of boxes and seats declining, the former from $17,405 to $16,793, and the latter from $50 to nothing.

## Lull

ARBITRATION before the motion picture system administered by the American Arbitration Association under the Consent Decree slowed this week to the quietest pace in the two and a half years since tribunals opened. Not a single complaint, award, withdrawal or appeal was reported from Wednesday to Wednesday at the arbitration administrative offices in New York. Only five cases were pending before the Appeal Board. Decisions in two of these were expected before the weekend. In the 31 field offices 41 cases were undisposed of on Wednesday, with awards expected shortly in four. Exhibitors have filed a total of 324 clearance and some or specific run complaints with the arbitration system.

## Bull Market

MARY PICKFORD has appeared on the Broadway scene to top Warner Brothers' bid for the stage play, "Life With Father," offering a neat $500,000 and 75 per cent of the net from the picture for the screen rights, against the Warner bid of a half million dollars plus 50 per cent of the net.

According to last reports, Oscar Serlin, the play's producer; Howard Lindsay and Russell Crouse, playwrights, and Mrs. Clarence Day, widow of the author, who jointly control the property, are considering the offer.

Miss Pickford recently recorded the all-time high for screen purchases when she bought the rights to "Junior Miss" for $410,000 cash, or $355,000 plus 35 per cent of the net, the option to be exercised by the sellers within six months.

The half million dollars in cash plus 75 per cent of the net is a rise from the original bid of $15,000, reported to have been made for "Life With Father" before its Broadway opening by Byron Foy.

## Quebec Movie Fans

QUEBEC this week was the scene of more than one exclusive gathering. Monday evening, military and naval officers, diplomats, correspondents and others attending the latest Roosevelt-Churchill conference were guests of the United States Army at a screening of "This Is the Army" at the Capitol theatre. J. J. Fitzgibbons, president of Famous Players-Canadian supplied the theatre, Warner Bros. the print. It was the first time the film had been screened in Canada.

The Netherlands Government, earlier in the week, at the same theatre, showed "The Silver Fleet," a British production by Michael Powell and Emeric Pressburger, to a picked conference audience. Later the print went to the Chateau Frontenac for an even more exclusive screening. The picture is a story of Dutch underground movements, made in cooperation with the Netherlands government in exile.

Guests at the "This Is the Army" screening included Subaltern Mary Churchill, the Prime Minister's daughter; Lord and Lady Louis Mountbatten, he being chief of combined operations; Admiral Ernest J. King, CINCUS, of the U. S. Navy, and others.

## Moscow Outlet

BRITISH producers, and the Ministry of Information, appeared to have scored a diplomatic and commercial scoop in cables from London announcing that the Soviet government had set aside a Moscow theatre to show all British pictures exclusively. English producers will supply 12 pictures a year, for a monthly change of bill at the all-English cinema in the USSR capital. Not since the Red revolution 26 years ago has any outside product been assured of a regular Russian outlet. Only a limited number of American films, purchased outright by the official Russian film trust, reach the Russian screen. Last week MOTION PICTURE HERALD disclosed that Russian interests in the United States had acquired the Gaiety theatre on Times Square as a show window for Soviet films.

## Warner Net

NET operating profits of $5,714,392 were reported by Warner Bros. Pictures, Inc., Wednesday for the nine-month period ending May 29, 1943, after deduction of all charges, amortization and depreciation and $11,600,000 for Federal taxes. This was the equivalent of earnings of $57.49 on each of 99,397 shares of preferred stock and $1.46 on 3,701,090 shares of common. For the same period in 1942 the company netted $5,371,875, but taxes then amounted to only $4,100,000.

During the nine months $4,500,000 was provided for net losses on fixed assets sold subsequent to May 29, 1943. No provision for contingencies in respect to foreign assets was required, although in the same period a year ago $1,225,000 was provided.

Gross income, after eliminating intercompany transactions, was $97,518,625 for the nine months ending May 29th, compared with $87,790,224 in 1942. Cash in the United States at the end of the period amounted to $9,767,991, as compared with $12,325,615 on February 27, 1943. The Warner earned surplus, including the nine-month total, was listed at $22,838,355 on the balance sheet.

Assets listed on the balance sheet totaled $182,607,003. Included among the current and working assets were $14,421,470 for productions completed but not yet released, and $6,015,644 for productions in progress. Scenarios and rights were valued at $2,034,022. There were $1,979,840 in U. S. Government bonds listed among the Warner holdings.

## Four Eagles

THREE film makers and a government official went to Mexico City from Hollywood Tuesday to receive from President Avila Camacho decorations of the order of the Aztec Eagle. They were bestowed in recognition of screen contributions toward better understanding between the United States and Mexico.

The new holders of the Eagle are Walt Disney, Louis B. Mayer, James Fitzpatrick, producer of travelogues, and Francis Alstock, director of the film division of the Coordinator of Inter-American Affairs.

Earlier in the week Mr. Disney had been in Detroit to talk with Henry Ford and William B. Stout, automotive inventor, about soy beans. Mr. Ford and his engineers explained to Mr. Disney how they have contrived to manufacture many things, including a good portion of their automobile out of soy bean products. "Johnny Soy Bean," a Disney cartoon, will tell about the nutritive and industrial uses of the soy plant. It is one of the series of educational features, prompted by and, in part, paid for by the motion picture unit of the Coordinator's office.

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# *Brave Little Man of Tomorrow*

## THE STORY OF THE CAMPAIGN'S KEYNOTE POSTER




*The illustration is from a 22 by 28 display card which is being sent to every exhibitor in America.*

SORROW and sacrifice have come early into the life of this little boy. It is a cost of war that he has paid. At his years he should ever be happy. He should run and play and have gay hours with other little boys. In a fair world it would be so. It was his father's purpose that this little fellow should know only kindness and that he should grow to manhood in a friendly world.

Now Dad is not coming home, so the little boy and Mother will have to carry on alone. Now he stands, for the first time, in Father's place, to receive the decoration posthumously awarded to Captain X for "bravery beyond the call of duty", giving his life for that better world for the boy who is to be the man of tomorrow. He's trying hard not to cry. Dad would rather he didn't.

This marks a day that he will remember forever. It will be a memory of pride.

For this little boy, and the millions of other young Americans, the grown-ups of these United States must make good. For the earning, working, stay-at-home grown-ups the obligation is as clear as it is for the man in battle overseas. That obligation is now presented by the Third War Loan.

The life that this little boy's father laid down in battle is spent, but the dollars that go into war bonds are invested. They earn two kinds of dividends: interest in dollars, and the peace that is to come.

We can pay our debt to this Little Man of Tomorrow with the War Loan.

—*TERRY RAMSAYE*



# EXHIBITORS TO MAKE THIS "THE PEOPLE'S" WAR LOAN

## *Theatre Men Are Mobilized as "Cash Registers" for Treasury Campaign*

Exhibitors across the land were this week making their plans for participation in the United States Treasury's Third War Loan drive, September 9th to 24th, to sell $15,000,000,000 in bonds directly to the people. The campaign is addressed primarily at the estimated fifty millions of persons with incomes under $5,000 a year.

The slogan of the campaign is: "Back the Attack."

The approach is using all the available media, including radio, stage, printed page and the motion picture—with the accent on the motion picture and its theatre as the institution closest to the people.

### *Morgenthau Stresses Industry Leadership*

"It is through the motion picture theatres that those American millions can be reached with our bond message," Henry Morgenthau, Jr., Secretary of the Treasury, wrote to S. H. Fabian, chairman of the Theatres Division of the War Activities Committee of the Motion Picture Industry in New York. "You can not only sell vast numbers of bonds yourselves, but by your exuberant leadership you can provide a general overall enthusiasm. . . ."

It is the motion picture and the motion picture exhibitor who are expected to make the loan the intimate concern of the whole people.

Additionally the campaign planners calculate that nearly 15,000 hours of radio time and perhaps a hundred million lines of advertising space in newspapers and magazines will be given by various stations, publications, and sponsors, to the big drive.

This promises to be the biggest selling campaign in American history.

### *Drive to Make Public "Stockholders in U. S."*

The place of the motion picture in the pattern is indicated by an expression from L. C. Griffith, of the Griffith Amusement Company, named by the WAC as chairman of the drive, in which he quoted Theodore R. Gamble, former Hamrick Evergreen circuit executive, now National War Finance Director for the Treasury, as saying that exhibitors were "the cash registers of the war effort."

A special and not especially exploited aspect of the campaign to sell the bonds to citizens in the lower income brackets—differentiating this drive from those previous loan campaigns which have laden the banks, corporations and investment trusts with bonds—was touched upon in a speech at a New York Bond drive meeting of picture executives addressed by W. Randolph Burgess, vice-chairman of the board of the National City Bank in New York and the state's loan drive chairman for the Treasury Department.

**"All over the world," remarked Mr. Burgess, "there is a trend to totalitarianism, to a process of the state taking over everything, toward state socialism and state capitalism. This drive can help in two ways.**

**"First, it can help in providing by its investment savings a cushion of resources and some security for many who possibly might in the aftermath find themselves out of work and otherwise in despair. There is nothing that so tends to create social discontent and disturbance as being broke and out of work. Bond investment can protect many.**

**"Second, the bond drive can help to make many millions more consciously stockholders in the United States and interested in maintaining it as the land of free opportunity that we have known. They are all stockholders now, but when they put their money in and get certificates they will be more sure of it."**

Under the chairmanship of Mr. Griffith the motion picture is answering the War Loan appeal with action. On his desk at

*(Continued on following page)*

## *Cavalcade of Stars Scheduled To Tour Fifteen Cities*

*Washington Bureau*

The Treasury Department plans to make good use of the "most glamorous salesmen in America" in selling $15,000,000,000 worth of War Bonds next month, Secretary Henry Morgenthau, Jr., said last week when he announced the 15-city itinerary of the film industry's Cavalcade of Stars.

Including many of the industry's top personalities who last September did yeoman duty in the "Stars Over America" tours, the group of 9 leading men and women in the cavalcade will include Fred Astaire, Lucille Ball, James Cagney, Olivia De Havilland, Judy Garland, Kathryn Grayson, Mickey Rooney, Walter Pidgeon, Dick Powell and Kay Kyser and his orchestra.

"L. C. Griffith, general chairman of the Motion Picture Industry Third War Loan Campaign, and Kenneth Thomson, chairman of the Hollywood Victory Committee, have assured Mr. Morgenthau that the Cavalcade of Stars will include the outstanding celebrities 'even if it is necessary to close down a studio or two' to release the stars for service in the Third War Loan," a Treasury spokesman commented. "Producers and stars have offered full cooperation."

The long train tour across country from Washington to Los Angeles, in the course of which 13 other cities will be visited, will open in the national capital on the eve of the campaign, September 8th, and end in Los Angeles September 24th.

The itinerary calls for visits to Philadelphia (September 9th), Boston (10th), New York (11th), Pittsburgh (12th), Detroit (13th), Cleveland (14th), Cincinnati (15th), Chicago (16th), Minneapolis (17th), St. Louis (18th), New Orleans (19th), Dallas (20th) and San Francisco (23rd).

Planned in cooperation with the Hollywood Victory Committee and the War Activities Committee of the industry, the program calls for parades and giant mass meetings in each city visited by the cavalcade, at which the stars will put on shows, admission to which will be by bond-purchase only. The program in each city will be arranged by the local war finance committee.





# BOND PER SEAT IS GOAL

(*Continued from preceding page*)

the War Activities Committee offices in New York were assembled plans which include:

**1—A Cavalcade of Stars, matching last year's Stars Over America tour, in which 9 top Hollywood stars will be available for rallies in major cities of the country starting in Washington September 9th. In addition to the Cavalcade other stars and war heroes will tour the country in five Army bombers. Dates and itineraries are still to be set.**

**2—Preparation of aids for exhibitors in staging local campaigns. These includes a 12-point program of general procedure, sent out as a slip sheet in the press books of all distributors (see page 18); a special press book sent to the 16,500 theatres pledged to cooperate with the WAC; two trailers prepared especially for the drive, and special mats and accessories.**

**3—Plans for 1,200 War Bond premieres. Exhibitors arranging such premieres can obtain features for the event from distributors without rental for that night provided they have already contracted for the picture wanted and it is available.**

**4—Sale of extra Bonds to everyone in the industry. This will be handled by a committee of "Rangers," corresponding to last year's "Commando Committee," headed by George J. Schaefer and including executives of the major companies in New York.**

Exhibitors who made outstanding records in previous war effort campaigns conducted by the industry, including last September's $1,000,000,000 War Bond drive, were chosen by Mr. Griffith to head the Third War Loan drive in each state. (See pages 14, 15, 16.) They are to work with the Treasury War Finance directors in each state. Liaison at the top between the exhibitor and the Treasury organizations is provided by Oscar A. Doob, former chairman of the public relations division of the WAC, who was appointed assistant national director of the Treasury's War Finance Committee by Secretary Morgenthau.

Chairman of the publicity committee for the campaign is Ray Beall, who served through previous drives as public relations director in the Dallas area. The campaign director is C. B. Akers, assistant general manager of the Griffith Amusement Company and formerly co-chairman with Mr. Griffith for the Oklahoma City area.

E. L. Alperson, chairman of the Cavalcade of Stars for the WAC, is working with Kenneth Thomson and Charles K. Feldman, co-chairmen of the Hollywood Victory Committee, in planning the Bond-selling tour. Frank Seltzer of the Hollywood Victory Committee has charge of advance arrangements along the route of the Cavalcade. William F. Rodgers is chairman of the distributors' committee on Bond premieres.

Behind the War Loan campaign committee stands the permanent organization of the War Activities Committee, headed by George J. Schaefer, chairman, and Francis S. Harmon, executive vice-chairman. Mr. Schaefer also is chief of the Rangers. S. H. Fabian, chairman of the theatres division of the WAC, is working closely with Mr. Griffith, as is Arthur Mayer, WAC treasurer.

## *State Publicity Chairmen Named*

Exhibitor state publicity chairmen, appointed by Mr. Griffith to work with the drive chairmen, are:

Alabama, R. H. Kennedy; Arizona, A. G. Pickett; Arkansas, Ed Rowley, Jr.

Southern California, Seymour Peiser; northern California, Phil Phillips; Colorado, Harold Rice; Connecticut, Lou Brown.

Delaware, Edgar Doob; Florida, J. L. Cartwright; Georgia, Harold Martin.

Idaho, Nevin McCord; Illinois, William Hollander; Indiana, William Elder; Iowa, Dale McFarland.

Kansas, Mel Miller; Kentucky, Cliff Beuchel; Louisiana, Maurice Barr.

Maine, Connie Russell; Maryland, Frank Hornig; Massachusetts; Harry Browning; Michigan, Alice Gorham; Minnesota, Charles Winchell; Mississippi, Clarence Greenblatt; Missouri, Les Kaufman; Montana, A. M. Russell.

Nebraska, Ted Emerson; New Hampshire, Edward Fahey; southern New Jersey, Joe Murdock; northern New Jersey, Robert Paskow; New Mexico, George Tucker; metropolitan New York, Harry Mandel; upstate New York, Seymour Morris; North Carolina, Roy Smart; North Dakota, M. C. Cooper.

Ohio, Russ Bovim; Oklahoma, Robert Busch; Oregon, M. M. Mesher.

Eastern Pennsylvania, James Ashcraft; western Pennsylvania. James Totman.

South Carolina, Sam Sugge; South Dakota, Fred Larkin.

Tennessee, Charles Amos; Texas, Robert Kelly; Utah, Helen Garrity.

Vermont, Frank Vennett; Virginia, George Peters.

Washington, D. C., Frank LaFalce; Washington, Vic Gauntlett; West Virginia, Cecil Tipton; Wisconsin, Don Demien; Wyoming, Fred Glass.

## *Local Bond Purchasing Campaigns Are Set*

Completed plans for local campaigns this week were beginning to come into WAC headquarters in New York from the state chairmen. They included a state-wide blackout planned for Texas to call attention to the opening of the drive the night of September 8th, a mass meeting on the Boston Common September 9th with state officials launching the drive, and a special tieup in New York City with a War Center set up by the Treasury Department.

## *Victory Center In New York*

Leading the ballyhoo parade in New York will be the formal opening of the War Center on Victory Square, located under a big-top tent in the rear of the Roxy theatre. The opening ceremonies will take place September 3rd, under the supervision of Major Leslie Thompson, chairman of the Victory Square committee.

Dedication of the Square and its War Center will be in the nature of a preview of the opening of the War Bond Drive September 9th, with Treasury and city officials, including Mayor La Guardia, scheduled to attend.

In a parade starting at Times Square, representatives from all military branches will march up Broadway, crossing at 50th Street to Victory Square, with festivities scheduled to get under way at 8 P.M.

The United Theatrical War Activities Committee will sponsor the dedication day ceremonies, and subsequent sponsors will be drawn from industries pledged to support the Third War Loan Drive.

Leo Brecher, exhibitor, is Bond chairman of the New York exchange area.

The grounds of Victory Square cover approximately 54,000 square feet, while the War Center, the exhibit space, covers some 34,000 square feet. The seating capacity will be 2,100. The largest mural sign ever permitted in New York City stands one floor above street level in front of the Center, reaching 16 feet into the air.

## *Paramount Partners Sold $78,000,000*

The Paramount Pictures unit has announced that its theatre partners and associates, since becoming War Bond issuing agents on September 1, 1942, sold in excess of $78,000,000 in War Bonds up until June 1st of this year. They estimate the rate to be in the neighborhood of $100,000,000 a year. During this Third War Bond drive the unit plans War Bond premiers, working with local War Finance Committees and WAC, with theatres putting ballyhoo, showmanship, color and spectacle into the drive. They plan newspaper advertising, lobby displays and tie-ups with local merchants.

Loew's Theatres plan continuous activities within their houses for the twenty-two days of the drive, with special programs scheduled for the opening night of the drive, September 9th. The programs will include music by military bands, presentation of the colors by veterans or other patriotic groups, and brief addresses by well known officials.

In New York City arrangements have been made with the District Attorney's office in four boroughs to have active young prosecutors connected with the offices to appear and make speeches urging those present to buy at least one extra bond during the campaign. All theatre managers have arranged to cooperate.

Back the Attack!

# LEADERS OF WAC AT WORK

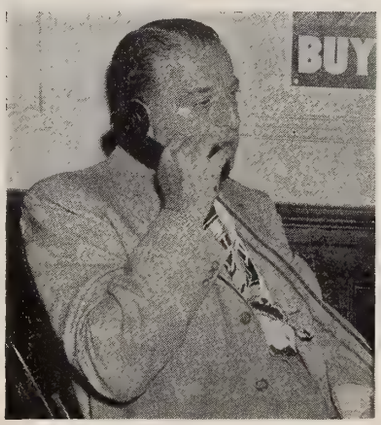
**WELLSPRING of the industry's vastly extensive participation in the Treasury's Third War Loan is the War Activities Committee, with headquarters in New York. The WAC offices plan the trailers, the parades, the Bond premieres, the pressbooks, and numerous other appurtenances of this great campaign in which the Treasury is relying on the theatre as its main approach in the September Drive to borrow from the American citizen $15,000,000,000 to "back the attack". The men seen on this page are leaders in exhibition, distribution, sales and publicity, giving their skill, time and energy in the national interest.**



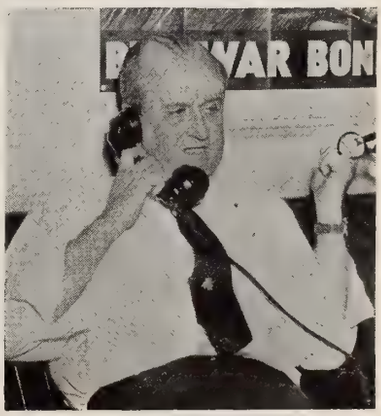
S. H. Fabian, Leonard Goldenson, Francis Harmon, Arthur Mayer, Claude Lee.



George Schaefer, WAC chairman




S. H. Fabian, theatres chairman

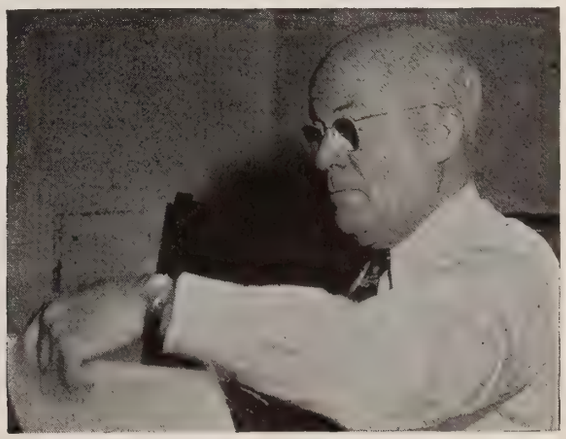



Ray Beall, drive publicity head



Photos by Staff Photographer

Ray Beall, L. C. Griffith, C. B. Akers



L. C. Griffith, drive director

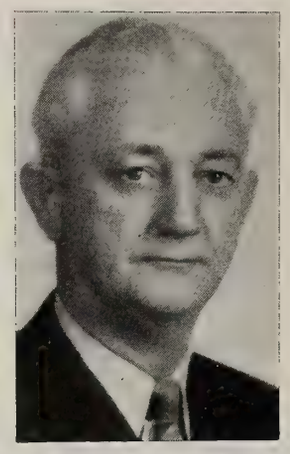


# SHOWMEN SELL THE NATION

PURSUING the Treasury Department's policy of seeking to make The Third War Loan an intimate concern of the people as individual citizens, the motion picture industry is helping to localize the drive through showmen chairmen for each state. They are appointed as special chairmen for the campaign in behalf of the War Activities Committee for the industry. The motion picture's share in the general national effort is for this drive to be more especially the work and responsibility of the exhibitor. State chairmen in addition to those pictured are: Harry Gordon, Idaho; Connie Russell, Maine; A. M. Russell, Montana; George Tucker, New Mexico; D. J. McNerney, northern California; Albert J. Finke, Oregon; Fred Larkin, South Dakota; Sam Varbalow, southern New Jersey; and Fred Glass, Wyoming.



R. M. KENNEDY
*Alabama*



HARRY NACE
*Arizona*



M. S. McCORD
*Arkansas*



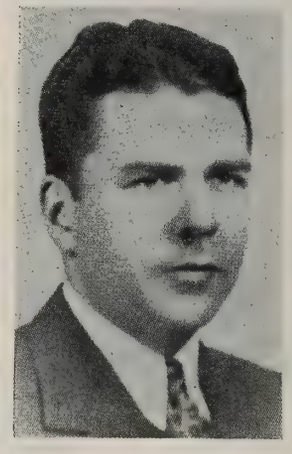
CHARLES SKOURAS
*California (south)*



RICK RICKETSON
*Colorado*



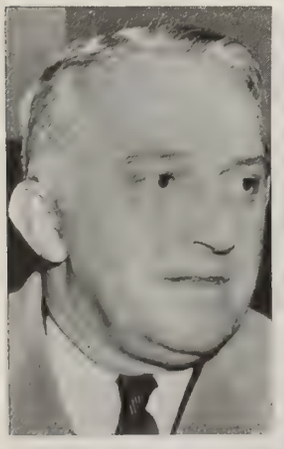
HARRY F. SHAW
*Connecticut*



LEWIS S. BLACK
*Delaware*



J. L. CARTWRIGHT
*Florida*



W. K. JENKINS
*Georgia*



JULES RUBENS
*Illinois*



DON ROSSITER
*Indiana*



A. H. BLANK
*Iowa*



HARRY WAREHAM
*Kansas*





# MAKE LOAN DRIVE LOCAL



FRED DOLLE
*Kentucky*



E. V. RICHARDS
*Louisiana*



FRANK A. HORNIG
*Maryland*



SAMUEL PINANSKI
*Massachusetts*



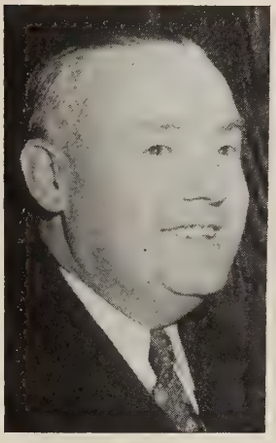
E. C. BEATTY
*Michigan*



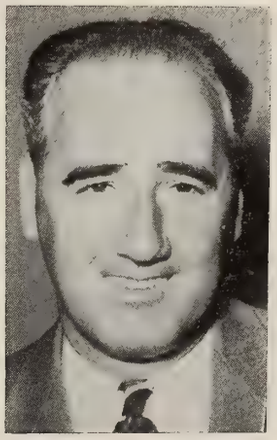
JOHN FRIEDL
*Minnesota*



ARTHUR LEHMAN
*Mississippi*



HARRY C. ARTHUR
*Missouri*



WILLIAM MISKELL
*Nebraska*



N. DOW THOMPSON
*Nevada*



E. J. FAHEY
*New Hampshire*



H. H. LOWENSTEIN
*New Jersey (north)*



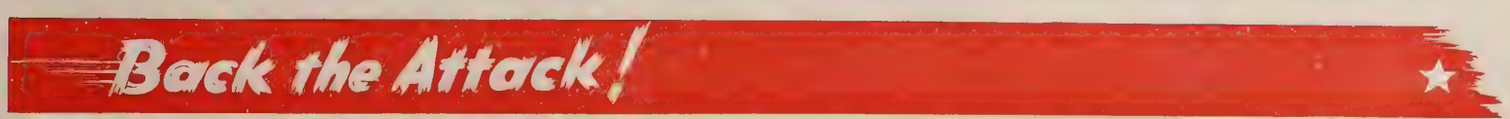
MYER SCHINE
*New York (north)*



LEO BRECHER
*Greater New York*



H. F. KINCEY
*North Carolina*

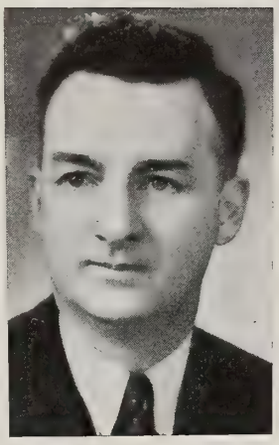




# STATE BY STATE, THEY SELL



M. C. COOPER
*North Dakota*



B. J. McKENNA
*Oklahoma*



M. A. SILVER
*Pennsylvania (west)*



JAY EMANUEL
*Pennsylvania (east)*



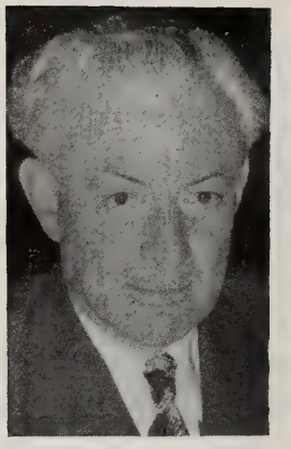
ED FAY
*Rhode Island*



WARREN IRWIN
*South Carolina*



TONY SUDEKUM
*Tennessee*



R. J. O'DONNELL
*Texas*



SAMUEL GILLETTE
*Utah*



FRANK VENETT
*Vermont*



M. G. THALHEIMER
*Virginia*



CARTER BARRON
*Washington, D. C.*



FRANK NEWMAN, SR.
*Washington*



SOL HYMAN
*West Virginia*



HAROLD FITZGERALD
*Wisconsin*





# EXPERIENCE IN BOND SELLING

by CHESTER FRIEDMAN
*Editor Managers' Round Table*

**Theatre showmen move into the motion picture's participation in the Third War Loan Drive rich in experience in the selling of War Bonds and Stamps. From the pages of the Managers' Round Table Section of Motion Picture Herald, this collection of exploitations has been assembled.**

### *Stamp Club*

An effective device lately employed has been the formation of groups of children who canvass the neighborhoods, as witness the "War Stamp Club" for boys and girls inaugurated by Paul Binstock at the Sheepshead theatre, in Brooklyn. The first step in the undertaking was to tie up with a local photographer who took all the children's photos free and these were put on display in front of the theatre.

To give the children an incentive to sell Stamps, Mr. Binstock offered three prizes, the first a $25 War Bond; the second a three-month pass and the third a one-month pass. The cost of the Bond was met by the cooperating photographer. The prizes were presented from the stage by U. S. Coast Guardsman Lou Ambers (former world's lightweight champion, stationed at the nearby training station) with appropriate ceremonies and community singing. Mr. Binstock further adds that the contest was so keen, several additional prizes were awarded to the "salesmen."

### *Children's Matinee*

A "Children's Victory Club Matinee" was launched in the Schine theatres in Rochester, with ceremonies started by the children saluting the flag and pledging their aid in the sale of Stamps. Managers addressed the children on their importance in the war effort through the sale of Stamps. The idea of the plan was for the children to attend each matinee for 15 weeks and purchase Stamps as they entered.

Records were kept and to the boys and girls who faithfully attended all matinees and purchased a Stamp, a free admission was given to the following show, in addition to promoted prizes awarded to those selling the greatest number of Stamps.

### *Voice Record*

Last year, in New York, Al Rosen at Loew's State promoted a deal with a local manufacturer whereby each Bond purchaser was permitted to make a record of his voice in the lobby. These were mailed free to any service man in the United States.

Frank Bickerstaff at the L&J Palace, in Athens, Ga., arranged to have four Jap cutouts on a turntable. Patrons were provided with rubber suction caps and the purchase of a 25-cent Stamp entitled them to take a shot at the enemy.

### *Name Listing*

In the lobby of the Roxy theatre, in Delphi, Ind., Chris Chamales planted a board measuring 10 feet in length by three in width and decorated it with General MacArthur pictures, the Stars and Stripes, etc., and listed the names of all Bond and Stamp purchasers. A similar stunt was used by Mr. Binstock, who went a step further and tied up a local photographer offering a free portrait to each Bond purchaser whose name was listed on the lobby board.

### *Bond Day*

John Pival at the Senate theatre, in Detroit, featured a "Bond Day," and planted a demolition bomb in his lobby. A giant card beside it invited Bond purchasers to sign their names to the bomb, which had been promoted from nearby Selfridge Field. There was no admission charge on "Bond Day." The only requirement was the purchase of at least $1 in Stamps. O. C. D. girls were on hand to handle the sales with the Detroit Boys Club Drum and Bugle Corps furnishing the under-marquee excitement. An Army jeep was stationed in front of the theatre and military music blared from the public address system.

### *Star Autographs*

In Houston, Tex., Francis Deering offered reproductions of the autographs of the stars appearing in his current attraction to those of his patrons who purchased Bonds. The sheet on which the autographs appeared carried copy to the effect that it was "presented in appreciation of the purchase of War Bonds and Stamps."

A punching bag arrangement with Hitler's face was rigged up by Walter Kenny at the Avalon theatre in Brooklyn and patrons were permitted to punch Der Feuher's face with each purchase. Another manager featured a booth with cutouts of Hitler, Hirohito and Mussolini. Each time a Bond was purchased, a bell rang.

### *Poster Contest*

To help stimulate sales in his locality, Joseph Engel of the Plain theatre, in Plains, Pa., in conjunction with a local club, sponsored a poster contest for amateur artists. Contestants were required to submit sketches of General MacArthur, with the winner receiving Stamps for prizes. Artists of all accepted sketches were guests of the management at a special matinee show when the awards were made.

Mrs. O. W. Fors, operator and manager of the Drake theatre, in Drake, N. D., capped her Shangri-La drive with a special auction, advertising one week in advance and asking patrons to donate any article to be auctioned off for Bonds and Stamps. The articles received were placed on a truck in the middle of the street with the town band playing a concert for attention. Mrs. Fors then arranged for all stores to close for an hour while these items were auctioned off.

### *Hunting Licenses*

A novel slant was used by Tom Edwards at the Ozark theatre, in Eldon, Mo., the theatreman issuing Jap Hunting Licenses good for the duration which entitled holders to a pot shot at Hirohito during the open hunting season. The card, which measured three by four inches, carried a thumbnail of Tojo together with space for the recipient's signature. The licenses could be purchased for Stamps which were affixed thereto.

### *Teaser Ads*

At the Broadway theatre, Portland, Oregon, Jack Matlack concentrated on a series of teaser ads which ran in the local papers. The first day's ad on one column read, "Wanna Go Skunk Hunting?" This was followed the second day by the same size ad with copy: "Wanna Go Skunk Hunting With Your Local Theatre?", while for the third and last day a two-column by eight-inch ad was used reading, "Let's Get Those Skunks Before Winter. Join the theatre in the biggest skunk hunt in all the land, an all-out effort to double War Stamp Sales. Each stamp you buy here helps to buy a Bond and Bonds buy Bullets and Bullets leave Gaps where Japs used to be."

### *Theatre Rallies*

Loew, RKO and neighborhood theatres in the New York metropolitan area staged huge rallies at the theatres to open a previous campaign. Civic and state officials were invited as guests and assisted by local American Legion color bearers, etc., these ceremonies resulting in unusually large subscriptions. American Women Volunteers canvassed the audiences with blanks and all large purchases were announced from the stage with credit given to the purchaser.

### *Bomber Plaque*

A stunt which proved highly successful for Louis Charninsky at the Capitol theatre, Dallas, Tex., was a tieup with Andrew De Shong of North American, which makes the B-25 bomber, whereby each purchaser of a Bond from a Texas theatre was allowed to have his name placed on a special plaque in a bomber.

Back the Attack!



# "HOW TO DO IT" PROGRAM

¶ *Here is the twelve-point program offered by the War Activities Committee as suggestion to exhibitors participating in the Third War Loan campaign. Here are presented steps by which the exhibitor can make his theatre the focal point of activities.*

**1. CONTACT LOCAL WAR FINANCE COMMITTEE**
Again we want to emphasize the fact that the War Finance Committee is directing the Third War Loan Campaign, and in your case it is your local county or city War Finance Committee chairman. Your first duty is to contact him, offer the services of your theatre and determine how you can most effectively participate in the campaign.

**2. CALL MEETING OF THEATRE EMPLOYEES**
After you have contacted your local War Finance Committee chairman and met with him, representatives of the press, radio, outdoor advertising, and retail merchants association, call a meeting of your theatre employees and enlist them in the campaign from the theatre standpoint.

**3. SIGN YOUR PLEDGE IN TRIPLICATE**
Be sure to sign your Third War Loan pledge in triplicate as soon as you receive it. Mail the original to your State Motion Picture War Bond chairman, one copy to WAC headquarters in New York, and one copy to your nearest National Screen Service Exchange. It is most important that all three copies be signed and mailed promptly. The N. S. S. copy constitutes an automatic order for the gratis campaign trailer. Unless N. S. S. receives this copy, you will not get the trailer.

**4. RUN TRAILER THROUGHOUT CAMPAIGN**
Be sure that the gratis trailer is put on your screen on September 9, the opening day of the campaign, and shown for at least the first ten days or two weeks. This trailer can be interspersed with Third War Loan film bulletins affixed to regular newsreels. Both trailer and bulletin make a definite appeal to theatre patrons.

**5. ORDER AND USE N. S. S. ACCESSORIES**
National Screen Service has prepared an excellent accessory kit which includes a 40 x 60, a one-sheet, 22 x 28, and a combination 11 x 14 and 8 x 10. The latter is designed so that it can easily be cut to fit a flat 8 x 10 frame. This special Third War Loan accessory kit is available from your nearest National Screen Service exchange, at a below-cost price of 75c. Order immediately and put this material to use.

**6. DRESS UP MARQUEE, FRONT AND LOBBY**
In addition to the accessories in the Third War Loan kit, there are other accessories, such as valances, etc., available, as listed in the National press sheet. Use them so that your theatre will present a patriotic appearance and generate enthusiasm in prospective bond buyers. You will also receive direct from the Treasury Department an envelope containing three 22 x 28 upright posters. Utilize this Treasury Department material in addition to the above.

**7. BUILD NEW BOND BOOTH OR REDECORATE**
Most bond booths now in use around the country are a little shopworn and the worse for wear. Either construct a new one embodying designs shown in the National press sheet, or redecorate your old one, so that it will attract the attention of prospective bond purchasers coming into your theatre. It is most important that you do this. If it is impossible to construct a bond booth, an army tent appropriately bannered will serve admirably.

**8. ARRANGE TO STAFF BOND BOOTH ADEQUATELY**
Since the goal of the Third War Loan campaign is to sell $15,000,000,000 in War Bonds, the greatest task the Motion Picture Industry has ever been asked to participate in, it is most important that you make arrangements with your local War Finance Committee to furnish an adequate staff from women's auxiliary organizations to act as bond salesmen for the campaign.

**9. NATIONWIDE SALUTE NIGHT OF SEPTEMBER 8**
Your theatre should participate in a nationwide salute to the Third War Loan by receiving and amplifying the coast-to-coast broadcast of the opening ceremonies at the White House on September 8th, the eve of the campaign. After the broadcast you can start bond sales from your stage. At the conclusion of the salute, advise your local State Motion Picture War Bond chairman and WAC headquarters the results, both in dollars (sales value) and number of purchases.

**10. WAR BOND PREMIERES**
In view of the popularity and success of war bond premieres during the September campaign last year, we suggest that you arrange one or more war bond premieres in your theatre during the campaign. Scale admissions on bond purchases of $18.75 and up. See the special page on war bond premieres in the National press sheet.

**11. ENLIST ARMY, NAVY AND MARINE CAMPS**
If your town is near an Army, Navy or Marine camp, enlist the cooperation of the personnel and facilities of the camp through the commanding officer. This cooperation can result in use of personnel and equipment from these sources. Be sure to seek this cooperation, because it adds the necessary service flavor to your entire bond selling effort.

**12. SUSTAIN INTEREST WITH LOCAL ANGLE**
Your community and every other community can build stirring events around local boys now in the service and their families. Watch your newspapers and other channels for your local war heroes home on leave, and fit them into your bond selling plans. Also capitalize on the bond purchases of local celebrities and employees of nearby defense plants.

L. C. GRIFFITH,
General Chairman, Third War Loan Campaign.

¶ ***"Your theatre's participation is an opportunity," says Mr. Griffith, "for you to do a job for your country, for your industry—and for yourself."***



REPRODUCE THIS PAGE AND DISPLAY IT PROUDLY

# THIS THEATRE

## has pledged itself to "Back The Attack" by selling War Bonds for the Third War Loan beginning Sept. 9th

*Buy Your War Bonds Here!*



In cooperation with the WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY and with the War Finance Committee United States Treasury

THIS ADVERTISEMENT CONTRIBUTED BY 20TH CENTURY-FOX

# ON THE MARCH

by RED KANN

HOLLYWOOD

THERE is an encouraging air about Tom C. Clark and those interviews with the assistant attorney general in charge of the Government's anti-trust division which reflect his approach to November 20th. It is presupposed there is little or no need to explain this is the day on which the three-year operation of the Consent Decree expires.

Where Hollywood is concerned, the decree is like an exhibitor and a strange and unfamiliar something. Vaguely the realization is around, of course, that both are part of the business. The theatre man is a state of affairs attached to New York. That is to say, to distribution, whose worry or joy he is. The decree is an affair of state indefinably attached to Washington and a bewildering confusion of courtrooms and lawyers.

Your cross-sectional Hollywood man does not understand what either is about. So far as he can calculate the decree, blocks of five or more or less haven't interfered with his ingrained manner of doing whatever he has to do. He makes the pictures, remains sensitive to Hollywood reactions, knows nothing about release dates or percentage terms. And doesn't care.

Today, for instance, he knows theatre business is zooming and booming. He knows this in outline through reports which percolate from the hinterlands, like New York and Chicago, since foreign information does seep through in a measure, after all.

More often than otherwise, he is quite convinced it is his picture that is a knockout because it is his—and in many instances, of course, it is—while ignoring or overriding blandly the abnormality in the general curve of grosses and the unvarnished of the matter, which is that today's values are false because they are inflated by circumstances. Happy, happy circumstances for the entire industry.

There could be a danger in this. A very serious danger born of the hasty conclusion anything will continue to go since the public hasn't very much else to do in these days of gas rationing, shortening lines of liquor supplies and the overwhelming surge for entertainment as a surcease from war. At that, anything probably will until other days arrive.

But it so happens this kind of opportunism must be operating subversively, if it is operating at all. For nothing in serious evidence has come down this columnist's pike to demonstrate its existence. The signposts, in fact, are all pointed in the other direction.

## Facts, from One to Three

NOW, nothing new is added by observing next season's product will be bigger and better unless such a tired, old chromo can be polished into a bright shine with brisk evidence. The evidence may not be foolproof, and there is no intention of declaring it is. Yet it is evidence running in channels like these:

It is definite fact No. 1 that every studio is hiking its production budget for 1943-44. It is not the wholesale case of spending more to make a greater number of attractions. Specifically, it is the reverse with Metro, Paramount, RKO, Twentieth Century-Fox and Warners, where more money will be spent to make fewer. At Columbia, Universal and Republic budgets are up, too, of programs pretty much geared numerically to the 1942-43 season. United Artists criss-crosses the line from one season into the next so that the situation there is consequently different although contributing producers are waxing elaborate over their plans, present and to come. Monogram and PRC, seeking to make progress modestly and in keeping with their limited resources, nevertheless are displaying signs of pushing toward the goal of better pictures.

It is a definite fact No. 2 that valuable properties have been acquired in practically all directions. The published novel and the theatre once more are being fine-combed for the kind of material the studios believe can be translated into important attractions. High ceiling prices bear proof of this belief and sound the hope.

It is definite fact No. 3 that unusual enterprise is being exercised in the avenues of safeguarding established star values by cloaking them with extreme care in equations of production values, supporting casts and vehicles.

All of this reflects intention, in wholesale, to go places in the new season which were not reached during this one. It is intention which properly may be appraised in the light of determination to improve standards for twin and simple reasons: Better pictures pay off and bad ones don't; these times are demonstrating the roof on grosses is not yet in visible sight.

## Decree Versus Hollywood

IF the operations of the decree had been responsible for some of these conditions, its fate after November 20th might arouse interest here. If the record had revealed trade showing the output in advance of sale had left an influence on subsequent production, the story might be different. But the three-year noble experiment of exhibitor attendance has been an indifferent performance for reasons sufficiently known to require no detailing here. The theoretical values in seeing what he buys, or does not buy, have been just that—theoretical.

And, if the period after November 20th finds the decree rewritten in language which returns those full sweep blocks which once prevailed, it is a question whether reversion to that one-time state of affairs will find the five signatory companies altering their plans or their thinking. We doubt it.

We doubt it because the factor of determination is most apt to be the current status of the market, not a method of selling which a rewritten decree may dictate. The so-called "Big Five" have been hearing the sweet tinkle of unheard of grosses. Part, but no one can analyze how much, as rolling on a wave of the period and not always on a wave of merit. Much rolls on the crest of slam-bang, big league attractions. Cut up the reason or keep it as one, the point is the extraordinary situation of extended playing time, holdovers and moveovers, has convinced the studios, as have been convinced their distributors, that their cut is bigger attractions sparingly released for long run, first run absorption.

Theatres trailing the first runs won't cheer, but their grumbling won't help, either. No distributor today will dump his wares on the market in order to maintain a releasing schedule. He is controlled by the kind of product his studio supplies.

He is also controlled by its public acceptance which, of course, is measured initially by first run playing time. In that sense, therefore, the distributor is controlled by existing key runs through which his merchandise must filter.

Consequently, it appears a reasonable conclusion that full line sales will not change the production pattern nor will it speed up releases or increase their total as long as the present situation dominates.

## No Shortage on Ideas

ACCORDING to the HERALD'S recent canvass of theatre opinion, exhibitors in an overwhelming 85 per cent prefer to buy all at a clip, their convenience being accommodated thereby. That impresses as enough of a reason. For the rest of it, the five distributors, if tied again to the decree, would prefer the approximate status quo. The reasons are not hard to fathom. They get better terms, more percentage pictures in the higher bracket.

A tidy 65 per cent recorded without hesitation their intention of leaping at the invitation of the Department of Justice to file a brief on patterns for revision. First contestant to reach the open with a detailed outline of what's on its mind is the PCCITO, which operates up and down the Pacific Coast. Its array of things which bother embraces questions which could contain a high degree of embarrassment for some in their replies.

Interesting, indeed, is the manner in which many of the questions are drawn as to language. One illustrates many:

"Explain in detail the effect on your theatre operation, if any, caused by distributors hoarding, or in any way withholding or relaying releases on many completed pictures. (Note: This question has a definite bearing on the intent and purpose of the Consent Decree because the hoarding of feature pictures makes it absolutely necessary for practically every theatre to consume all major product released to maintain continuous theatre operation)".

This presupposes the condition exists, ignores any considerations as to why it exists provided it does, and practically puts an answer on the exhibitor's typewriter or dripping from his pen.

# *Soldiers Do Not Like War Films, Says Hubbell*

Soldiers overseas do not like war or propaganda pictures, Major John W. Hubbell, officer in charge of the motion picture section, Special Services Division of the U. S. Army, reported in New York last Friday at a press conference. Musical and girl shows are first preference of the men, he said, with comedies second. They are very expressive at times in their remarks about war pictures, he added, unless it's a film like "Air Force," which they liked very much.

"Stage Door Canteen," which was shown to 30,000 service men overseas before it opened in U. S. theatres, led all pictures in popularity during the last 30 days. "Air Force," the only film with a complete military background that ranked high in popularity, was second. "Road to Morocco" and "Casablanca" ran neck-and-neck for third and fourth position. "Yankee Doodle Dandy," "Arsenic and Old Lace," "The Major and the Minor," and "The Amazing Mrs. Holliday" followed in that order.

During July, the Army put on 30,983 motion picture shows, playing to an attendance of 13,550,000. The shows are all free and the 16mm prints are loaned to the Army by the industry. By the end of the year, the Army expects to have put on 50,000 or 60,000 shows.

Major Hubbell said there were about 1,000 16mm projectors in use overseas, nearly 15 per cent more equipment, including generators for the mobile units, than the division had 30 days ago. More pictures and more projectors were needed, especially Technicolor films, he said. "We would like to give more premieres such as 'Stage Door Canteen' because we feel they have tremendous morale value. Except for mail from home, there is no greater morale-builder for the fighting forces than motion pictures," he said.

A system of 17 exchange centers throughout the world has been set up by the overseas motion picture division to handle distribution of the films which are sent to isolated places by plane, boat or jeep. The shows are put on under the most varied conditions, ranging from the icy temperatures of the Arctic to the tropical heat of the South Pacific. Where outdoor theatres are not available, soldiers sit on logs, gasoline drums or sand dunes. The men have been known to trek miles through mud and rain to see the latest films.

Major Hubbell estimated that 500,000 men and women in military service are seeing pictures every night all over the world. Many get "dressed up," he said, to go to the theatres, which is a great boost to their morale. Attendance at the shows, depending on the size of the camp, locality and other factors, ranges from 75 to 400, although as many as 3,300 have witnessed films at one time. Theatres have been set up only 18 miles behind the front lines in many spots, he said, and they always play to capacity.

A motion picture show usually consists of one feature film and one short. Community singing shorts, according to Major Hubbell, rank first as favorites of the soldiers. "We would like to get more of these, especially martial songs, because the men get a great kick out of them," he said. Sport shorts rank second and comedies third.

## Projector Africa Bound

Answering a plea for a 16mm projection unit for a hospital in North Africa, the Charlotte, N. C., Variety Club, backed by the necessary publicity by the Charlotte *Observer,* made an appeal to theatre owners, citizens and business organization, finding many willing donors and accepting one from the Coca-Cola Bottling Company. The gift is now en route to the hospital by air.

## SMPE Semi-Annual Meeting October 18-22 on Coast

The 54th semi-annual conference of the Society of Motion Picture Engineers will be held at the Hollywood-Roosevelt Hotel, Hollywood, October 18-22. W. C. Kunzmann, convention vice-president, made the announcement last week.

An informal luncheon will open the proceedings on October 18th followed by the society's dinner the same evening.

Emery Huse, past president, is chairman of the reception and local arrangements committee; C. W. Handley, chairman of the Pacific Coast section; Julius Haber, chairman of the publicity committee. Officers are Herbert Griffin, president; Loren L. Ryder, executive vice-president; A. C. Downes, editorial vice-president and E. A. Williford, secretary.

# *Disney Shorts Replace Feature*

Booking of four Walt Disney Technicolor shorts, all current releases, into a package labeled the "Walt Disney Laff Revue," has been used in place of a second feature in a number of houses on the Loew circuit with satisfactory results and may spread to other circuits, including M & P, St. Louis Amusement Company, the Goldstein circuit in western Massachusetts and possibly Warners.

To test the popularity of this innovation, Loew's Poli in Bridgeport, issued comment cards to its patrons. Out of several thousand comments, only 48 favored the return of the second feature.

Harry Michalson, RKO Radio short subjects sales manager, said this week the idea was necessarily limited, depending on the number of Disney subjects available in the different territories. It was successful, however, wherever it was tried out, he said.

Theatres which booked the "Laff Revue" included: Poli, Bridgeport; Poli, Hartford; Palace, Meriden; Poli, New Haven; Poli, Waterbury; Poli, Worcester; Valentine, Toledo; Loew's, Indianapolis; Loew's, Louisville; Midland, Kansas City; State, Providence; Palace, Springfield, and Broadway, Norwich, all Loew's theatres. Also the Colonial, Akron and State, Manchester, N. Y., of the Feiber & Shea circuit.

## Paramount Announces 288 Bookings on "Proudly"

A total of 288 bookings of "So Proudly We Hail," representing absolute print capacity, has been set by Paramount during the 25th annual observance of Paramount Week, September 5-11, it was announced last Friday by Neil Agnew, general sales manager of the company. Mr. Agnew said that every release print would be working during that week. Dates have been set in practically every important city in every exchange territory.

## Film Wages Up on Coast

Wages in the film industry in California during June averaged $70.81 per week, an increase of $14.47 over June of last year and a rise of $4.44 over May of this year, according to figures released by the California State Labor Statistics Bulletin. Studio workers averaged 44.7 working hours a week in June at $1.58 an hour, an increase of time and rate over May, 1943.

## Fish to Assist Evelove

Michael J. Fish, for 10 years head of the Chicago *Times* photographic staff, has joined Warner Brothers and has taken up his duties as assistant to Alex Evelove at the studio.

# *Must Rehire All Service Men, U. S. Rules*

Employees of exhibitors and others in the industry who left their jobs to enter the armed forces must be restored to their positions, if they desire them, when they are discharged, Selective Service officials said this week in commenting on a report by the Office of War Information that discharges of men because of disability are beginning to mount and the Government is accepting its responsibility of seeing that they are returned to their proper place in civilian life.

Not only do various branches of the Government see that these men are restored to health but, where necessary, they are trained in new vocations, and in all cases where the men can work an effort is made to obtain jobs for them.

So far, most employers have been cooperative and few have refused to take men back, but in at least one instance, an exhibitor not fully aware of his responsibilities under the law, required persuasion from Washington.

This case, it was said, involved a private, who had been an operator in a theatre before his induction, who was given a Certificate of Disability discharge.

When his former employer was unwilling to take him back on the ground that the new operator was satisfactory and he did not want to make a change, the ex-soldier reported the matter to his draft board, which referred it to Selective Service national headquarters.

The employer received a letter calling attention to the soldier's reemployment rights and asking if he was aware of his obligations under the law and the machinery "that could and would" be invoked to enforce it. The ex-private was back on his job within a week.

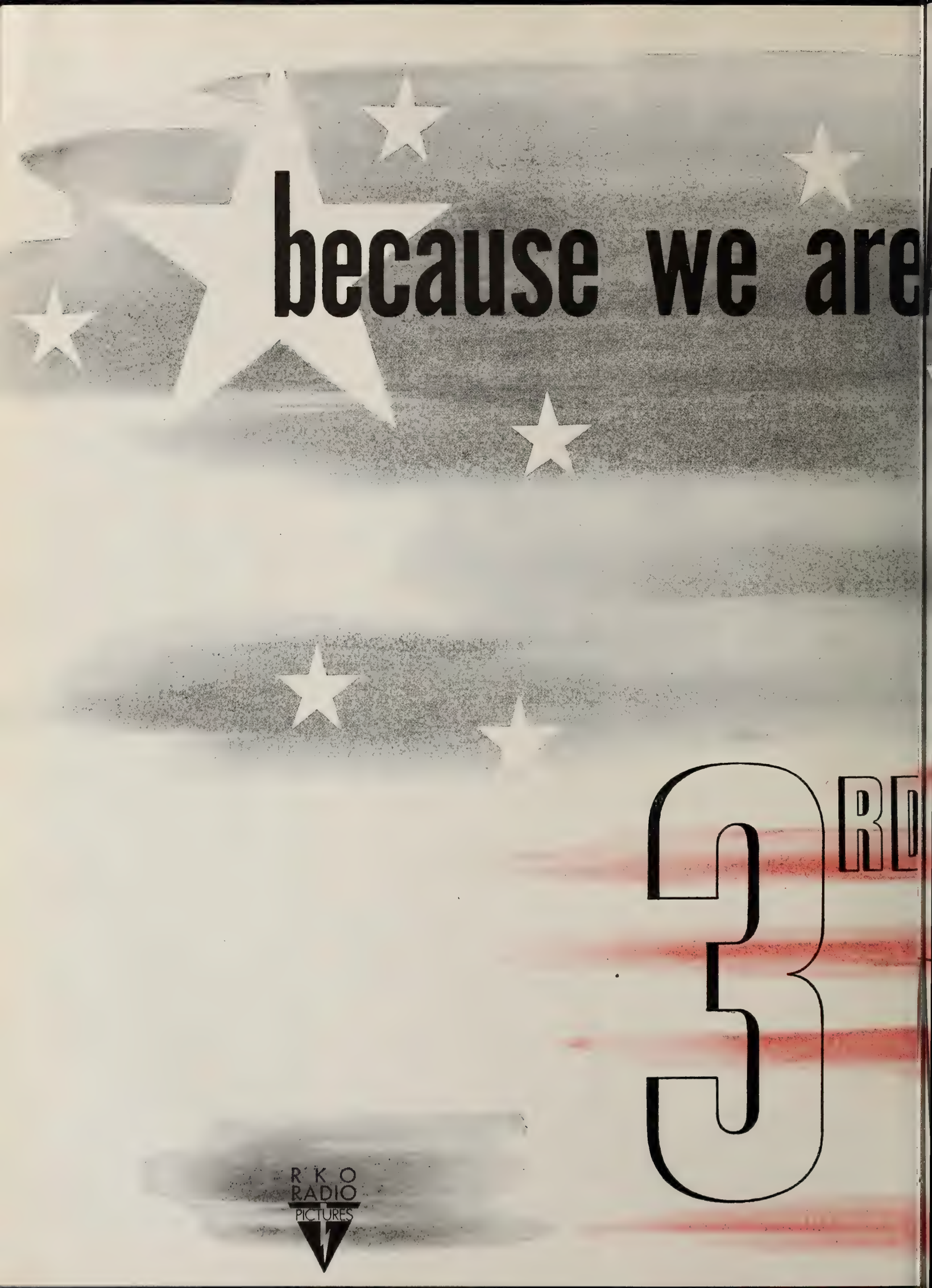
Rulings of the War Manpower Commission issued several months ago and placing key newsreel workers in essential categories, had not prevented a continual tapping of newsreel personnel by local draft boards, newsreel companies reported this week. Film cutters and apprentice cutters principally have been affected. The companies, therefore, are not counting too heavily on the WMC's new directive of last Tuesday, widening the scope of its original order and placing all newsreel workers in the essential class. They expect further losses to their already depleted staffs. It was pointed out that the essential ratings handed down by the WMC were intended to serve as a guide to local draft boards in calling essential workers.

An official bulletin, adopting the procedure set up by the Office of Censorship for the handling of motion pictures for export was expected to be issued this week by the Office of Economic Warfare, according to a report from Washington.

No changes were expected in the requirements to be met by film companies in exporting pictures to Allied and neutral nations. It also was learned that the OEW will annul the provision for export of unexposed film under general license in Newfoundland, the only country to which such privilege heretofore has been accorded and will require that all such exports to any country be under individual license with shipment under Government seal.

## Rosenthal Joins Scophony

Dr. A. H. Rosenthal, well-known physicist and electronic engineer, has been appointed director of research and development of Scophony Corporation of America, Arthur Levey, president of the company, announced last week. Dr. Rosenthal was associated with Scophony in London for several years and contributed some important television inventions. The company is associated with Television Productions, Inc., a Paramount subsidiary, and with General Precision Equipment Corporation.


because we are
3
RD
RKO
RADIO
PICTURES

# Americans

We will back the attack with War Bonds . . .

As individuals, as groups, as an industry, it's our job to . . .

**KEEP AMERICA'S THEATRES ON THE FIGHTING FRONT OF WAR BOND SALES**

Let's do it . . <u>again</u> . . for

# WAR LOAN

# Exhibitors Express Decree Reactions

## *Clark Request Brings Big Response; Allied Has Questionnaire Ready*

Exhibitors are responding whole-heartedly to the Government's invitation to submit their views on the future of the Consent Decree.

Department of Justice officials on Monday said that response to the request of Tom C. Clark, the assistant attorney general in charge of anti-trust activities, for information on the operation of the exhibition end of the industry, was meeting a very satisfactory response. Data is now being compiled at Washington from the reports to field offices of the anti-trust division.

When Mr. Clark goes to California next month for new conferences with theatre and production groups there, he expects to have considerable statistical information on prevalent trade practices. He said that organized exhibitor groups were "cooperating 100 per cent" in his quest for information concerning the decree.

Wednesday plans for a meeting between Mr. Clark and producers' counsel early next week in Washington were reported. At the same time, attorneys for the consenting companies in New York were reported preparing a statement of their consent decree position.

### *Allied Questionnaire Ready for Mailing*

Allied States Association this week completed work on the questionnaire which, at Mr. Clark's request, it will send to all members through its various regional organizations. Abram F. Myers, general counsel of Allied, and a special committee appointed at the board of directors meeting in Baltimore two weeks ago consulted with Mr. Clark on the preparation of the questions.

Copies of the Allied questionnaire were expected to be in the mail to regional associations this week. They will then be sent immediately to members, with a request for prompt returns in order to give regional leaders and Mr. Myers opportunity to compile results for the Department of Justice.

Contents of the Allied questionnaire were reported to be almost identical with that mailed out last week by the Pacific Coast Conference of Independent Theatre Owners. This was reported in detail in the August 21st issue of MOTION PICTURE HERALD, page 26.

### *Consenting Distributors Continue Decree Study*

This week Mr. Clark arrived in Chicago for a four-day meeting with U. S. attorneys and anti-trust staffs from the Department of Justice's midwestern offices. He also was reported to have conferred with Jack Kirsch, president of Illinois Allied and other exhibitor figures.

There have been several unofficial discussions of common decree problems, however, by company presidents and their chief counsel in the last few weeks. None of the participants would discuss the topics considered and most were reluctant even to admit that the decree future was occupying any portion of their time. There are no indications that it is the prime concern at the moment of home office legal departments.

Attorneys for United Artists, Columbia and Universal took the attitude that their companies were not concerned with the decree's fate, inasmuch as they were not signatories and the Government had not pressed trial of the anti-trust charges against them. Mr. Clark, at Washington, was reported to feel that the decision on the status of MGM, RKO, Paramount, Warners and Twentieth Century-Fox, the signatories, was the first and most important decree topic.

### *PCCITO Reaffirms Its Decree Opposition*

At San Francisco on Friday the trustees of the PCCITO meeting to discuss trade practices and the questionnaire reaffirmed their opposition to the decree. They urged its abolition and endorsed theatre divorcement to prevent circuit monopolies. The trustees also voted to attempt to halt commercialized previewing of feature pictures, protesting that discrimination in favor of preferred circuits has been practiced in this regard by distributors.

Among those at the San Francisco meeting were: L. V. Johnson and L. O. Lukan, Seattle; M. W. Mattecheck and Robert White, Portland; H. V. Harvey and Ben Levin, San Francisco; Hugh Bruen and George Diamos, Los Angeles; Robert H. Poole, executive secretary; J. M. Hone, executive secretary of the Northern California unit, and O. K. Miller, executive secretary of the Oregon unit.

# *Dismisses Action Against Loew's*

Because he found the complaint replete with redundant and unnecessary matter in which even the latitude allowed in equity should not compel the defendant to answer a complaint so permeated, Judge Bernard Botein last week in New York Supreme Court dismissed the $1,000,000 damage action brought by Grafton Films, Inc., against Loew's, Inc., involving the distribution and exhibition of the picture, "The Stars Look Down."

Judge Botein after his dismissal declaration granted the plaintiff the privilege of serving another complaint "which shall contain a plain and concise statement of material facts."

"The Stars Look Down" was produced in England by Grafton Productions which entered into a distribution contract with Metro-Goldwyn-Mayer, Ltd., which assigned its contract to Loew's, its affiliated company assuming all obligations.

The plaintiff had charged that Loew's had committed a breach of contract when they withheld the release of the picture for 16 months, after the film had been delivered to them. Grafton charged that Loew's had intended to release the film in 1941 and having failed to do so did not observe good faith and exert its best efforts, resulting in sabotaging of the picture.

# *Paralysis Wave Closes Houses In Washington*

With 25 new cases of infantile paralysis reported in the Chicago area, the township board of health late last week barred children under 14 from attending theatres in Berwyn, a Chicago suburb. The four houses affected all willingly complied with the board's request. The National Foundation for Infantile Paralysis pronounced the situation in the Chicago area the worst in the middle west.

Five theatres of the B. F. Shearer and Hamrick Evergreen circuits, Bremerton, Wash., also were closed last week to prevent a spread of infantile paralysis, and it is reported county officials plan to take similar action.

In the Seattle area 14 theatres closed their doors last week following several fatalities, with the prospects of reopening in the near future not too good.

In New Haven, neighborhood theatres reported business off 40 per cent as result of a spread of the epidemic and warnings from public health officials to the public to avoid crowds. Attendance of children and soldiers was cut materially.

## Hold Preview on First Cagney Film for UA

Cagney Productions' "Johnny Come Lately," the company's first film for United Artists release, in which James Cagney is starred, was previewed for company executives, circuit heads and the press at a public showing at Loew's Ziegfeld theatre in New York Monday evening. United Artists was host at a dinner preceding the showing.

Among those present were: Ernest Emerling, Eugene Picker, John Benis, Harry Goldberg, Nat Fellman, Harry Rosenquist, Frank Marshall, L. G. Kaufman, Sam Rinzler and Joseph Seider. United Artists home office executives included Gradwell Sears, Arthur Kelly, Carl Leserman, Edward Schnitzer, Harry Gold, Sam Lefkowitz, Harry Buckley, Walter Gould, Paul Lazarus, Sr., Manny Silverstone, Phil Dow, Jack Ellis, Jack Wrege, Charles Steele, Steve McGrath, Harry Muller, Paul Lazarus, Jr., Robin Harris, Arthur Jeffrey, Arnold Stoltz and Herb Berg. James Mulvey and Joseph Shea represented Cagney Productions.

## Loew's Bid for Ziegfeld Theatre Is Successful

The trustees of the Ziegfeld theatre, New York, were authorized by New York Supreme Court Justice Bernard Botein late last week to enter into a lease for one year with Loew's, Inc., present lessee, at a rental of $67,500, compared to the $50,000 rental paid by Loew's annually since 1933.

The court also instructed the trustee to hold Loew's check for $480,000 for the outright purchase of the theatre, pending the progress of the reorganization proceedings of the W. A. R. Realty Corp., owners of the building.

The Loew's bid was in competition to one made by Billy Rose's Diamond Horseshoe, Inc., for $55,000 for the year's lease, and $425,000 for outright purchase.

## Circuit Executive Weds

Agnes Yorke of St. John, N. B., was married recently to Mitchell Franklin, secretary of the Franklin & Herschorn Theatres of St. John, N. B., and now with the Royal Canadian Air Force, at a ceremony in New York. While in the city, he attended a Paramount meeting as representative for the circuit.

# De Rochemont to Be Producer For 20th-Fox

Louis de Rochemont, producer and founder of the March of Time, this week signed a contract with Twentieth Century-Fox to produce features. He leaves Time, Inc., to report to the California studios on September 15th.

Neither Twentieth Century-Fox nor Mr. de Rochemont disclosed what type of production he planned. It was reported, however, that he would work on topical entertainment pictures, perhaps assisting in the production of Wendell Willkie's "One World," and possibly the feature with a labor background, which Spyros Skouars, president, said the company planned for next season.

Richard de Rochemont, brother of the founder of the March of Time, and for the past three years its managing editor, succeeds Louis as producer. Previously he had been European editorial representative of the organization and managing director of The March of Time, Ltd., England.

Louis de Rochemont was a newsreel editor and cameraman previous to founding the March of Time in 1934. After serving as an officer in the Navy from 1917 to 1923, he resigned to become associate editor of International Newsreel. In 1927 and 1928 he was European director for Pathe News. In 1930 he became director of short subject production for Fox Movietone News. He created the Magic Carpet and Adventures of a Newsreel Cameraman series. The Academy of Motion Picture Arts and Sciences awarded him a special citation for his contributions to newsreel technique.

## Launch Move To Organize Managers in Chicago

Organizers, seeking a minimum of $100 per week for managers and $60 for their assistants in "A" houses, are expected to push their plans for a Chicago theatre managers' union, to be patterned after the one recently chartered in New York. The minimum would be considerably higher than the prevailing scale, particularly in circuit houses, where booking and maintenance are supervised by a central office staff. Union plans also call for a minimum of $75 for managers of "B" houses, with $45 for assistants. Cashiers, ushers and publicity men would be included in the group, which would come under the United Office and Professional Workers division of the CIO.

## Manager Union Drafting Revised Wage Scales

D. F. Barreca, president of the Motion Picture Theatre Managers and Employees Union, Local 152, New York, has returned from Washington after conferring with Lewis Merrill, president of United Office and Professional Workers of America, and said that a new scale of wages would be drafted for submission to independent and major circuits in the metropolitan area. The contract under the new scale calls for a 40-hour week with $100 for managers, $50 for assistants, $30 for doormen and cashiers, $25 for counsellors and $20 for ushers.

## Grierson Remains as Head Of Canadian War Board

John Grierson has acceded to Premier Mackenzie King's request to remain on as head of Canada's Wartime Information Board following expiration of his term. Mr. Grierson, who also is head of the National Film Board, was lent to the Government agency for six months, to act as general manager. He continues at the head of the agency for an indefinite period.

## NEIC to Supply Talent For War Center

The Coordinating Committee of the National Entertainment Industry Council at a meeting in New York last week pledged cooperation in supplying a talent pool for the Victory Square War Center operating for the benefit of the War Finance Committee's Third War Loan Drive.

The committee announced the NEIC would work closely with the National Theatre Conference in arranging a radio script writing contest among the armed forces. Anita Grannis' resignation as a paid executive was accepted and she will continue to work as a member of the coordinating committee without remuneration.

# Plan 450 Prints For "Army"

A maximum of 450 Technicolor prints of "This Is the Army" will be working in September for Army Emergency Relief, Warner Bros. announced this week. Because there are not enough prints to fill bookings, the company is understood to be in no hurry about closing actual run contracts. The prints are being distributed as fast as they are received, but it will take another few weeks before the entire 450 print-order is delivered by Technicolor.

More than 272 advanced-sale special premieres have been set for "Army" by Warners to date, with several hundred additional applications for opening dates on hand. Thus far the picture has played to 4,000,000 in 126 cities in less than two weeks, except for the Broadway run which has been in progress at the Hollywood theatre four weeks.

The Wilmington, Del., premiere of "Army" brought $5,000 to Army Relief at the Warner theatre. On Thursday, "Army" opened at the Palms-State in Detroit and it was expected that the $40,000 goal set for the premiere would be exceeded. The Albany premiere at the Strand brought more than $11,500 to Army Relief. Approximately $3,000 was raised for the relief agency at last Thursday's premiere at the Lincoln theatre, Washington, a Negro house.

A special U. S. Army-sponsored screening of the picture was held Monday night at the Capitol theatre, Quebec, for a distinguished audience headed by delegates to the Allied war conference. The theatre was made available by J. J. Fitzgibbons, president of Famous Players Canadian. It was the first showing of a picture under U. S. Army auspices in Canada and also was the initial showing of "Army" in the Dominion.

## Monogram Closes New Season Circuit Deals

Monogram Pictures has booked its entire 1943-44 program, adding a number of circuits including RKO to its lists, according to a statement made by Samuel Broidy, vice-president and general sales manager.

Besides the RKO circuit other circuits in the list include Maine & New Hampshire Theatres, with 30 houses in New England; Long Theatres in Texas, operating 43 houses; Interstate Theatre Corporation, Boston, with 40 houses, and the Ralph E. Snider Theatrical Enterprises, operating 20 houses in Maine, Massachusetts and Rhode Island.

## Loew's State Celebrates 22nd Year August 30th

The Loew's State theatre on Broadway will celebrate its 22nd anniversary on August 30th and the theatre will honor 22 service men and women whose birthdays are on the same date. Bouquets of roses will be sent to the mothers of all.

# Canada Bans "Bell Tolls" 70-30 Terms

Canada's Wartime Prices and Trade Board, through R. G. McMullen, administrator of theatres and films, ruled this week that Paramount's "For Whom the Bell Tolls" cannot play Canadian theatres as a roadshow under the contract terms of 70-30 percentage and $1.50 top admission prices.

Mr. McMullen pointed out that under Federal restrictions governing theatres and film distributors, the maximum rental was 50 per cent, while the regular admission scale must be maintained at all theatres. He added that the stabilizing of rental terms had been effected to protect exhibitors.

In the case of the Royal Alexandra theatre, Toronto, where "Fantasia" was playing at the time of the basic period covering the four weeks, September 18 to October 11, 1941, Mr. McMullen said the top price fixed there for film roadshows was 75 cents and could not be exceeded in roadshowing "Bell," while the rental figure even there could not be higher than 50 per cent. This was the only house having a roadshow engagement during the basic period and all others, therefore, could not go beyond the regular admission scale.

Paramount, meanwhile, announced this week that Loew circuit houses out-of-town which play Paramount product will show "For Whom the Bell Tolls" on extended engagements with a continuous run advanced-price policy, beginning September 30th at the Stillman theatre, Cleveland; the Broad, Columbus, and the Great Lakes, Buffalo. Charles M. Reagan, Paramount assistant general sales manager, made the announcement, following closing of the deal with Joseph R. Vogel, Loew executive in charge of out-of-town theatres.

A War Bond premiere has been scheduled for September 15th at Loew's Palace, Washington, with seats scaled from $10,000 to $25 in War Bonds. The opening is planned as one of the big Washington events for the Third War Loan Campaign. Paramount executives were to meet in Washington this week with Carter Barron, Loew's circuit division manager, to discuss premiere plans.

## Boston's Scrap Drives Continue Successfully

Copper and bronze collections continue unabated in the Boston area despite the fact that the national committee temporarily has suspended activities in that direction. Patrons continue contributions, the Capital theatre adding 310 pounds and 2,120 pennies; State theatre, Milton, 125 pounds, 810 pennies; Empire, Strand, Olympia and Capitol theatres, New Bedford, 460 pounds. Managers in Fall River, Hyde Park, and Fitchburg also have reported successful results with Boy Scouts, school children and youth groups in all neighborhoods contributing their time to collections. Free Saturday morning performances are given in some instances.

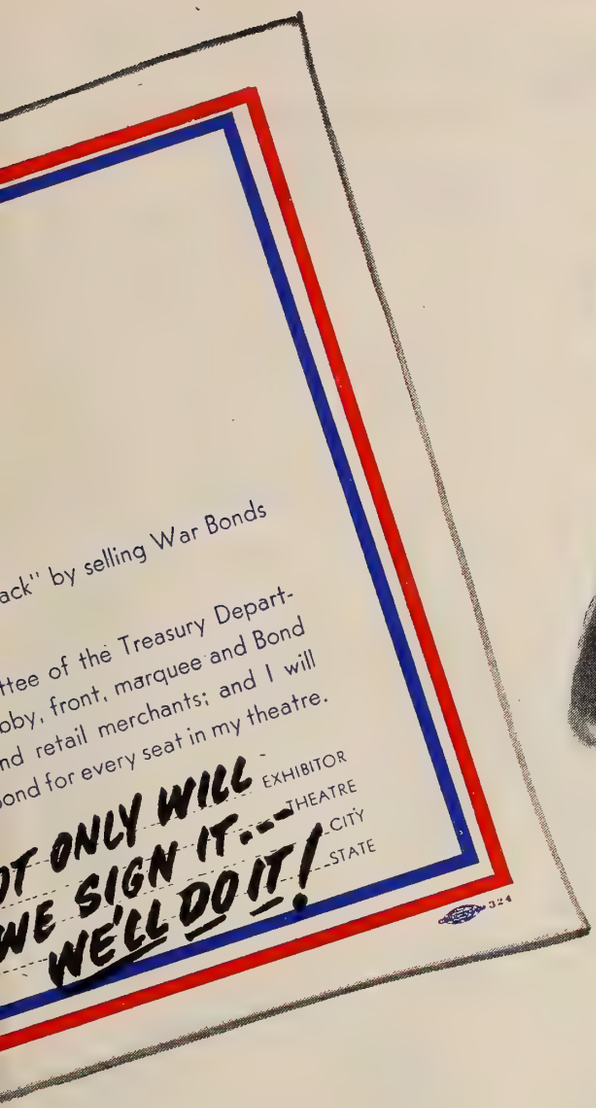
## Seek Curfew Ordinance

The City Council of Murfreesboro, Tenn., is acting on a curfew ordinance prohibiting children under 17 from remaining on the streets after 10 P.M. unless accompanied by a parent. Balconies of theatres also are being watched to prevent vandalism.

## Frank W. Linehan Honored

Frank W. Linehan, manager of the Jefferson theatre in Springfield, Mass., was honored by theatre managers and business associates last week on the 30th anniversary of his entering the show business.


WAR ACTIVITIES COMMITT
THEATRES DIVISION
Pledge
L. C. GRIFFITH, Chairman
Third War Loan Campaign
War Activities Committee
Motion Picture Industry
1501 Broadway
New York 18, New York
You can absolutely depend upon me to "B
the Third War Loan, beginning September
I will cooperate with my local War Finan
nent; I will run the Campaign trailers; dres
booth; cooperate with newspapers, radio
positively use all my showmanship to sell a
Please attach list, if you oper-
ate more than one theatre.
BACK
BUY
3RD WAR
UNIVERSAL PICTURES






# THE ATTACK
# WAR BONDS
## LOAN STARTS SEPT. 9th

# Newspapers Seeking More Studio News

## *Need for Escape Material Brings Sharp Gains in Hollywood Coverage*

*Hollywood Bureau*

More—not less—news is being wired from and written about Hollywood, than ever, in spite of the demands of war news on space, and in spite of newsprint slashes which have caused newspapers to reduce size and issues.

News service editors agree the increased Hollywood coverage is because newspapers and magazines need "more escapist" features and photographs.

The Associated Press, the United Press, various photo services and numerous newspaper staff correspondents are writing about Hollywood in great volume. The AP, for instance, has increased its weekly wordage by almost 7,500. On a recent Saturday, its Los Angeles Bureau wired 10,000 more words than usual.

### *Chicago Papers Increase Coverage on Hollywood*

The Chicago *Daily News* now features two full pages, daily, of industry news and photographs. This is in addition to the normal amusement page and the two-page weekly rotogravure section. The *Daily News* fills that section with pictures by Nat Dollinger, whom it retains in Hollywood on full-time assignment.

The Chicago *Herald American* publishes two pages daily of still photographs on Hollywood. This also is in addition to its regular features on the production capital, its amusements pages, and a series "Hollywood Goes to War," by Ann Marsters, which began August 8th. The Chicago *Tribune* has increased its Hollywood coverage.

Each week the Seattle *Times* magazine section contains eight columns of colored pictures and articles, chiefly on Hollywood. The Portland Oregonian, of similar stature, is emphasizing Hollywood news in special articles every other week.

### *Radio Sponsors Extensive Users of Studio News*

The North American Newspaper Alliance columnist, Harold Heffernan, has had, he says, more and more demands for features, special sidelight stories and interviews with Hollywood personalities.

Radio coverage of Hollywood is greater. Harold Swisher, Los Angeles United Press radio wire editor, reports that more than 50 per cent of the 600 stations using the service feature the Hollywood column in sponsored programs and 20 per cent in sustaining; that more than 70 per cent broadcast it daily.

Coverage of the nearby production center, in Los Angeles newspapers, remains at a high level. In some instances, it has increased. There are more photographs and features on regular news pages.

Military service benefits in California, on which appear Hollywood personalities, reap special attention in local newspapers, according to John Long, general manager of the California Newspaper Publishers' Association.

A considerable new audience for Hollywood events is the circulation of service newspapers, now published throughout the world. These papers usually carry "leg-art," at least.

The increased attention given Hollywood in the midst of all-out war, was explained at some length by Hubbard Keavy, Los Angeles Bureau manager for the Associated Press, who observed:

"Hollywood is one source of bright news today. It's a tried and true source of escapist news that ensures a bright spot in the newspapers now heavy with serious war news and home front production news.

"We write about the successes of Hollywood—very seldom about its tragedies and failures. This is the rule all the time, because Hollywood signifies success to newspaper readers the world over. It's particularly true in these trying days, when the readers want to read about the successful, the glamorous and the colorful.

"They do not want tragedies. There is enough tragedy in the war dispatches.

"The Associated Press tries to restrict itself to writing about the people who sell tickets today—the 'name' people who are proven box office draws, not the oldtimers, or the unknowns. The reason for this is that readers know and recognize the names of people who are good box office, want to read about their success, and about how they live, eat, work and play."

## South American Journalists Guests of Publicity Heads

The International Film Relations Committee, directors of the foreign publicity departments of the major companies, played host at a luncheon last week to a delegation of 12 journalists from Columbia, Ecuador and Venezuela, who have been touring the country under the auspices of the National Press Club. The luncheon was held at the Harvard Club, New York, with Dave Blum of Loew's chairman of the committee, presiding.

Mr. Blum made the speech of welcome, and Senor Pascual Venegas Filardo, an assistant editor from Caracas, president of the Venezuelan Authors' Association, replied for the visitors.

Mr. Blum stressed the close relationship between journalism and motion pictures from the advertising point of view, and the important role played by American films in the good neighbor policy. Senor Filardo, in his reply, said he was making his first visit to this country but that all the scenes he had seen had been made familiar to him in motion pictures.

## Allyn Butterfield Named to War Department Post

Allyn Butterfield, who has spent the past few months in Government service in Washington, was last week appointed head of the feature film section of the War Department, with headquarters in Hollywood. He will serve as principal liaison between the War Department and feature producers. Mr. Butterfield has been in the film business since 1915, editing and producing features and shorts and serving in various capacities in the newsreel field.

# *Newsprint Curb Hits Industry Advertisers*

The newsprint shortage is taking a serious toll of the industry's advertising, according to reports filtering in from all parts of the country.

In Philadelphia the *Evening Bulletin* has informed the Warner Theatre Circuit their advertising will be cut 25 per cent. The paper, the hardest hit in Philadelphia as result of falling heir to most of the circulation of the defunct *Evening Public Ledger,* based the cut for Warner on advertising during the past 45 days. It will be in force for the next 45 days, by which time it is expected the new Government allotments of newsprint will be made known.

The other three Philadelphia newspapers have not announced a policy of cutting advertising, but many independent exhibitors have stated they have been told by two morning papers to cut down their space by one-fifth.

In Wilmington, Del., theatres face the prospect of reducing their advertising by at least 15 per cent, according to plans being formulated by the *News-Journal.* According to the plan the rationing will go into effect September 1st. It is believed that national advertising will not be affected, although Philadelphia amusment places are expected to be barred from advertising space. Formal announcement of the *News-Journal* paper regulations has not yet been announced, but is expected next week.

In Detroit the *News, Free Press* and *Times* all have announced a considerable trimming of advertising space, averaging about 20 per cent, although it has not been stated to what extent theatre advertising is to be affected.

The Kansas City *Star* has found it necessary to limit all local advertisers to their 1942 lineage, and national advertisers to their 1941 schedule.

In New York the *Daily News,* a tabloid, restricted all theatrical display copy to 100 lines, 300 for openings, but after 10 days abandoned the plan and is back to accepting copy as before restrictions.

In Chicago heads of all newspapers currently are conferring in an effort to come to a general understanding on how best to face the newsprint shortage and the threat of an October cut, which may result in advertising restrictions, including theatrical advertising.

## Paramount Names Clark Manager in Portland

James Clark, Paramount salesman in Philadelphia, last Monday was promoted to branch manager in Portland, Ore., effective immediately. Neil Agnew, general sales manager, made the announcement. Mr. Clark was advertising sales manager for Paramount until 1933. Leaving the staff he rejoined the company in Atlanta in August, 1941, and several months ago was transferred to Philadelphia. In Portland he succeeds A. R. Anderson, who is returning to Minneapolis, where he once served. Mr. Clark, in turn, has been succeeded by George Elmo.

## Oklahoma Papers To Sponsor "Dixie" at Benefit

Paramount's Technicolor musical, "Dixie," starring Bing Crosby and Dorothy Lamour, will be sponsored by two Oklahoma City newspapers, the *Oklahoman* and the *Times,* at a benefit show to be held at the Criterion theatre in that city the night of August 31st. Proceeds of the showing will go to the newspapers' annual Milk and Ice Fund. Tickets are on sale in advance at $1 a person for the one performance. Regular run of the film will start the following day.

*How you can help roll up the biggest gross in history*

# $15,000,000

1. Contact Chairman of local War Finance Committee and plan your participation.

2. Call a meeting of your theatre employees. Enlist their cooperation.

3. Sign and mail Third War Loan pledges as instructed in National Press Sheet.

4. Run NationalScreen's gratis trailer and affix special bulletins to newsreels.

5. Order NationalScreen's accessory kit and dress up your marquee, front & lobby.

6. Redecorate bond booth and arrange to staff it with volunteer saleswomen.

7. Amplify coast-to-coast White House broadcast on Nationwide Salute Night, September 8.

8. Plan war bond premieres with admissions on bond purchases of $18.75 and up.

9. Enlist army, navy or marine co-operation if there is a training camp near you.

*Back The Attack 3rd War Loan*

*This Advertisement Contributed By Paramount Pictures*

# *Arrest Manager In Memphis Gas Explosion*

The explosion in the Peabody theatre in Memphis Tuesday night of last week, killing one man and severely burning another, has resulted in the arrest of John W. Eaton, owner and manager of the house, charged by Shelby County authorities with second degree murder. The arrest followed an investigation by Will Gerber, attorney general, and James M. McCormack, state fire marshal, who have laid the blame of the blast upon substitutes for Freon gas in the cooling system.

According to the investigation the explosion resulted from ignition of leakage of methyl chloride, apparently ignited by the dead man, Elroy R. Curry, theatre maintenance man, a pipe smoker, when he entered the basement of the theatre. Milton Rayburn, 14-year-old usher, suffered third-degree burns when he went to the aid of the victim.

The blast has led to the investigation of the use of the substitute for Freon in other theatres in Memphis, and it is reported that two stores there were preparing to use it when halted by the police. The Memphis distributors of methyl chloride claim, it is stated, that Mr. Eaton had been warned by engineers that his cooling equipment was not adapted to the use of the chloride. Theatres in Nashville and Crescent, according to their maintenance departments, although still supplied with Freon, maintain that methyl chloride can be used safely in equipment adapted to its use.

Exhibitors contemplating the use of a substitute refrigerant to replace Freon in the cooling systems of their theatres received a warning last week from Edward Kuykendall, MPTOA president, who said such a practice would be very dangerous.

"Substitution of refrigerating gases is an extremely dangerous practice," Mr. Kuykendall said. "It is dangerous to both life and property. Exhibitors are far better off without refrigeration of any kind than they are with little known substitutes for Freon."

Mr. Kuykendall's message to exhibitors came after widespread publicity was given the Memphis incident in newspapers. He pointed out that only an adverse effect would result from the continued use of substitutes, seriously cutting into theatre attendance.

## 20th-Fox Votes Dividends On Common, Preferred

The board of directors of Twentieth Century-Fox last week declared dividends on three of the company's stock issues, payable in September. Fifty cents is to be paid on common stock to holders of record September 15th, payable September 30th; preferred stock, 37½ cents per share with the same payment date and $1.12½ per share on the prior preferred stock to holders of record on September 3rd, payable on September 15th.

## Screen "Sahara" at Camp

"Sahara," Columbia's Humphrey Bogart starring film, will be screened for the personnel of the U. S. Army's Fourth Armored Corps at Camp Campbell, Ky., on September 2nd. Frank Rosenberg, Columbia exploitation manager, is now at Camp Campbell making preparations.

## Luncheon for Frick and Tulipan

A farewell luncheon was held last Friday for Lou Frick, who is leaving for the Navy, and Ira Tulipan, Army bound, members of the press book department of Twentieth Century-Fox. Christy Wilbert, the department's editor, was master of ceremonies.

## New Procedure Started on Construction Permits

Revised procedure for the review of priority applications for new theatre equipment, repairs to burned or damaged buildings and equipment and similar replacements became effective this week. George McMurphey, chief of the amusements section of the Office of Civilian Requirements, within the War Production Board, will pass on all applications before sending them to Allen G. Smith in the amusements section of WPB's service equipment division.

Mr. McMurphey, it is understood, will analyze applications and certify them to Mr. Smith according to the degree to which particular theatre services are needed in civilian communities. Mr. Smith is expected to retain final control of the allocation of available supplies among theatres certified by OCR.

Applications will continue to be filed first through the regional field offices of the War Production Board.

# *PRC Purchases Coast Studio*

O. Henry Briggs, president of PRC Pictures, Inc., last week announced the purchase by his company of the Fine Arts Studio in Hollywood, and Meyer Stern's film exchange in Omaha.

The studio and property were purchased from Weco Corporation, a subsidiary of Western Electric, in an all-cash transaction through which the company acquired Weco's entire mortgage interest.

The Stern exchange already has been taken over by PRC with Arthur Greenblatt, sales manager, naming Bernard Mariner to head the the exchange.

The company's purchases are a development of the policy announced a few weeks ago to develop its own production and distribution properties.

Arthur Greenblatt, vice-president and general sales manager of PRC Pictures, has announced the appointment of Harry Bugie to the post of branch manager of the Cincinnati exchange, to succeed Nat Kaplan, resigned.

## Ted Lloyd Liaison Between WAC and U. S. Treasury

Ted Lloyd, who is in charge of the Twentieth Century-Fox home office radio promotion department under Hal Horne, director of advertising and publicity, has been loaned by his company to serve as liaison in Hollywood between the War Activities Committee and the Treasury Department through the Third War Loan drive. He will work in Hollywood under the joint direction of Vincent F. Callahan, director of advertising, press and radio for the War Finance Division, and Carlton Duffus, associate field director in charge of motion pictures and special activities, both for the Treasury.

## KAO $963,605 Net Near Double 1942 Income

The Keith-Albee-Orpheum Corporation this week reported a net profit of $963,605 for the 26 weeks ended June 30th. The figure almost doubles last year's net of $507,571 for the similar half-year period.

Profit before taxes and other provisions was $1,953,629, with $672,251 listed as Federal income taxes. Depreciation was placed at $317.-773. Last year's gross amounted to $1,300,100.

## Stangarone Joins March of Time

James A. Stangarone, formerly of *Life Magazine*, late last week joined the March of Time as assistant to Phil A. Williams, advertising director.

# *WPB Anticipates Increase Soon In Tube Supply*

War Production Board officials in Washington late last week expressed the belief that the serious shortage of vacuum tubes which has been receiving their attention, might be eased in the next few months, as the result of an expected falling off of the heavy military demand for tungsten. Both vacuum tubes and electric light bulbs were said to be affected.

An advisory committee to cooperate with the WPB on vacuum tube problems was expected to be set up late this week, according to plans disclosed by Allen G. Smith, chief of the WPB theatre equipment service section, last week. At the time Mr. Smith made the announcement the committee had not been selected, but would be comprised of manufacturers and supply dealers, and is being set up to permit closer cooperation between the industry and the Government.

This first meeting is mainly to organize the committee and make a preliminary canvass of the tube situation. Arthur Meyer of the National-Simplex-Bludworth Corporation, New York, conferred with Mr. Smith last week on problems relating to Army and Navy theatre equipment procurement. Both services, it was said, are faced with major problems because of the vast amount of equipment needed for the expanding Army and Navy.

According to reports, WPB officials are currently studying the supply situation in a number of civilian goods and will increase the allotments of materials where such action is necessary to keep the civilian economy healthy. A 25 per cent increase has been made in allocation of steel for use during the final quarter of the year in producing consumer goods.

## $2,000,000 in Universal Stock Sold Publicly

The sale to the public of $2,000,000 of Universal securities by Kidder, Peabody & Company of Wall Street has established a public market for the film company's debentures in the same amount.

The completion of Universal's recapitalization and merger program in June placed the securities in the hands of Kidder, Peabody, which acquired them from Eastman Kodak, Western Electric (Erpi) and General Film Distributors. The three companies had held the securities since 1935, when they participated in financing the purchase of the controlling interest in Universal by Standard Capital Company from the late Carl Laemmle, Sr. Erpi held $1,000,000 of the debentures and the balance was held by General Film and Eastman.

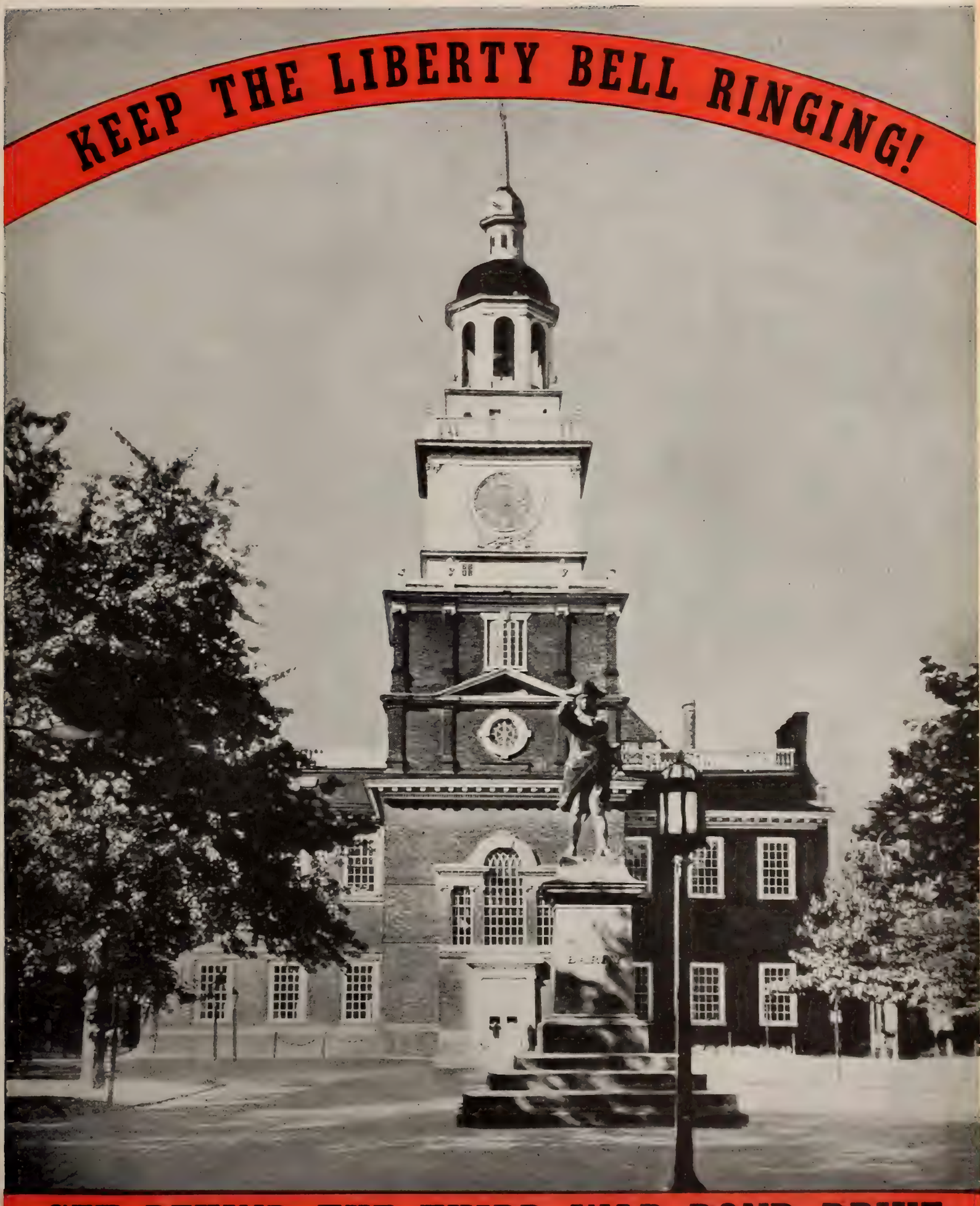
The sale of the debentures does not result in any new organizational setup, the British distribution arrangement with General Film Distributors and the Universal board remaining the same.

## Curfew Law Is Passed

The Grand Island, Neb., City Council passed a curfew ordinance last week prohibiting persons under 17 on the streets after 10:30 P.M., unless accompanied by a parent or legally responsible adult. Violation of the law makes parents liable to fines.

## General Precision Sets Dividend

Directors of General Precision Equipment Corporation this week declared a dividend of 25 cents per share on the capital stock, payable September 15th, to stockholders of record September 3rd.


KEEP THE LIBERTY BELL RINGING!
GET BEHIND THE THIRD WAR BOND DRIVE
REPUBLIC PICTURES CORPORATION

# *Nazi Films Up in Turkey, Down In Sweden*

German motion pictures are increasing in Turkey but are declining in Sweden, according to recent reports in *Foreign Commerce Weekly*, the official publication of the U. S. Department of Commerce. Ten German films were shown in Turkey during the first six months of 1943, compared to four exhibited during the entire year 1942. In Sweden, however, 28 pictures from Germany were released in 1942 compared to 37 the previous year.

Turkish authorities are making every effort to eliminate foreign propaganda from the theatres, according to the periodical. No war films are permitted, a restriction which makes it practically impossible to show current newsreels. British and German consular attaches occasionally have private screenings of war propaganda films, but Turkish subjects are not allowed to attend, it is said.

Approximately 80 per cent of the pictures shown in Turkey are from the United States, with 10 per cent from England and the remainder domestic product, and from France, Germany and Russia. French and Turkish subtitles usually are superimposed on foreign films, with only a few pictures dubbed in Turkish.

It was estimated that about 40,000,000 theatre tickets were sold in Sweden in 1942, which has 2,176 theatres with seating capacity of about 550,000. During 1941-42, 15 Swedish producing companies released 36 features, a slight increase over the previous year. Hollywood pictures still rank first in exhibition, with 158 pictures exhibited in Sweden during 1942. U. S. pictures, with the exception of gangster features, are very popular. Dubbing has not been successful, and most foreign films are given Swedish subtitles, it is said.

## Vandalism Continues In Boston Houses

Vandalism in Boston theatres has not decreased, according to many of the city's theatre managers, and all are convinced that more severe steps must be taken to curb the slashing of seats and damage to furniture.

One manager said it was not the 'teen age children who caused the major portion of the trouble since with appropriate warnings this group usually kept in line. "In many cases," he said, "parents are the ones upon whom the blame must fall. When they find that we have scolded their children, rather than acknowledging our right in doing so, they denounce us instead."

## Prudential Buys Three Theatres in New York

The Prudential Theatres circuit, of the New York area, announced Tuesday it has acquired three houses from the Yost Estate. They are the 34th Street, the Superior, and the Regent. All are in the 34th Street area. Appointment of Louis Schaeffer as Westchester County division manager, also was disclosed.

## Ohio Censors Order Nine Eliminations in July

From a total of 150 films representing 432 reels reviewed by the Ohio censor board, at Columbus, during July, eliminations were ordered from nine films or 13 reels. There were no eliminations for the week ending July 24th when 29 films or 60 reels were examined. Comparatively, 343 reels were censored in June of this year, and 33 eliminations ordered, while in July, 1942, eliminations were ordered in 24 reels out of 505 reviewed.

## Tennessee Acts To Curb Juvenile Delinquency

A wave of sporadic outbursts of minor vandalism and juvenile disturbances in various sections of Tennessee has resulted in organized efforts to curb the trend. The town of Kingsport has established a "Junior Safety Club" for boys 10 to 17 years of age, with Charles L. Lineback, city director of Public Safety, in charge, proposing a program of sports and recreations designed to take trouble-making youths off the streets. The organization is patterned after the "Junior Police" of Zanesville, Ohio, established in that city about a year ago following an expose of juvenile conditions by the Zanesville *News*.

In Chattanooga, Mayor E. D. Bass has stated the city is unable at present to invest $10,000 in a detention home for delinquent children, but is working on a solution to the juvenile problem.

# *Majors Set Top Film Openings*

Major companies this week set dates for openings of important new season product. Two top Columbia productions will have their Broadway premieres next week. "Destroyer," starring Edward G. Robinson," will open at the Criterion on September 1st. "First Comes Courage," starring Merle Oberon and Brian Aherne, will open at Loew's State on September 2nd.

RKO Radio's "The Sky's the Limit," the Fred Astaire-Joan Leslie musical, will be the Labor Day weekend attraction in more than 100 first run theatres, Robert Mochrie, RKO general sales manager, announced this week.

"Behind the Rising Sun," RKO release, will be given a series of territorial premieres during September. Complete announcement of theatres and dates will be made shortly, Mr. Mochrie said.

A huge Greek War Relief rally at the Civic Opera House in Chicago, preceded by a parade, on Sunday, August 29th, will highlight the Chicago appearance of Katina Paxinou, the Pilar of Paramount's "For Whom the Bell Tolls," in connection with the midwest premiere of the picture at the State-Lake theatre on September 2nd. A number of radio appearances have been scheduled for Miss Paxinou during her four-day visit to Chicago.

Immediately following the engagement of "So Proudly We Hail," Radio City Music Hall's next feature attraction, the theatre will play "Lassie Come Home," MGM's Technicolor film version of the novel by the late Major Eric Knight. Meanwhile, RKO's "Mr. Lucky," starring Cary Grant, began its sixth week at the Music Hall on Thursday. According to the theatre management, the picture has been playing steadily to capacity audiences since its opening.

Universal's "Phantom of the Opera," in a night premiere last Thursday at the Palace, Cincinnati, did 40 per cent more business than any other Universal picture at this house, the company reported, adding that the film was expected to be the biggest grosser in Universal history.

## Seeks to Prevent Use Of "Invasion" Title

Adventure Films last week in New York Supreme Court filed a motion for a temporary injunction to restrain Twentieth Century-Fox and March of Time from using the title, "Invasion." The plaintiff produced a picture last year with the same title and registered it with the Motion Picture Producers and Distributors Association in 1941.

William Alexander, president of Adventure Films, claimed the defendants were notified of the copyrighted title but ignored the warning.

# *Mexican Studios Plan Economies In Use of Film*

by LUIS BECERRA CELIS
*in Mexico City*

As Mexican producers now realize that they use far too much film per picture, on an average of 150,000 to 200,000 feet which must be cut to make the production fit 10 or 12 reels, measures have been adopted to exercise wartime economy in the use of film here.

So that they can do this the better, the producers are to send a representative to Hollywood to study the latest means for conserving film in the actual making of pictures.

▽

The raw film situation being what it is, the industry is rather surprised that Jesus Grovas has returned to producing. When he quit Paramount here, for which he was assistant manager, nearly 10 years ago to become a producer, he kept on going until he became Mexico's leader in that field. Recently he quit production and became president of the National Cinematographic Industry Chamber here. It is understood that he will retain that position along with his newly resumed activities.

Mr. Grovas has formed a production unit of several of Mexico's leading producers and directors—his brother Adolfo, Fernando de Fuentes, Miquel Zacarias and Juan Bustillo Oro. His new company has contracted exclusively two stages at the CLASA studios here, the largest in Mexico, and announces production of three pictures this year and seven in 1944. The first film of this year is to be "Una Carta de Amor" ("A Love Letter"). Mr. Zacarias will direct and it will feature that romantic acting team, Gloria Marin and Jorge Negrete.

## Screen Broadcast Asks Review of FTC Orders

Review and dismissal of the Federal Trade Commission order that Screen Broadcast Corporation and its president, Albert Fair, desist from acts allegedly restraining trade in theatre advertising films, was asked of the United States Circuit Court of Appeals, New York, on Tuesday, by Screen Broadcasts. The petition contends the FTC June 25th order is based upon stipulations agreed to by all other case respondents except Screen Broadcast, at a Kansas City hearing last year. It also denies the FTC's findings.

## Fitzgibbons Praises Control Board at Exhibitor Meeting

Canada's Wartime Prices Board has done well in its regulating of the film industry, J. J. Fitzgibbons, Famous Players Canadian circuit president, told the National Council of Independent Motion Picture Exhibitors, in convention at the King Edward Hotel, Toronto, Tuesday. Among other speakers were R. G. McMullen, the Board's administrator and Toronto Mayor Fred Conboy. Ben Freedman, president of the Council's Ontario branch, presided.

## Shain Duties Increased

Sam Shain, director of trade relations for 20th Century-Fox, has had added to his present duties those formerly handled by Sterling Silliphant, assistant to Spyros Skouras and Larry Kent. Mr. Silliphant entered the Navy recently as an ensign. Mr. Shain's duties as trade relations director under Hal Horne, advertising and publicity director, remain unchanged.

by the dawn's early light...




...at the twilight's last gleaming...






# SELL WAR BONDS IN EVERY THEATRE!

Space contributed by UNITED ARTISTS

# THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

**The state of affairs in the councils of production at this point remind of the exhausted African who replied to the chummy ghost's "We sure went some, didn't we?" with a gasping "Yassuh, an' when Ah gets mah breath we's gwine t' went some mo'."**

With backlogs of unreleased product bulging, and with 49 pictures in shooting stage destined to add to that not at all unfavorable condition of congestion, the studios had an even 50 properties in active preparation at the weekend.

This is the high mark for 1943, arrived at in the traditionally sluggish month of August. It is an increase of three from the week of August 7th, which was a high point, too, for the year. It is practical guarantee that the production pace maintained in the face of backed-up releases reflecting diminished need for product will be sustained and probably accelerated.

Participation in the preparation is general.

### *Columbia Has 10 Properties Now In Preparation*

Columbia is preparing 10 properties, RKO Radio eight, Paramount seven, Republic and Universal five each, Metro-Goldwyn-Mayer and Monogram four apiece, PRC three, Warner Brothers two, Twentieth Century-Fox and Samuel Goldwyn one each.

This report is superficial. It takes no account of the properties on which preparation has been completed and which are awaiting the start of shooting. Neither does it include a large number of properties unquestionably on agenda although not yet on the anvil. It does establish again, though, for anybody who came in late and might be worrying about anything like a shortage of product, the fact that the studios today are making amply sure of a plentiful supply of pictures for the theatres tomorrow.

### *Directives Complicate Picture Production*

Although no protests have been uttered, nobody claiming to know how anything can be done to simplify matters, the switches, changes and adjustments of rules and regulations imposed by governmental agencies upon the citizens of the nation are complicating the procedures of production in a way quite apart from such details as supply and policy.

A convenient example of the problems posed is to be had in the case of that camera shot through the windshield of the automobile at the hero and heroine speaking their lines or making love, as the case may be, while enroute from one place to another. There's at least one such shot in nearly every picture produced. The particular and changing problem, not always coped with successfully in these days of quick changes, is that of determining the type and number of stickers to affix to the windshield of the automobile.

It's more complex than it sounds. To omit stickers is to ignore gas rationing, which is the opposite of the friendly cooperation which the Government expects of the motion picture. To use an "A" sticker is to invite customers—who promptly accept the invitation—to break into a babble of comment regarding plausibility, if not to snicker. To use a "B" sticker is to invite a louder babble, and a "C" sticker is a risk no producer has ventured thus far. The placement of whatever sticker is decided upon is a problem in itself, what the differences of ruling on that point prevailing in different localities, and the handling of the Federal Use Tax stamp is a problem most producers have solved by just forgetting about it.

The thing goes beyond windshields and stickers. It extends throughout dialogue, sometimes into plot, most frequently into plausibility. More than a few pictures completed long before issuance of directives have had to be doctored to get rid of once routine material rendered anachronistic, if not downright unlawful, by regulations issued subsequently.

Some of the complications are merely amusing.

## "Gaslight" Started

Metro-Goldwyn-Mayer started production of "Gaslight", standout among eight new films placed before the cameras by the studios in a week which, with the completion of 11, brought the shooting index to 49.

"Gaslight", co-starring Ingrid Bergman, Charles Boyer and Joseph Cotten, is being produced by Arthur Hornblow, Jr., with George Cukor directing. The studio also started "The Canterville Ghost", a modernization of the Oscar Wilde thriller, with Charles Laughton, Margaret O'Brien and Robert Young—Arthur Field producing and Norman Z. McLeod directing. MGM's third new undertaking is "Mr. Co-Ed", a Red Skelton vehicle, produced by Jack Cummings and directed by George Sidney, with Esther Williams, the Harry James and Xavier Cugat bands and other supporting talents.

Monogram started three pictures. "The Sultan's Daughter", a William Krasner-Sam Burkett production directed by Arthur Dreifuss, presents Ann Corio, Charles Butterworth, Tim and Irene, and Edward Norris. "Sweetheart of the U. S. A." is a Lester Cutler production, directed by Lou Collins, offering Una Merkel, Donald Novis, Lillian Cornell and Parkyakarkus. "Mr Muggs Steps Out" is another Sam Katzman-Jack Dietz East Side Kids number, with Leo Gorcey, Huntz Hall, Joan Marsh, J. Farrell McDonald and others.

RKO Radio started "The Falcon and the Co-Eds", produced by Maurice Geraghty and directed by William Clemens, with Tom Conway and Jean Brooks in the leads, supported by George Givot, Isabel Jewell and Dorothy Kelly.

Universal started another Andrews Sisters enterprise, "Moonlight and Cactus", with Leo Carrillo, Elyse Knox, Tom Sidel Shemp Howard and Tom Kennedy.

The state of production at the weekend:

### COMPLETED

**Columbia**
Is Everybody Happy?

**MGM**
Guy Named Joe

**Monogram**
East of the Bowery

**PRC**
Harvest Melody

**RKO Radio**
Gildersleeve on Broadway
Government Girl

**Republic**
Mystery Broadcast
In Old Oklahoma

**UA**
Girl from Leningrad (F&R)

**Universal**
Gun Fighters
Set to Music

### STARTED

**MGM**
Gaslight
Mr. Co-Ed
Canterville Ghost

**Monogram**
Mr. Muggs Steps Out
Sweetheart of the U.S.A.
Sultan's Daughter

**RKO Radio**
Falcon and the Co-Eds

**Universal**
Moonlight and Cactus

### SHOOTING

**Columbia**
Ten Percent Woman
Tropicana
Cover Girl
There's Something About a Soldier

**Goldwyn**
Up in Arms

**MGM**
Rationing
Andy Hardy's Blonde Trouble
Broadway Rhythm
Meet the People
White Cliffs of Dover
See Here Private Hargrove

**Paramount**
Going My Way
Henry Aldrich, Boy Scout
Standing Room Only
Story of Dr. Wassell
Frenchman's Creek
Hail the Conquering Hero
Ministry of Fear

**RKO Radio**
Rookies in Burma
Tender Comrade
Ghost Ship
Higher and Higher
Revenge

**20th Century-Fox**
Lodger
Lifeboat
Tampico
Buffalo Bill
Pin-Up Girl

**UA**
Jack London (Bronston)

**Universal**
Gung Ho
Ali Baba and the 40 Thieves
His Butler's Sister

**Warners**
Passage to Marseille
Rhapsody in Blue
Conflict
In Our Time
Destination Tokyo
Shine On, Harvest Moon

# "THIRD WAR LOAN"

*AMERICA'S*

*GREATEST*

*PRODUCTION*

*Release Date*

SEPTEMBER 9TH

Get Behind It—

Prove Your Showmanship, Mr. Exhibitor!

MONOGRAM PICTURES

OUR CONTRIBUTION

# Companies Push Field Promotion

Distributors are adding men to their field exploitation staffs as a result of growing box office expectancies, placing more experts in the field than at any time in the industry's history, and with plans calling for still more.

Home office distributor spokesmen explained that extension of the field forces has been in the interest of adding to gross expectancies due to the fewer features now being released, and a desire by distributors to establish even closer contact with exhibitor customers to encourage added exploitation efforts.

Metro-Goldwyn-Mayer now has 35 exploitation men in the field working out of exchanges, under the supervision of William R. Ferguson, director of exploitation at the home office. Twentieth Century-Fox's field force of 14 is headed by Rodney Bush, director of exploitation. He pointed out that his company's men were working as separate entities, and are not responsible to branch, district or sales managers.

Alec Moss, exploitation head at Paramount, has stated his staff of 13, working out of centrally located districts, besides being responsible to the home office, also works in close contact with district and branch managers.

RKO now has an exploitation field staff of 20 working out of branch offices. Warner Brothers has about a dozen full-time exploitation men in the field and augments this staff when product requirements warrant it. The staff, under the direction of Mort Blumenstock, eastern advertising and publicity head, has a special event unit of six men who work primarily on premieres.

Paul Lazarus, United Artists advertising and publicity head, reports that he now has a staff of at least eight in the field at all times, and has used as many as 20. Henry Linet is in charge of eight field men for Universal. Columbia has a staff of six working under Frank Rosenberg, and augments this staff frequently with publicity and exploitation men from both the studio and home office.

Monogram, according to Samuel Broidy, general sales manager, is using two field exploitation men steadily, with plans calling for two others shortly. Sam Kestenbaum, newly appointed advertising and publicity director for PRC Pictures, formerly handled all of that company's exploitation, but plans to name coast and home office exploiteers.

In line with its increased advertising and publicity budget, Republic plans to hire a number of exploitation men shortly.

## National Decency Legion Classifies Five Films

The National Legion of Decency reviewed five pictures for the current week and classified three as unobjectionable for general patronage, one as unobjectionable for adults and one as objectionable in part. The listing follows: Class A-1, Unobjectionable for General Patronage: "Death Valley Manhunt," "Passport to Suez," "True to Life." Class A-2, Unobjectionable for Adults: "The Fallen Sparrow." Class B, Objectionable in Part: "Fired Wife."

## Alberti 20th-Fox Radio Head

Jules Alberti, formerly associated with the U. S. Treasury Department, has been named national director of radio advertising for Twentieth Century-Fox. The company first had announced his appointment as assistant to the president.

## Order Only Six Film Cuts

Only six cuts were made during July by the Chicago Police Censor on the examination of 93 pictures. No rejections were ordered after inspection of 302,000 feet of film.

# IN NEWSREELS

**MOVIETONE NEWS—Vol. 25, No. 101**—Quebec War Parley. . . . Allies bomb Europe. . . . Income taxes explained. . . . Monty Woolley dunked in cement. . . . Rickenbacker tours war zones. . . . New plane carrier launched.

**MOVIETONE NEWS—Vol. 25, No. 102**—Bombing of Hamburg. . . . Smash Japs at Solomons. . . . Captured Jap films. . . . Soldiers save tomato crop. . . . Kearney, N. J., blast. . . . Chicago golf tourney. . . . Death of Facism. . . . Army flame throwers.

**NEWS OF THE DAY—Vol. 14, No. 299**—New carrier launched. . . . Income tax explained. . . . Rickenbacker reports on the war. . . . Bombing of Hamburg. . . . Visit with Churchills. . . . Quebec war parley. . . . Battle of Sicily ends.

**NEWS OF THE DAY—Vol. 14, No. 300**—Yanks blast Japs. . . . Captured Jap films. . . . Anti-Fascist riots in Catania. . . . Air veteran at 16 returns a hero. . . . Negro fliers ready. . . . Yanks in England. . . . Gov. Warren reviews Guard.

**PARAMOUNT NEWS—No. 104** — America's flying angels. . . . Air carrier launched. . . . Income tax explained. . . . Sicily falls. . . . Quebec war parley. . . . Air offense over Europe. . . . Rickenbacker back from front.

**PARAMOUNT NEWS—No. 105**—Army saves tomatoes. . . . Mystery plant blast. . . . Allies blast Hamburg. . . . Captured Jap films. . . . Young 16-year-old war hero returns. . . . Army's new flame thrower.

**RKO PATHE NEWS—Vol. 14, No. 104**—U. S. bombers blast Hamburg. . . . Roosevelt-Churchill meeting. . . . Sicilian campaign ends as Allies hit Axis Mt. Etna line. . . . Canadians roll through Leonforte.

**RKO PATHE NEWS—Vol. 14, No. 105**—Fall of Catania. . . . Allied planes smash Hamburg. . . . Negro fliers ready for air combat. . . . Blast Japs in new Pacific drive.

**UNIVERSAL NEWSREEL—Vol. 16, No. 217**—Allied chiefs confer. . . . Troina battered in Sicilian battle. . . . Rickenbacker reports. . . . Income tax explained. . . . Cadet nurses go chic. . . . Flea weight sluggers. . . . New *Wasp* christened.

**UNIVERSAL NEWSREEL—Vol 16, No. 218**—All over in Sicily. . . . Soldiers save tomato crop. . . . Hamburg wiped out. . . . Army's flame thrower. . . . 12 dead in New Jersey blast. . . . Negro pilots ready. . . . Pacific hot for Japs.

**ALL AMERICAN NEWS—Vol. 2, No. 44**—"Billikin Day" parade. . . . Oldest woman in south dies at 103. . . . Diamond jubilee celebrated by southern Baptists. . . . Bathing beauty parade. . . . Army fliers learn new maneuvers.

## "Stalingrad" To Get Separate Contract

The Soviet film, "The City That Stopped Hitler—Heroic Stalingrad," will be released by Paramount on separate contract, according to an announcement last week by Neil Agnew, general sales manager. Trade showings of the picture were to have been held in all exchange centers on Friday.

The American premiere of the picture will be held September 4th at the Victoria theatre, formerly the Laffmovie, on Broadway. It is a documentary film recording the Red Army's Stalingrad stand, and was prepared at Paramount Studios for American release.

Russia's new Ambassador Andrei A. Gromyko and Mme. Gromyko were hosts Thursday evening in Washington to the diplomatic corps and top ranking newspaper columnists, correspondents and radio commentators at a special screening of the film held in the Interior Department auditorium.

Narration of the film is by Brian Donlevy, with commentary by John Wexley. Compiled by the Central Newsreel studios in the U.S.S.R., it utilizes material from German newsreels captured by the Russians.

## Coordinator Counts Audiences

The Hollywood office of the motion picture division of the Coordinator of Inter-American Affairs on Monday announced that 15,618,733 persons had attended 64,639 screenings of its 16mm pictures. Attendance at 16,882 screenings in Latin America was 7,920,995. The rest saw CIAA pictures at non-theatrical outlets in the United States. The program of films to encourage inter-American understanding has been underway for two and a half years.

# Smith Says Rural Theatres Hit

Theatres in rural areas have experienced severe drops in box office receipts in recent months despite the generally increased level of grosses in theatres located in large cities or war centers, Martin Smith, president of the Independent Theatre Owners of Ohio, said in New York last week. He based his conclusion on reports from exchanges.

The ITO head, operator of five theatres in Toledo, observed that almost without exception neighborhood houses and subsequent run theatres in the mid-West were finding the going difficult. Other theatres more fortunately located were reaping a harvest, Mr. Smith said in giving the comparison.

Besides his circuit operations he owns two other houses in Toledo in partnership with William Skirball, brother of Jack Skirball, producer. Mr. Smith is treasurer of Allied States Association besides being a member of the executive board. He recently attended the Baltimore session of national Allied.

Discussing vandalism in theatres, Mr. Smith said that it was being combatted in Toledo by the appointment of managers as special policemen by the safety director of that city with the police force on call to quell any disturbances. He is in favor of the plan being undertaken in some Hollywood studios at present of preparing a series of short subjects depicting the dangerous influence which vandals can exert upon communities. It is his suggestion that mayors sponsor showings to curb the evil.

## Paramount Announces Shift Of Salesmen and Bookers

Neil Agnew, Paramount general sales manager, on Friday of last week announced promotions and transfers of members of the company's "100 Per Cent Club." Harry Haas has been promoted from salesman in Los Angeles to branch manager in Denver, John Kent from head booker in Seattle to salesman, and Don Hicks from Salt Lake City to a more important zone in the San Francisco territory.

Frank Thomas, salesman, has been transferred from Des Moines to Kansas City. Max Hadfield, once booker in Seattle, is returning as head booker there to succeed Mr. Kent. John Himmelein, for the past year a salesman in Chicago, has returned to Cleveland, his Chicago zone being taken over by Sam Stoll, whose former zone, in turn, is being handled by Earl Rockabrand.

Sidney Lehman, formerly with United Artists in Buffalo and for the past three months salesman there for Paramount, has been transferred to Cleveland, taking over the zone formerly handled by Max Stahl, resigned. James A. Harris, until recently short subjects representative in the New England district, has been appointed salesman in Boston. Ted Mendeenhall, short subjects representative in the Kansas City district, has resigned. Tom McKean, salesman, has been transferred from Kansas City to Oklahoma; Ward Pennington from Seattle to Portland, where he succeeds Glenn Brogger, resigned; while Robert Martin, student salesman of Kansas City, has taken over Frank Thomas' zone in Des Moines.

## Budd Rogers To Handle British Film in U. S.

"World of Plenty," 45-minute British documentary, has been set for limited distribution in the U. S. through Budd Rogers. The picture will be shown first in Telenews newsreel theatres and will open in Buffalo, N. Y., on September 3rd. Arrangements are under way to show the picture in New York and other large cities. The film was written by the late Eric Knight.

# Back the Attack!

## SIGN FOR THE DURATION

## "THEY" DID!

**PLEDGE:**

L. C. Griffith, Chairman Third War Loan Campaign, War Activities Committee, Motion Picture Industry, 1501 B'way, New York 18, New York.

"You can absolutely depend upon me to 'Back the Attack' by selling War Bonds for the Third War Loan, beginning September 9th. I will cooperate with my local War Finance Committee of the Treasury Department; I will run the Campaign trailers; dress up the lobby, front, marquee and Bond booth; cooperate with newspapers, radio stations and retail merchants; and I will positively use all my showmanship to sell at least one Bond for every seat in my theatre."

Exhibitor .....

Theatre .....

City .....

State .....

**MAIL TO THE CHAIRMAN OF YOUR LOCAL WAR ACTIVITIES COMMITTEE**

*Every BOX OFFICE in America is a Potential Bond Booth*

*"For every hero in a fox hole, a hero in a Bond Booth"*



COMPLIMENTS OF

NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

# July Box Office Champions



*Richard Wallace, director*

**BOMBARDIER**: RKO Radio. Produced by Robert Fellows. Directed by Richard Wallace. Screenplay by John Twist, from a story by Martin Rackin and John Twist. Musical director, C. Bakaleinikoff. Photography by Nicholas Musuraca. Art direction by Albert S. D'Agostino and Al Herman. Cast: Pat O'Brien, Randolph Scott, Anne Shirley, Eddie Albert, Walter Reed, Robert Ryan. Block 6 release.



*Walter Lang, director*

**CONEY ISLAND**: Twentieth Century-Fox. Produced by William Perlberg. Directed by Walter Lang. Screenplay by George Seaton. Lyrics and music by Leo Robin and Ralph Rainger. Photography by Ernest Palmer. Technicolor director, Natalie Kalmus. Musical director, Alfred Newman. Cast: Betty Grable, George Montgomery, Cesar Romero, Charles Winninger, Phil Silvers. Release date, June 18, 1943.



*Hunt Stromberg, producer*

**LADY OF BURLESQUE**: United Artists. Produced by Hunt Stromberg. Directed by William A. Wellman. Screenplay by James Gunn based on the Gypsy Rose Lee novel, "The G-String Murders". Photography by Robert de Grasse. Art director, Bernard Herzbrun. Musical score by Arthur Lange. Cast: Barbara Stanwyck, Michael O'Shea, J. Edward Bromberg, Gloria Dickson. Release date, April 30, 1943.



*H. C. Potter, director*

**MR. LUCKY**: RKO Radio. Producer, David Hempstead. Directed by H. C. Potter. Screenplay by Milton Holmes and Adrian Scott, from story by Milton Holmes. Music by Roy Webb. Photography by George Barnes. Special effects by Vernon L. Walker. Cast: Cary Grant, Laraine Day, Charles Bickford, Gladys Cooper, Alan Carney, Henry Stephenson and Paul Stewart. Block 6 release.



*Norman Taurog, director*

**PRESENTING LILY MARS**: Metro-Goldwyn-Mayer. Produced by Joseph Pasternak. Directed by Norman Taurog. Screenplay by Richard Connell and Gladys Lehman, based upon the novel by Booth Tarkington. Musical direction, Georgie Stoll. Photography by Joseph Ruttenberg. Dance director, Ernst Matray. Cast: Judy Garland, Van Heflin, Fay Bainter. Release date, June-August, 1943.



*Frank Borzage, director*

**STAGE DOOR CANTEEN**: United Artists. Produced by Sol Lesser. Directed by Frank Borzage. Associate producer, Barnett Briskin. Photography by Harry Wild. Art director, Hans Peters. Cast: Katharine Hepburn, Ray Bolger, Cheryl Walker, William Terry, Paul Muni, Ethel Waters, George Jessel, Helen Hayes, Ralph Bellamy, Lon McCallister and other noted stars. Release date not set.

# *Attendance Is Up In Nova Scotia*

Film theatre attendance in Nova Scotia showed an increase of 2,157,098 in 1942 over the preceding year, with the 1942 attendance figure at 11,595,962, *Foreign Commerce Weekly* reported recently. Of the 2,100 motion picture films imported by Nova Scotia last year, Hollywood supplied all but 14. There were 13 British and one French, the official publication of the Department of Commerce said.

Federal regulations require that 40 per cent of the newsreels shown in Nova Scotia be Canadian or British, but with the exception of these and Canadian Government war propaganda films, practically all pictures exhibited in the province were from the United States in 1942.

Of the 21,000 films exhibited, 556 were features; 522, shorts; 618 trailers; 397 newsreels and seven, serials.

The publication reported that "films are the favorite form of entertainment in Nova Scotia, and long waiting lines frequently are seen in front of the theatres."

## Production To Start on Two Peskay Films Soon

Edward Peskay, eastern representative for Hal Roach, and who heads a recently-formed producing company, has announced that two films, "Red, Hot and Blue" and "Copocabana" are set for immediate production.

The former was written by Russell Crouse and Howard Lindsay with a musical score by Cole Porter while "Copocabana" is to be made in conjunction with Monte Proser.

Mr. Peskay is on the Coast arranging for studio space and determining other production details with distribution deals understood to be in the process of negotiation. The supervision of the new company, it was said, would not affect Mr. Peskay's present activities for Hal Roach.

## Demand Protection Against Power Line Failures

Theatres and other users of electric power in Lebanon, Tenn., have demanded that the Tennessee Valley Authority provide a more satisfactory electric power service following its failure in two theatres on successive Saturday nights in the middle Tennessee territory.

They are asking additional power feeder lines, claiming single feeder lines have proved inadequate unless supplemented by more lines.

An important factor which it is believed will force TVA to give careful consideration to the petition, is the huge soldier patronage which towns in that area entertain.

## Schulman in Executive Post With Lichtman Circuit

Charles C. Schulman, well-known Washington business man, has joined the Lichtman circuit as executive assistant to the president, a newly-created post. Although new to the theatrical field, Mr. Schulman has been in close association with members of the industry through his membership in the Washington Variety Club. Announcement of Mr. Schulman's association was made this week by H. Graham Barbee, Jr., general manager of the circuit.

## C. D. Burton in Charlotte Post

C. D. Burton, formerly of Los Angeles and Rocky Mount, N. C., has been appointed sales manager of United Artists' Charlotte branch to succeed Byron Adams, recently named manager of the Dallas office. Mr. Burton came to North Carolina as a film salesman in 1942.

## Wirthwein Named Milwaukee Manager for Paramount

Harold Wirthwein, sales manager of Paramount's Chicago exchange for more than a year, has been promoted to manager of the company's Milwaukee branch, it was announced this week by Neil Agnew, general sales manager. Mr. Wirthwein joined Paramount in 1928 as a shipping clerk in Milwaukee, and came up through the ranks.

## Start Series for CIAA

The Princeton Film Center in Princeton, N. J., has started a series of 35mm pictures for the Office of the Coordinator of Inter-American Affairs. Leroy G. Phelps, until recently with the domestic film production unit of the Office of War Information, will work on the new series.

## Goldman Sells Philadelphia Theatre to Lewen Pizor

Three theatre transactions involving change of ownership were reported from Philadelphia recently. The most important was the sale of William Goldman's 56th Street theatre to Lewen Pizor, his former partner and president of the United Motion Picture Theatre Owners.

It gives Mr. Pizor two theatres on simultaneous run, since his Cedar theatre in the same West Philadelphia zone played day-and-date with the 56th Street.

The Northwestern Theatres in that city disposed of its building which once housed the Ritz theatre, Pasquale Lazorsa purchasing the property which has been used for commercial purposes for many years. Another deal gave Sam Frank two New Jersey theatres formerly owned by Mrs. Rovner of Philadelphia.


BY *Buying More War Bonds to help win the VICTORY we will then all have something to Crow about. Let's all get behind the Third War Loan Campaign with Real Enthusiasm.*



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# "WHAT THE PICTURE DID *FOR ME*"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.**

## Columbia

**COMMANDOS STRIKE AT DAWN:** Paul Muni, Lillian Gish—In spite of too many war pictures, this one was an exception and drew a fairly good crowd. It is certainly a dandy film. It is queer the way once in a while a war picture will draw a good crowd; and I never can guess ahead of time which one it will be.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**DESPERADOES:** Randolph Scott, Glenn Ford—A swell colored Western with beautiful scenery and lots of action. However, for some reason or other, business was low average. I though they would welcome this one with open arms instead of tight pockets. They usually like action pictures like this when they are well done.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**NIGHT TO REMEMBER, A:** Loretta Young, Brian Aherne—This was a timely little comedy romance. Was nothing that my audience expected but was really enjoyed by all. Played Tuesday, June 29.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

**REVEILLE WITH BEVERLY:** Ann Miller, William Wright—This one set just right! The bands are the whole thing as there is not much to the story. In the midst of a lot of war pictures this one stuck out like a sore thumb and was thoroughly enjoyed. Attendance far above average in spite of very few people left in town.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**SHE HAS WHAT IT TAKES:** Jinx Falkenberg, Tom Neal—Just getting ready to date this picture, as well as "Murder in Times Square" and "Overland to Deadwood. In checking mats find that no one column one inch mats have been made on even these program pictures. It's about time that all companies start making at least one or two mats one inch size on each picture to give small exhibitors a chance to use same in newspapers. We only run a one and one-half inch daily ad.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**SOMETHING TO SHOUT ABOUT:** Don Ameche, Jack Oakie, Janet Blair—This is a good picture with lots of down-to-earth entertainment. Those patrons who came enjoyed it, but not enough of them, as it's not the kind of picture they particularly like. In a better type theatre it should draw very well. Played Sunday, Monday, Aug. 15, 16.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**STAND BY, ALL NETWORKS:** Florence Rice, John Beal—Good action picture but did no biz as patrons don't like any kind of war pictures. When thrillers like this or others with even big stars don't do biz in an action type theatre, then it's time that producers quit making so many. Played Tuesday, Aug. 10.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**YOU WERE NEVER LOVELIER:** Fred Astaire, Rita Hayworth—We did nice business on this one. Fred Astaire and Rita Hayworth always go over the top here. Played Tuesday, July 13.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

## Fama

**LA NOCHE DE LOS MAXAS:** Arturo Cordoba, Estela Inda—Uusually run a few foreign language films as this is a college town. Never make anything but goodwill on them. This is really quite good as foreign films go. It was made in Mexico and has English titles. Play it if you can use this kind.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

## Metro-Goldwyn-Mayer

**AIR RAID WARDENS, THE:** Laurel and Hardy —Timely title. Enjoyed by all. One of their best in a long time. Played Friday, Saturday, July 2, 3.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn.

**ANDY HARDY'S DOUBLE LIFE:** Mickey Rooney, Lewis Stone Good small town picture, but no extra business. Played Sunday, Monday, Aug. 1, 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**JOURNEY FOR MARGARET:** Robert Young, Laraine Day—This picture advertised as a 'Second Mrs. Miniver," but hardly up to that standard although it was much enjoyed by my patrons. Not as outstanding as Miniver but a good evening's entertainment. Would recommend this one. Played Saturday, July 31.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

**JOURNEY FOR MARGARET:** Robert Young, Laraine Day—Ran this with "Desert Victory" to very fine business. It is a nice picture and the kids in it do very well. The local church helps a little homeless English boy in a home similar to the one in the picture, so they did a lot of advertising for people to go see this one. That helped the box office a great deal, I know.—W Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**RANDOM HARVEST:** Ronald Colman, Greer Garson—A little slow in spots but it is all they said it would be. Excellent attendance for the off-season. One of those pictures that brings ot the worst stay-at-homes.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**RIO RITA:** Abbott and Costello—For a lot of laughs this picture is tops. My patrons enjoyed it very much. Played Sunday, Monday, July 25, 26.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

**WHISTLING IN DIXIE:** Red Skelton, Ann Rutherford—Ran with "Saludos Amigos" to a little above average receipts. The last half of this one had the crowd in an uproar. It is swell lowbrow comedy. The first half is a little slow—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**YOUNGEST PROFESSION, THE:** Virginia Weidler, Edward Arnold & Guests—This picture was not very well liked and we had several walkouts. Some of the intended humor is a bit strained and missed the mark entirely. It does, however, possess some lighter moments which may leave a pleasant taste in your patrons' mouths. Played Saturday, July 31.—Army Theatre No. 2, Ft. Bragg, N. C.

## Monogram

**MR. WISE GUY:** East Side Kids—Very good picture for our patrons. Give us more of the East Side Kids, as folks like 'em better than many of the big stars. As some of the boys are getting pretty big and Uncle Sam is taking some of the "Old Gang," maybe it would be a good idea to start with 4 or 5 more 'teen age youngsters and work them in the series with those that are left. Played Thursday, Friday, Aug. 12, 13.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**RHYTHM PARADE:** Gale Storm, Robert Lowery—As fine a musical as you want. Story, print and direction as good as any major. Played Sunday, Monday, July 4, 5.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn.

## Paramount

**BEYOND THE BLUE HORIZON:** Dorothy Lamour, Richard Denning—This is a very beautiful Technicolor outdoor "A" picture; although the weather was very warm we had a packed house. Played Tuesday, July 20.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

**BEYOND THE BLUE HORIZON:** Dorothy Lamour, Richard Denning—The color was beautiful. Dotty's singing was bad and the story childish. However, the patrons seemed well pleased and there were many good comments. Business average. Played Saturday, Sunday, Aug. 7, 8.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

**CAT PEOPLE:** Simone Simon, Tom Conway—Two strong; no comedy relief. My patrons dislike horror pictures. Result—very poor biz. O.K. for audiences who like this type. Played Wednesday, Thursday, Aug. 4, 5.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**CHINA:** Alan Ladd, Loretta Young—Sorry to lose Ladd as he has something on the ball. Average business to an average show. Nothing big. Played Sunday, Monday, Aug. 8, 9.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**CHINA:** Alan Ladd, Loretta Young—Alan Ladd's performance great. Story would have been trite without him. Loretta Young impressive. Will do business where the patron hasn't been given too many war pictures. Played Sunday-Tuesday, July 25-27.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**DIXIE:** Bing Crosby, Dorothy Lamour—Not our biggest grosser, but one that held up very well and gave us the biggest Saturday (fourth day and usually short because of week-end passes) on the books. Bing can still pack 'em in and they like to look at Dottie. Played Wednesday-Saturday, July 28-31.—V. G. Mullarkey, Theatre Officer SAAAB, Santa Ana Army Air Base, Santa Ana, Calif.

**REAP THE WILD WIND:** Ray Milland, Paulette Goddard—Fairly good attendance for the season came to see this excellent Technicolor De Mille film. As usual, De Mille incorporates comedy, love, thrills and drama. The accent is on the thrills in this one. The whole crowd held its breath during the underwater octopus scenes. This is the first time I played it as I usually pass up advanced admissions here.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**SALUTE FOR THREE:** Macdonald Carey, Betty Rhodes—Thanks to a shortage of released product, we played this two days. Those who stayed in camp turned out okay because of the presence of Bugs Bunny on the program and a strange rumor that "Gone with the Wind" was playing. Played Monday, Tuesday, Aug. 2, 3.—Army Theatre No. 2, Ft. Bragg, N. C.

**STAR SPANGLED RHYTHM:** Betty Hutton, Eddie Bracken, Victor Moore—Paramount has made better pictures with a smaller cast. Not the superduper I expected. Betty Hutton the best star. Played Saturday-Monday, July 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**WAKE ISLAND:** Brian Donlevy, Preston Foster —All seemed to like it fine. The best war picture that we have shown so far. Played Tuesday, July 6.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

## Producers Releasing Corp.

**BILLY THE KID IN WESTERN CYCLONE:** Buster Crabbe, Al St. John—Awful. It might go over with the youngest type of Western fan, but otherwise the film would have been better off turned over to a newsreel company. Played Thursday, Friday, July 22, 23.—V. G. Mullarkey, Theatre Officer SAAAB, Santa Ana Army Air Base, Santa Ana, Calif.

## Republic

**BOOTS AND SADDLES:** Gene Autry, Smiley Burnette—Gene Autry is tops for Westerns here. However, we are not doing any good with Autry reissues. Played Friday, Saturday, June 4, 5.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

**FLYING TIGERS:** John Wayne, Anna Lee—This picture was booked for two days although, due to poor transportation, was able to run but one night. A grand picture, liked by all. The box office returns

*(Continued on opposite page)*

(*Continued from opposite page*)

were interesting to me. Played Monday, May 2.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

**FLYING TIGERS:** John Wayne, Anna Lee—A story of the American Volunteers flying for China before Pearl Harbor. A swell show. Everyone enjoyed this picture and many came back again to see it the second night. One of the best pictures we have played this year. Business average. Played Saturday, Sunday, July 10, 11.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

**GAUCHO SERENADE:** Gene Autry—Good picture; excellent business. I am ready for 8 more re-issues on new line-up, if they have them. Smith Ballew had a role in this. Wonder why Fox doesn't re-issue about four of their Smith Ballew Westerns. I'd like to play them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**HEART OF THE GOLDEN WEST:** Roy Rogers, Gabby Hayes—As all Roy Rogers pictures, this one did a nice business for us. Why don't they have Frog in more of these? Played Friday, Saturday, May 28, 29.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

**HIT PARADE OF 1943:** John Carroll, Susan Hayward—A good show, but nothing big. Susan Hayward is cute and should land in the big time. Played Saturday-Monday, Aug. 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**JOAN OF OZARK:** Judy Canova, Joe E. Brown—Personally thought this was just a child's picture. Evidently the patrons thought otherwise. We had a good turnout for this picture and many good comments. The customers chuckled and laughed all during the picture and still had smiles on their faces when the left the theatre, all of which makes you feel as if you had done your good deed for the day. Played Saturday, Sunday, July 31, Aug. 1.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

**RIDIN' DOWN THE CANYON:** Roy Rogers, Gabby Hayes—This is a good Roy Rogers; well liked by all, both young and old. Played Friday, Saturday, July 9, 10.—Mrs. O. E. Brumley, Pal Theatre, Chatham, La. Small town and rural patronage.

**SHANTYTOWN:** Mary Lee, John Archer—A good little picture. Mary Lee has a good voice. Would like to play some more of her pictures.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**SILVER SPURS:** Roy Rogers—Very good Western which pleased the Western fans. Roy Rogers is growing in popularity and the Autry fans are accepting him. Played Friday, Saturday, Aug. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**SUNSET ON THE DESERT:** Roy Rogers, George "Gabby" Hayes—Good Western, but a first run Rogers will not do as much business as an Autry reissue. —Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**TAHITI HONEY:** Simone Simon, Dennis O'Keefe—This one is weak. Business off. Played Tuesday-Thursday, Aug. 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

## RKO

**BALL OF FIRE:** Barbara Stanwyck, Gary Cooper —A very suitable picture, for adults only, I think. Played Thursday, July 29.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

**FLIGHT TO FREEDOM:** Rosalind Russell, Fred MacMurray—Good picture and good business. Played Sunday, Monday, Aug. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**FOREVER AND A DAY:** British and American Stars—Very disappointing at box office. Comments poor; not for Sunday. Played Friday, Saturday, Aug. 6, 7.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**FOREVER AND A DAY:** British and American Stars—Some army students arrived in town to help swell attendance on this good picture. About everybody in Hollywood is in it and it follows the story of a house in England since it was built to the time it was bombed. It is not the best picture in the world, but it is very well put together. Surprisingly enough, the accent most of the time is on humor. I would say the audience was very well pleased and pleasantly surprised at the grand amount of humor in it.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small town patronage.

**GUNGA DIN:** Cary Grant, Joan Fontaine—A real good show for small town business. Worth a lot of exploitation. My house was filled to capacity. Played Friday, July 30.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

**ONCE UPON A HONEYMOON:** Cary Grant, Ginger Rogers—Patrons enjoyed this better than "The Moon Is Down" and "Five Graves to Cairo" it seemed. OK for Sunday. Stars well liked here. Advertise them above all; don't mention war. Overlong sequences; dialogue dull in spots. Played Sunday-Tuesday, July 18-20.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**PRIDE OF THE YANKEES, THE:** Gary Cooper, Teresa Wright—A masterpiece. Hadn't played it before and as a result very good business. Played Friday, Saturday, July 25, 26.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**RIDING THE WIND:** Tim Holt—Like most of Holt's Westerns. He is a good money drawer here. Played Saturday, July 31.—Cecil Atkinson, Star Theatre, Star City, Ark. Small town patronage.

**SALUDOS AMIGOS:** Disney South American Feature—Ran this with "Whistling in Dixie" to a little above average. That is strange because almost every earlier Disney feature packed the house here. It is a good picture but not deserving of usual feature terms. Five times a Disney cartoon short is about right for the price on it. It is too short for percentage terms. The crowd liked it very well.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**THEY GOT ME COVERED:** Bob Hope, Dorothy Lamour—Ran this with "Johnny Comes Marching Home" to average business. It had some good moments but it is far from being Hope's best picture. The title makes me think of the way the salesmen are holding us up these days, and business here is the lowest it has ever been. I am not speaking of any company in particular.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

## Twentieth Century-Fox

**BLACK SWAN, THE:** Tyrone Power, Maureen O'Hara—Excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**CRASH DIVE:** Tyrone Power, Anne Baxter—Swell picture in Technicolor. Business was good and this show should please anywhere. Played Wednesday, Thursday, Aug. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**DESERT VICTORY:** War in Africa Feature—Ran this with "Journey for Margaret" to very fine business, making an all war show (and a liar out of me again). They seemed to want to see this excellent story of the drive across Africa. I think the draw was equally divided between both pictures.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**DR. RENAULT'S SECRET:** Lynn Roberts, John Sheppard—Played on Friday and Saturday, Aug. 6 and 7, to average business.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**FIVE GRAVES TO CAIRO:** Franchot Tone, Anne Baxter—Fair Sunday, poor balance of play date. Play up love angle; avoid mention of war background. A good program picture would have been better. Played Sunday-Tuesday, July 11-13.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne—The tops. Brings all classes of patrons. Color beautiful; stars, story very good. Fox rang the bell again; their musicals built around songs and music of long ago never miss. Comments—nothing but praise. Played Sunday-Tuesday, Aug. 8-10.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**HELLO, FRISCO, HELLO:** Alice Faye, John Payne —Here is a dandy color musical with good comedy. It drew fairly well for summer time here, but that was far below what I had to pay for it. Actually lost money on it. I can see where I am going to have to be hard to get along with this coming year. They have shown increases on my contracts long enough. The worm will have to turn or die.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**JITTERBUGS:** Laurel and Hardy—Good slapstick comedy and good business. This is the type of picture for small towns. Played Tuesday, Aug. 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

**JITTERBUGS:** Laurel and Hardy—My patrons say they are tired of these two, yet we had the biggest Sunday, Monday, Tuesday in months. Maybe anything that makes 'em laugh is the answer. This is tops for those stars. Not a big special, but very entertaining. Played Aug. 1-3.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**MOON IS DOWN, THE:** Cedric Hardwicke, Henry Travers—Stark realism; Nazi brutality. Business below average. My patrons hear and see too much war. They want relaxation and fun. Well made, however. Played Sunday-Tuesday, July 4-6.—H. M. Schenecker, Lyric Theatre, Webster, S. D. Small town patronage.

**STORMY WEATHER:** Bill Robinson, Lena Horne —Filmed to their best advantage in striking sepia, the all-Negro cast in this film gives out with some bang-up entertainment. Bill Robinson isn't quite as lively as he once was but all that is quite offset by the vivacious Lena Horne, who is really quite something. The boys liked this show. Played Thursday, Friday, July 29, 30.—Army Theatre No. 2, Ft. Bragg, N. C.

## United Artists

**IN WHICH WE SERVE:** Noel Coward, Bernard Miles—Splendid picture that did a little above average business. Would have gone over better if it had not been another war film. Some of the dialogue is a little hard to understand and people should see it from the beginning.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**MOON AND SIXPENCE, THE:** George Sanders, Herbert Marshall—This picture was not liked in my town. Possibly there is an audience in some towns for this, but not here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## Universal

**DIAMOND FRONTIER:** Victor McLaglen, Anne

(*Continued on following page*)

*Make* **VICTORY** *this season's product*

**An extra bond for every seat in your theatre, Mr. Exhibitor, is the showman's job while the quietly-colossal guys are doing the fighting.**

**We'll all BACK THE ATTACK**

**BUY WAR BONDS**

**Every employe 10% or more**

**SELL WAR BONDS**

**One for each theatre seat**

**BACK 3rd WAR LOAN**

**September 9th to October 2nd**

☆

**Contributed by PRC Pictures, Inc.**

(Continued from preceding page)

Nagel—A class "B" picture that I played very late. For me just a waste of playing time. Mediocre acting and a very poor story. If you have never played it, you are lucky. Played Friday, Aug. 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

**FRANKENSTEIN MEETS WOLF MAN:** Lon Chaney, Bela Lugosi—About the weakest of the "Frankenstein" pictures. Lugosi not a very impressive monster; nothing to compare with Karloff. Hope Universal quits making this series.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**GALS, INC.:** Leon Errol, Grace McDonald—A fair programmer that got laughs from those that like the Errol brand of slapstick. Played with a PRC picture, "Billy the Kid in Western Cyclone" that should never have been taken out of the cans. Played Thursday, Friday, July 22, 23.—V. G Mullarkey, Theatre Officer SAAAB, Santa Ana Army Air Base, Santa Ana, Calif.

**IT AIN'T HAY:** Abbott and Costello—Same type of comedy, which is losing its earlier appeal. However, the kids go for it in a big way. Played Sunday, Monday, Aug. 1, 2.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**NEXT OF KIN, THE:** Basil Sydney, Nova Pilbeam—This picture was sold to us as a "must see" for every American. We sincerely felt it our duty and privilege to play it on the screen. We spent a great deal on advertising for this. I believe that everyone should see it, although it is not pleasant to see and is very depressing. I believe that patrons would have been satisfied with this picture if the sound had been better and the speaking intelligible. Business fair. Played Saturday-Sunday, July 17, 18.—James A. Blossom, Movie-tone Theatre, Fairfield, Mont. Rural and small town patronage.

**TENTING TONIGHT ON THE OLD CAMP GROUND:** Johnny Mack Brown—This series does business. Do more with them than I can with Roy Rogers. Sorry Universal is splitting them up.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

## WAC

**PRELUDE TO WAR:** Documentary Film—Civilian exhibitor should book this one and succeeding releases, if they are made available. We have run this and three others in the series for many weeks, to thousands of men, with nothing but the finest type of comment. Lots of queries as to when the next issues will be shown. The fine hand of Capra has created masterpieces of informational propaganda films in this series.—V. G. Mullarkey, Theatre Officer SAAAB, Santa Ana Army Air Base, Santa Ana, Calif.

## Warner Bros.

**BACKGROUND TO DANGER:** George Raft, Brenda Marshall—This is not one of Warner's big boys that have been coming our way lately but if it's excitement they want, it should fill the bill. A bit implausible in spots, but worth 80 minutes of most folks' time. Played Tuesday, July 19, 20.—Army Theatre No. 2, Ft. Bragg, N. C.

**CASABLANCA:** Humphrey Bogart, Ingrid Bergman—Here is one picture that I did not care for particularly, but I guess I was in the minority. Lots of raves from the audience and good attendance. Anyway, it is not strictly a war picture, so thank goodness for that!—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

**CASABLANCA:** Humphrey Bogart, Ingrid Bergman—Excellent; perfect cast. Who was the Negro piano player? He was good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

**CASABLANCA:** Humphrey Bogart, Ingrid Bergman—This had to be played hot off the griddle. Big theatres cashed in on timeliness of name. I played rather late and missed the boat. Played Sunday, July 11.—Philip Schwartz, Parkway Theatre, Bridgeport, Conn.

**CONSTANT NYMPH, THE:** Charles Boyer, Joan Fontaine—We played this only one day, but don't let that fool you. It's a woman's picture and from coast to coast the girls will shed a tear for Joan Fontaine. This is a great picture for a great audience. Do you have that type of audience in your town? Then play it. Played Saturday, July 24.—Army Theatre No. 2, Ft. Bragg, N. C.

**HARD WAY, THE:** Ida Lupino, Dennis Morgan—Ida Lupino is a great actress, but this picture failed to satisfy generally. Played Tuesday, Wednesday, July 20, 21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**MISSION TO MOSCOW:** Walter Huston, Ann Harding—Some liked it, some didn't. However, it will not do much business in a small town. Played Friday, Saturday, Aug. 6, 7.—D. A. Russell, Ness Theatre, Ness City, Kan. Small town patronage.

**SERGEANT YORK:** Gary Cooper, Joan Leslie—Second showing. This picture did better than a lot of new ones. One of the best pictures made in the last 4 or 5 years. Played Saturday-Monday, July 17-19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

**VARSITY SHOW:** Dick Powell, Fred Waring—Very good reissue; fine print. Seemed to go over swell here on Cash Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

# SHORT PRODUCT PLAYING BROADWAY

*Week of August 23rd*

ASTOR
- Dog House ..... MGM
- The Lonesome Mouse..... MGM
- *Feature: Best Foot Forward*.. MGM

CAPITOL
- Black Market ..... RKO
- *Feature: DuBarry Was a Lady.* MGM

CRITERION
- Any Chickens Today?..... Universal
- *Feature: We've Never Been Licked* ..... Universal

GLOBE
- Three Cheers for the Girls.. Vitaphone
- Childhood Days ..... Vitaphone
- *Feature: Victory Through Air Power*..... United Artists

MUSIC HALL
- Then Japan (March of Time).20th Cent.-Fox
- *Feature: Mr. Lucky*..... RKO

PARAMOUNT
- Popular Science, No. 5..... Paramount
- Speaking of Animals in Current Events ..... Paramount
- Unusual Occupations, No. 5. Paramount
- Ration for the Duration.... Paramount
- *Feature: Let's Face It*..... Paramount

RIALTO
- Superman in Danger..... Paramount
- *Feature: Hitler's Madman*... MGM

ROXY
- Black Market..... RKO
- Pandora's Box ..... 20th Cent.-Fox
- *Feature: Heaven Can Wait*.. 20th Cent.-Fox

STRAND
- Gray, White and Blue..... Vitaphone
- The Aristo Cat..... Vitaphone
- Champions Train Champions. Vitaphone
- *Feature: The Constant Nymph.* Warner Bros.

## Short Features

### Columbia

**BLONDE AND GROOM:** All Star Comedies—Good farce comedy and the kind of hokum our patrons like. Columbia makes the best slapstick comedies on the market today.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**SPOOK LOUDER:** All Star Comedies—Played Sunday and Monday. For slapstick comedy the Three Stooges can't be beat and "Spook Louder" is one of their best.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**MEN WORKING TOGETHER:** America Speaks—Fairly interesting Victory short showing how a patriotic poster was made.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**TREE FOR TWO:** Color Rhapsodies—Very good Fox and Crow cartoon. They have taken hold quite well here.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### Metro-Goldwyn-Mayer

**HEAVENLY MUSIC:** Special—Some of you have been panning this. In this town everyone thought this was swell and have been asking for more like it. I watched it each time it came on as I liked it personally. I consider it one of the best shorts of the year, and it was applauded each performance.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**SEEING HANDS:** Pete Smith Specialties—This is a story of how a blind man discovered himself and became a leading personality in our war production. Good, too.—Army Theatre No. 2, Ft. Braggs, N. C.

**WHO'S SUPERSTITIOUS?:** Pete Smith Specialties—Pete Smith does a good job of showing how some superstitions originated; humorously, of course. —W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### Paramount

**ALONA ON THE SARONG SEAS:** Popeye the Sailor—Good Popeye.—Melville Danner, Kozy Theatre, Granite, Okla.

**ALDRICH FAMILY GETS IN THE SCRAP, THE:** Victory Shorts—Fairly good Victory reel but the sound was not good on my print. This does not match the quality of the other ones Paramount released earlier.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**THE TRUCK THAT FLEW:** Madcap Models—Another very cute Madcap Model, but has more limited appeal than some. Some of the big kids thought it was too babyish for them.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

### Twentieth Century-Fox

**INVASION:** March of Time—Average March of Time two-reeler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**INVASION:** March of Time—This short subject on invasion gives us a new understanding of the work, men and material needed for each invasion. It shows us what a really big task it is to get each of our invasion forces equipped and transported for the attack. We did not hear any comments on this, but would say it is very interesting.—James A. Blossom, Movietone Theatre, Fairfield, Mont.

**INVASION:** March of Time—Very good March of Time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

### Universal

**DIZZY ACROBAT:** Color Cartune — This Woody Woodpecker cartoon is the best cartoon from Universal this season.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**LITTLE CLAYTON FARMFRONT WONDER:** Person-Oddities—This is a reel of a lot of little items. They are generally interesting. Good filler.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y.

**SWING YOUR PARTNER:** Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Victory Film

**DOCTORS AT WAR:** Victory Film—Fairly entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

### Vitaphone

**CHAMPIONS TRAINING CHAMPIONS:** Technicolor Specials—Tough to have to pay for stuff like this. Just instructions training young men for the Air Force. You can get any such reels from the Government free.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

**CHILDHOOD DAYS:** Melody Master Bands—This is a musical reel with children singing and playing in a juvenile symphony orchestra. It is entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

**THE DOVER BOYS:** Merrie Melodies Cartoons—Not so good.—Melville Danner, Kozy Theatre, Granite, Okla.

## Serials

### Columbia

**THE BAT MAN:** Serial—Played first two chapters and looks like it will be good. The kids seem to like this serial better than any we've played so far.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

**CAPTAIN MIDNIGHT:** Serials — This went over good here. Columbia, why not make another one featuring "Captain Midnight"?—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

### Republic

**DAREDEVILS OF THE WEST:** Serial—This serial started off fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

# MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

## On Mutual Benefits

During the past two months we have acknowledged almost 100 new applications for membership to the Round Table. Aside from the initial biographical information which we request from new members, only one of the newcomers has so far made a contribution to the general progress of the organization.

This is not intended as criticism but rather as a reminder that each member assumes a voluntary obligation when he enrolls. There is a sizeable percentage of the older members, too, who apparently feel that their activities are not good enough or important enough to be recorded. This is a mistake. Also there is a tendency toward letting the other fellow do it.

The promotional activities commonly associated with the theatre have not undergone any radical changes in several decades and it is doubtful whether any will occur in the next few. Even Barnum is generally believed to have dug back through the centuries for some of his stunts.

The showman does not exist who could depend upon his own originality 52 weeks each year. It is the application of some previously used idea to a current situation that defines a showman's ingenuity.

That is why some little gag that you may be using regularly or some occasional promotion might prove of immediate value to some other manager who has forgotten the device or who may be new in the business.

A greater proportion of the membership should be submitting their campaigns.

△ △ △

## Still a Manager's Problem

Ralph Tiede, a Round Table member from Welland, Ont., takes exception to Emerson Barrett's recent letter which appeared in this column pertinent to the hoodlum question.

Ralph writes: "Do managers now have to take lessons in Ju-jit-su and professional bouncerism? Patrons come to the theatre to partake of screen entertainment and relaxation—not to witness a free-for-all exhibition. I'm for calling in the law—and this method has had far-reaching success in many instances."

"In many instances", as Ralph states, the measure is successful. We daily read reports, however, that indicate these instances are too few, by comparison with others, which are not only aggravating to managers but are a source of nuisance to the police as well.

There have never been any objections to the more dignified assistance as represented by the law by either Mr. Barrett or the writer. Nor have we intended to infer otherwise. The expressions voiced on this page have rather implied that the manager's training should by this time enable him to cope with a serious menace to the environment of our theatres.

The value of the police officer to the community decreases when a portion of his time is daily devoted to the particular benefit of the theatres. Repercussions quickly set in as officials point out that there are other urgent matters for the police to attend. Curfews and other costly restrictions have resulted.

It is also likely that the sight of an officer frequently walking down the aisle creates commotion and tends to give the theatre a "reputation". Nothing is thus added to the respect of the theatre or to the management.

If the hoodlum knows he is under constant surveillance of the manager, and knows that he will be evicted upon any provocation, he is not as much inclined to start anything. The precise manner in how he should be ejected is less important than the fact that he must be ejected—and barred permanently.

△ △ △

## War Mothers Pitch In

Theatre managers, faced with serious manpower crises created by the latest WMC edict covering theatre employees, may find relief in a new idea started by Famous Players Canadian circuit.

The F. P. C. circuit is experimenting with "volunteer" workers recruited from the various "Mother" organizations. The women will replace the ushers, and the organization they represent will receive equitable remuneration for their services. Thus, the theatres will be covered, the women will perform a two-fold service, and the treasury of the organization will receive funds with which to carry on their favorite enterprises.

In this same project may be found a constructive effort to eliminate part of the hoodlum problem. It is possible that the women will be accorded more respect than ushers and usherettes, who are usually friends or acquaintances of the trouble-makers.

—CHESTER FRIEDMAN

# SOME EXPLOITATION SLANTS




By John A. Tenschert

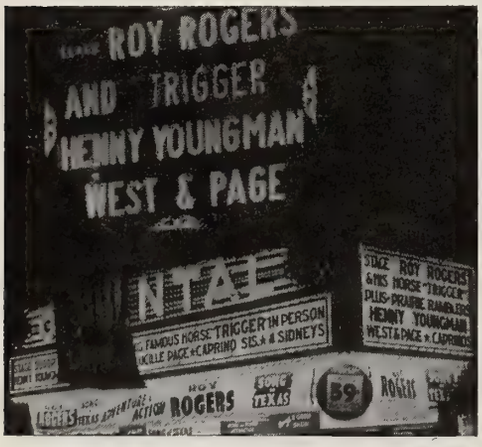
These minstrel playbills dating back 100 years are from manager Paul E. Glase's personal collection. The playbills came in handy for the "Dixie" engagement at the Embassy theatre, Reading, Pa.




Manager J. N. Schwartwalder drew plenty of comment to the Auburn theatre, Auburn, N. Y., with this street bally on "Stage Door Canteen".




Arnold Gates stressed the 'hit' calibre of his attraction by using white lamps in the marquee channels in contrast with colored ones for the rest of the title.




This huge electric display was arranged for Roy Rogers' appearance at the Oriental theatre, Chicago.




By Metropolitan Photo Service

Press agent Al Zimbalist arranged this outstanding window display for "Bombardier" when the attraction played at the RKO Albee, Brooklyn.




"Gabfest" contest employed at the Keith theatre, Baltimore. People were invited to say "We've Never Been Licked", through microphone hookup. Prizes were awarded to those with most dramatic enunciation.

# ENTER YOUR WAR LOAN CAMPAIGN FOR WAR SHOWMANSHIP AWARD

¶ The September drive of the motion picture theatre in furtherance of the Third War Loan offers special opportunity to make important entry in the competition for the special Quigley Award for War Showmanship. This competition is annual for the duration.

¶ The earlier the entries the better—that they may sooner become available to other members and readers of The Round Table for use in this and other campaigns to come.

¶ Your skill in wartime showmanship, in advancing the war cause, is needed now as never before, in behalf of your industry and your country. Exceptional performance in this drive is certain also to get exceptional attention.

***Send your Third War Loan Campaign to The Round Table.***

## *"Speak" Preview Held in Buffalo On 'Hers to Hold'*

The highlight of the campaign arranged by George H. McKenna, manager, and Gerald Westergren, publicist, for "Hers to Hold," at the New Lafayette theatre, in Buflafo, N. Y., was what they dubbed a "Speak" Preview, and was put on in cooperation with Station WGR. The picture was screened the night before opening direct from one of the exchange screening rooms, with a line from the radio station piped in. One of the announcers on hand for the affair interviewed the guests over the air, asking their opinions on the picture. The guests included girls from the Bell Aircraft Plant, one of which does the same kind of work as Durbin in the film, members of the Women's Army Corps, executives from local department stores, the magazine editor of the *Buffalo Evening News,* and others.

In addition, a radio contest on the same station was featured whereby, with frequent announcements for three days prior to the opening, listeners were invited to write letters of 75 words or less telling why they wanted to see the picture. A pair of guest tickets went to each of the 50 best letter writers.

Newspaper coverage was abundant, stores came through with effective window displays, hand painted art work was used in the lobby, table tents were used in the leading restaurants, and through a tieup with Postal Telegraph 1,000 miniature blanks carrying appropriate tiein copy were distributed widely.

## Bicycle Racks Installed By Wall for Patrons

Tom Wall, of the Circle theatre, in Brighton, Mass., did not permit the OPA ruling to lick him nor his theatre. He at once installed bicycle racks, offered prizes to the "kids," whether six or 60 years, who rode to the theatre the greatest number of times or in the most novel style. Wall picked out a swell spot in the parking lot for the bicycles, placed guards over them and then also prevailed upon many of the patrons to make the Circle a real "carriage trade" thetre by coming in horse drawn equipages.

## Weidler's Personal Appearance Snares Publicity for Bunchez

Gertrude Bunchez, publicity head for Loew's Century theatre, in Baltimore, lost no time getting valuable publicity through the personal appearance of Virginia Weidler and Marshall Farmer for the feature attraction, "The Youngest Profession."

Art and story breaks came through from every paper in the city. Station WCAO interviewed Virginia for ten minutes with proper credits going to the theatre. Many spot announcements were also secured from local stations before and during the showing of the picture.

A press and radio dinner was tendered in Miss Weidler's behalf; she took part in a presentation of a Treasury Department citation to one of the large department stores; received the key to the city from the mayor; and was interviewed over the air while selling war stamps and bonds in the theatre lobby, giving free autographs to all purchasers.

A special display was made in the lobby exhibiting Marshall Farmer's famed autograph collection. Mr. Farmer was also interviewed over station WCAO.

## "Stage Door Canteen Week" Proclaimed in Glen Falls

As part of his campaign on "Stage Door Canteen," Reynold Wallach, manager of the Rialto theatre, in Glen Falls, N. Y., induced the mayor of that city to proclaim "Stage Door Canteen Week" to be observed by all inhabitants and recommended that everyone endeavor to see the picture.

The American Legion Post and the women's auxiliary of that body officially adopted the picture. Announcements were made at the Elk's Club and other organizations pertinent to the picture and playdates.

The local bus company arranged for extra late buses to operate and ran a special ad with this message so that out-of-towners would be assured of facilities to reach home after the show. Heralds were distributed in office buildings and homes and in outlying towns. Many windows were promoted for attractive displays. A parade was arranged on the opening day of the picture in which the mayor, Army, Marine and Red Cross contingents were represented along with several bands.

# *The Selling Approach*
## ON NEW PRODUCT

*[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]*

**WATCH ON THE RHINE (Warner Bros.):** Audiences are probably ripe for the exploitation of a good drama. Betty Davis will therefore provide whatever material is necessary to satisfy the patrons' desire along these lines. Lithos (ad section is not yet available) feature beautiful heads of the star that will make attractive cutouts suitable for lobbies, fronts and marquee flash. The novel from which the picture is adapted is being published in a popular priced edition. Tieups and book markers will be appropriate, as will a walking book ballyhoo. A "Watch on the Rhine War Bond Rally" could be tied in with the premiere, especially in those theatres playing the picture during September. The distributor provides an excellent one-shot or five-day quiz contest which will appeal to the Davis fans. Along publicity lines for both radio and newspapers a series of interviews might be arranged for local refugees. A series of clever teaser ads are provided which may be adapted for newspapers, throwaways or display blowups. These teasers are designed to attract women patronage and should prove effective. Betty Davis will also provide the necessary contact to secure window displays for clothing, jewelry, cosmetics, etc.

**HOLY MATRIMONY (Twentieth Century-Fox):** Comedy is the keynote in promotional activities for this. Lithos, cutout and animated, will get plenty of attention, and for this purpose the lithographs are excellent. Display ads are novel and attractive, also stressing the comedy theme. Gracie Fields' radio broadcasts (Monday through Friday) on the Blue Network will be a great spot for local announcements where possible. She has also made several recordings for Decca and Liberty for music tieups. Monty Woolley is popular in many spots and he should not be overlooked in the campaign. The title lends itself to the varied matrimonial tieups with clothing, etc., diverse contests pertinent to marriage and may be topped off with a stage wedding, possibly with a soldier or sailor as the groom on opening night of the attraction.

## Effective Street Ballyhoo Helps Sell "Du Barry" for Teschner




*Ted Teschner's effective street ballyhoo in advance of "Du Barry" at Loew's Valentine, in Toledo.*

Numerous cooperative ads highlighted Ted Teschner's campaign for "Du Barry Was a Lady" at Loew's Valentine, in Toledo; in addition, teaser ads were run three consecutive days in advance of playdates and a large display of the Esquire Calendar Girls was a stopper in the lobby.

Several days in advance, a beautifully costumed model rode in a horse and carriage with footman and driver in tails and top hat; appropriate tiein banner was used on the back of the vehicle. The carriage would stop at different corners and "Miss Du Barry" would distribute miniature Vargo composite girl photos; 1,000 of these were also placed on all drug store news counters, newsstands and in other stores handling magazines.

## Morton Underscores Ads For "Hit The Ice"

To insure advance publicity for the engagement of "Hit The Ice", Rita Morton, publicist, and Manager Davis Levin, underscored every display ad the RKO Albee theatre in Providence, R.I., used two weeks ahead of the playdate.

A 40x60 with stills from the picture was displayed in the lobby in advance. Stills of Abbott and Costello were mounted and frozen inside of cakes of ice and patrons were invited to guess how long it would take for the ice to melt. Guest tickets were given as prizes to those coming closest to the correct answer.

Car cards were used on the entire transportation system in the city and spot announcements were made on the raido in advance and current with playdates.

Five leading downtown restaurants used menus with imprinted copy plugging the attraction.

## Teaser Campaign Launched By Groom for "Mr. Lucky"

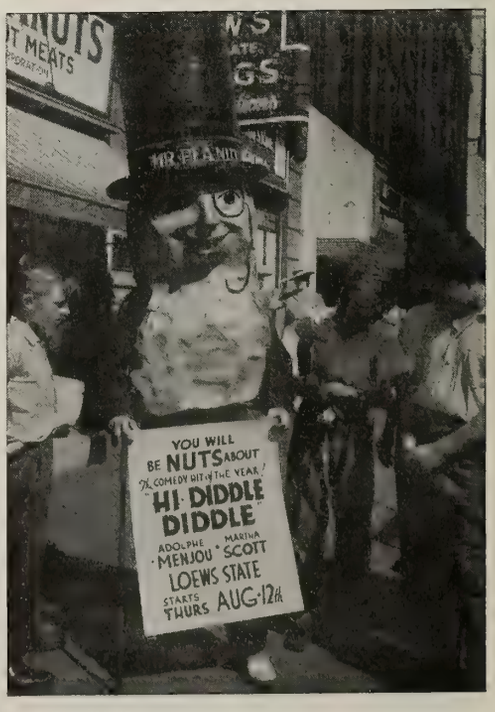
Starting four weeks in advance of his opening of "Mr. Lucky" at Loew's State, in Memphis, Tenn., Arthur Groom launched a teaser campaign in the local dailies. Seven inch ads appeared each Sunday for four weeks, seven inch ads twice a week for four weeks, up to opening day. An entire window display was devoted to fashions with stills of Laraine Day and hotel cards were distributed reading: "While you were out 'Mr. Lucky' called. The following message was left, call" etc. This was followed by the theatre's number.

Through a tieup with one of the leading chain druggists, a "Mr. Lucky" sundae was featured, the stores each using large cards with special frames with pictures of Carey Grant were planted out front. The girls behind the counters plugged the special sundae and passes were given to the girl who sold the most specials. Imprinted paper napkins were used, window cards placed in advantageous locations and station WHBQ broadcast 13 one-minute announcements two days in advance and on opening day.

For "Coney Island" Groom mailed from that resort 500 poscards to leading clubs, etc., a special still board of Betty Grable was planted in the lobby a week in advance, orchestras played hit tunes from the picture and numerous window displays were promoted.

## Laby Lands Story in General Electric News

For his date on "Desert Victory" at the Palace theatre, in Pittsfield, Mass., George Laby landed a story on the second page of the General Electric Company's house organ, which is issued weekly by the largest war plant in the city where three-fourths of the city's population is employed. In addition, 150 posters were placed in the rest rooms and strategic sections of the plant and the play-dates were mentioned over their loud speaker system. The outcome of all this was a "G. E." night, which was held during the run.




*Vaughn O'Neill, manager of Loew's State theatre, Syracuse, N. Y., tied up with local nut shop for this attractive ballyhoo to plug "Hi Diddle Diddle".*

## Star's Personal Appearance Tied to "Destroyer" Premiere




Photo by Joseph Marcello

*Marguerite Chapman greets Navy Mothers at the world premiere of "Destroyer" at the Strand theatre in Providence, R. I.*

"Destroyer" had its world premiere at the Strand theatre, Providence, R. I., and was highlighted by the personal appearance of the star, Marguerite Chapman, and the Mayor's proclamation of "Navy Mothers' Day."

The entire city and surrounding territory was made "Destroyer" conscious, with war plants in the area carrying placards announcing the opening of the picture and the personal appearance.

Phil Read, manager, opened the festivities with a parade of Navy and Coast Guard men and volunteer organizations through the streets of the city, headed by the Navy band from nearby Brown University. In addition to the service men and volunteer organizations, over 200 Navy Mothers, to whom the premiere was dedicated, marched in the parade.

The climax to the rally occurred at the Providence City Hall, with the massing of the colors, where Miss Chapman pinned gold stars on five Navy Mothers whose sons had lost their lives in combat. This also served as a focal point for a war rally and WAVE recruiting drive, of which Miss Chapman was named honorary recruiter.

## Full Page Ad for "Army"

For the premiere of "This Is The Army" in Portland, Ore., the Paramount theatre promoted a full page display ad in the *Sunday Oregonian* from a local merchant.




*Lobby display stressing Autumn Hits is being used by Lester Pollock at Loew's theatre, in Rochester, N. Y.*

## Press Seeks Relatives of "Tennessee Johnson"

An effective tieup with the *Evansville Press* was arranged by Jim Carey in connection with his date on "Tennessee Johnson" at the Loew Majestic theatre, in Evansville, Ind. An article was run in the paper seeking relatives of Pres. Andrew Johnson to be honored at a theatre party and dinner. The idea was also announced on the movie guide program at noon for a week in advance of play-dates.

Bookmarks were placed in all local libraries with a display, books on Jackson flanking a one-sheet sized card announcing the picture's opening. Invitation cards were distributed to all Johnsons registering at the hotels during the run.

## Dillenbeck Specializes In Teaser Gag Heralds

D. M. Dillenbeck, at the Rialto theatre, in Bushnell, Ill., sells practically each of his shows with teaser heralds. For his date on "The Meanest Man in the World," he distributed tinted throwaways with a cut of Benny and Lane and a thumbnail of a jangling alarm clock at the top. The copy read: "Set your alarm for 'The Meanest Man in the World', because it will surely ring the bell."

On "White Savage," the herald showed an attractive girl talking on the telephone, copy here reading: "I'd be delighted to see that swell picture that's showing at," etc., etc. While a third one depicted two girls whispering together, here reading: "It isn't gossip, it's a fact, the Rialto has arranged a special double feature program of," etc.

## Radio Tie-Up Highlights "Air Force" for Austin

Frank Austin really "went to town" to sell "Air Force" at the Fairmont theatre, Fairmont, W. Va. He promoted a deal with the local radio station which netted the picture three free transcriptions and eight announcements. All ads for two weeks in advance were underlined to build up an opening. In the lobby Frank used a special streamer and several displays three weeks in advance. 3,500 bags were rubber stamped in local stores. Handbills were passed out to children leaving school, and Frank used 3,000 exchange heralds which were distributed house-to-house. Tie-up for plugs were arranged with local nite-spots. On top of the marquee he used huge cut-out letters with the title of the feature. Bill Babcock, a local radio commentator, recommended to his audience that they catch the picture at the Fairmont theatre.

## Concert by WAC Band Opens "This Is The Army"

A concert by the WAC band from Fort Des Moines and a display of army vehicles preceded the premiere showing of "This Is the Army," at the RKO Orpheum, in Des Moines, Iowa. All seats were reserved before the opening. The premiere was sponsored by the Des Moines Ad Club and the entire receipts of the premiere and net proceeds of the regular run of the show went to Army Emergency Relief.

## Interboro Managers Prepare For Fall Activities

Lou Preston, supervisor for the Interboro Circuit's Bay Ridge houses, in Brooklyn, reports that a special meeting was held of the managers in his district to set up a routine of activity designed to stimulate business for the new fall season.

Each theatre manager is charged with the responsibility of checking his individual bookings and the success of planning leads to better booking combinations. Each man was advised to confer regularly with the booking department, so that the particular needs of each theatre may have the benefit of his experience.

To recapture kiddie patronage, quiz contests will be used with War Stamps and prizes awarded to winners. Children will be selected from the audience to compete in the quiz and the questions will be obtained largely from school teachers. Model aeroplane contests with $25 War Bonds offered as prizes will be used wherever possible, with merchant cooperation or sponsorship.

### *Kids Organize to Sell Stamps*

Managers will organize squads of children to assist in selling War Bonds and Stamps with Prizes offered to the squad obtaining the greatest amount of sales. Special musical contests on the stage will be featured by drawing children from the audience for auditions. Cartoon books, which have in previous years been very effective and desirable to the kiddies, will be given away at Saturday matinee performances. The value of this device has been exceptionally good, as each child receives something which he can take home with him. Special merchant tieups will be arranged, whereby toys and merchandise will also be awarded to the children.

All programs will be strengthened by judicial use of short subjects and special attractions. Theatres not using serials or westerns on weekends will use cartoon shows. All advertising will stress the institutional features of the theatre.

## Effective Lobby Displays Constructed by Olsen

George Olsen at the Madera theatre, in Madera, Cal., goes in for attractive lobby displays. On "Journey for Margaret," the display was entirely handpainted with the exception of the little girl in the center, which was a cutout from a six-sheet. The idea was to depict a bombed city on fire, with the girl standing in the midst of the devastation. Red spots on the display and between the burning buildings added atmosphere.

For "At the Front," Olsen mounted a six-sheet on a pure white background. The Marines on the wings were cutouts from three-sheets from another picture and worked out splendidly.

**YOU'LL SELL MORE BONDS**
IF YOU PLUG THEM WITH
**FILMACK TRAILERS**
1327 SO. WABASH AVE. CHICAGO
*"Bond Copy Cheerfully Furnished"*

# PERSONALS ON SHOWMEN

## Wilson Started Career Working in Booth

Robert G. Wilson, manager of the Fox Egyptian theatre, in Delta, Colorado, learned projection when he was in high school. He operated at the Gramada theatre, Monte Vista, Colorado, for the Atlas Corporation, in Center, Colorado, at the Faw theatre. Wilson later owned the Comet, in Manganola, Colorado, and when he gave up the house operated at the Fox theatre, in Montrose. We then find the Round tabler as assistant manager at the Fox, in La Juanta, later house manager at the Scout theatre there and thence to his present post. Wilson reports that he expects to be transferred shortly to Sterling, Colorado, where he will manage the Fox theatre.



JACK KOSHAREK, assistant manager at Comerford's Colonial theatre, in Allentown, Pa., has been promoted to manager of the circuit's State, succeeding Milan Todorov. Walter Ernst becomes assistant to Charles Bierbauer, at the Colonial. Todorov left the circuit to become manager of the Transit, as well as advertising and promotion manager of the Towne, both houses operated by George Kurlansik.

MRS. JOSEPH COBURN has been appointed manager of the Esquire theatre, in Indianapolis.

EDDIE RIVERS, former publicity director and now manager of the Gregory circuit theatres in Walla Walla, Wash., has leased the Plaza theatre, in Waitsburg, Wash. The house was formerly operated by Charles Laidlaw, exhibitor of Dayton. Rivers will operate the Plaza in addition to his duties in Walla Walla.

BEN COHEN, of the Telenews, Detroit, has been transferred to Cincinnati as manager of the local Telenews. He succeeds Mitchell Liner, who reported for military duty.

F. RAINO, formerly of the Capitol, in Danbury, has been appointed manager of the Rialto, South Norwalk, Conn.; H. M. Lyon goes to the Palace from the Rialto, and G. J. Harvey becomes manager of the Garde, New London.

EDDIE MANSFIELD has been appointed manager of the Regent theatre, Kansas City.

HARLEY KUHFUS has purchased the Wren theatre, Des Moines, from Harry Huddleston.

MORRIS W. STEIN, assistant manager of the Bromley, in Philadelphia, has reported for duty as a Naval Aviation Cadet at the Station at Norman, Okla. He was accompanied by his buddy, Albert Rauer, a former employe of the Bromley.

## JUNIOR SHOWMEN

*SUSAN, to Mr. and Mrs. Maurey Ashman. The father is Long Island Zone Manager for the Interboro Circuit.*

## HAPPY BIRTHDAY

**August 23rd**
Roy Sterrett
Ben W. Fischer
Don Kelsey
Ted Shank

**24th**
Earl N. Willey
Arnold Gates
William Harding
C. W. Kelly
Ray Laurie
Frank L. Cost
Thomas W. Turner

**25th**
Pierce Rawling
Stan Krueger
Edwin Russell
Alfons Galwais
Stewart North
Donald L. Smith
Orba Myatt
Randell Jones
Frank Soltice

**26th**
Edward Shuker
George M. Dana
Rossiter J. Hobkirk
Nat Allentuck
Lewis Hartman
Seymour L. Morris
Morty Lightstone
Samuel Solomon

**27th**
Urban Anderson
G. C. Ramsay
S. F. Sutaria
Ben Broskie
Carl L. Krueger
J. B. Seager
Morton Bratter
L. O. Robertson
Walter D. Morgan
Joseph Frisco

**28th**
Vincent Daniels
Homer B. Fuller
Eugene P. Mock
Randolph L. Hall
Alf Klokkevold

**29th**
Earle N. Bailey
Ernest Patrick
Wilfred G. Brown
Alfred E. Hewitt

**August 29th**
Merl C. Hartung
James A. Laux
Jack F. Ballew

**30th**
C. A. Grissinger
Lyle Harding
Fred Terra Nova
Bill Miller
Phil Laufer
William Proudlove

**31st**
Fred Irion
Charles Ferguson
Herod Jimerson

**September 1st**
Sydney J. Hobbs
Irving Pearlman
Howard W. Robarge
Al Mayes
Kenneth Blackledge
Frank C. Reiger

**2nd**
Millard Ochs
Tom Olsen
Jerome Marx
Joe Bean
Richard Albin
Stephen Uvardy
Gene Rothgeb

**3rd**
Norman L. Davis
John P. Hassett
Edward J. Oliver
Meyer Golding
Frank Weatherford
Melvin Gold
George Patterson
W. W. Lineberger
Harry Browning

**4th**
George Clarke
Michael S. Milo
Maurice H. Leahy
L. I. McMullen
Tom Malloy

**5th**
Fred Naify
Herman Abrams
Mort Rosevold
Maurice Meek

HAROLD WINSTON, general manager of the Cobian Circuit, in Puerto Rico, has resigned to join the U. S. Armed Forces in the Caribbean.

MELVIN Aronson is now managing Skouras' Granada theatre, in Corona, L. I.

## Wife of Manager Takes Over When Husband Is Inducted

Mrs. DeLon Braunagel has been assistant city manager of the Intermountain Theatres, Inc., in Logan, Utah for the past year. Two months ago, she was made manager of the Roxy theatre there and last week when her husband, Jack D. Braunagel, left for the service. DeLon was appointed city manager to replace him, by Tracy Barham, vice president and general manager. Before her marriage, Mrs. Braunagel was secretary at radio station KLO and for the past four years was active on a program in connection with the theatres. At present DeLon is writing and announcing 30-minute programs every day, six days a week. This program is about the current shows at the theatres and features contests for listeners. Mrs. Braunagel has been active in USO work and is one of the leading women golfers in the state.



## Gray Acts as Manager And Projectionist Now

Claude R. Gray, now managing the Gilmount theatre, in Mount Gilead, N. C., entered the business in 1932 at the Ansonia theatre, in Wadesboro, N. C., where he broke in as assistant projectionist. In December of 1939, he accepted a job with his present employer, Wilson Land, starting at the house as projectionist, a post which he held until recently, when the managerial shortage was felt and he was given that post too at the house in addition to his work in the booth.

## Horlacher Has Spent Twelve Years with Comerford

George A. Horlacher has been associated with the Comerford organization for the past twelve years. He started his career as usher at the Kingston theatre, in Kingston, Pa., subsequently becoming manager of that house. Horlacher later served as manager of the Parsons at Parsons, Pa., and when the new Sterling theatre was opened, in Wilkes-Barre, was appointed manager. George is now holding down the managerial reins at the Keystone theatre, in Towanda, Pa., since March of this year.

## Started as Projectionist; Now Managing the Theatre

Born in Star City, Ark., November 13, 1919, Cecil R. Atkinson manages the Star theatre in that spot. His first experience in the business was in 1938, when he was employed by Carl Christian, Inc., operating six theatres, as projectionist of the Star theatre. Atkinson held that position until December of 1941, when he was promoted to manager of the house.

# PICTURE GROSSES

***A statistical compilation and comparison of Box-Office Performance in first-run theatres***

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

## HERS TO HOLD (Univ.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $486,000 |
| Comparative Average Gross | 375,800 |
| Over-all Performance | 129.5% |

BALTIMORE—Keith's 1st week . . . . . 146.5%
BALTIMORE—Keith's, 2nd week . . . . . 116.3%
BUFFALO—Lafayette, 1st week . . . . . 128.5%
(DB) Hi, Buddy (Univ.)
BUFFALO—Lafayette, 2nd week . . . . . 95.2%
(DB) Hi, Buddy (Univ.)
BUFFALO—Lafayette, 3rd week . . . . . 108.5%
(DB) He's My Guy (Univ.)
CHICAGO—Palace, 1st week . . . . . 156.7%
(DB) Gildersleeve's Bad Day (RKO)
CHICAGO—Palace, 2nd week . . . . . 132.5%
(DB) Gildersleeve's Bad Day (RKO)
CINCINNATI—RKO Albee . . . . . 91.7%
CINCINNATI—RKO Grand, MO, 1st week . 105.7%
INDIANAPOLIS—Indiana . . . . . 105.2%
(DB) Honeymoon Lodge (Univ.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 111.1%
(DB) Honeymoon Lodge (Univ.)
KANSAS CITY—Esquire . . . . . 147.7%
KANSAS CITY—Uptown . . . . . 160.3%
LOS ANGELES—Hillstreet, 1st week . . . 121.9%
(DB) Squadron Leader X (RKO)
LOS ANGELES—Hillstreet, 2nd week . . 118.9%
(DB) Ladies' Day (RKO)
LOS ANGELES—Pantages, 1st week . . . 141.7%
(DB) Squadron Leader X (RKO)
LOS ANGELES—Pantages, 2nd week . . . 130.6%
(DB) Ladies' Day (RKO)
MILWAUKEE—Warner . . . . . 144.2%
(DB) All By Myself (Univ.)
MINNEAPOLIS—Orpheum . . . . . 161.1%
MINNEAPOLIS—Lyric, MO, 1st week . . . 137.5%
NEW HAVEN—Paramount . . . . . 152.5%
(DB) Mug Town (Univ.)
NEW YORK—Criterion, 1st week . . . . . 182.8%
NEW YORK—Criterion, 2nd week . . . . . 160.0%
NEW YORK—Criterion, 3rd week . . . . . 108.5%
OMAHA—Omaha . . . . . 102.4%
(DB) Melody Parade (Mono.)
PHILADELPHIA—Mastbaum . . . . . 111.3%
SAN FRANCISCO—Orpheum, 1st week . . . 120.8%
(DB) He's My Guy (Univ.)
SAN FRANCISCO—Orpheum, 2nd week . . . 116.6%
(DB) He's My Guy (Univ.)
SAN FRANCISCO—Orpheum, 3rd week . . 100.0%
(DB) He's My Guy (Univ.)
TORONTO—Uptown . . . . . 112.2%
WASHINGTON—RKO Keith's, 1st week . . 175.4%
WASHINGTON—RKO Keith's, 2nd week . . 131.5%

•

## HIT THE ICE (Univ.)

*Final Reports:*

| | |
|---|---|
| Total Gross Tabulated | $406,650 |
| Comparative Average Gross | 338,400 |
| Over-all Performance | 120.1% |

BALTIMORE—Keith's, 1st week . . . . . 146.5%
BALTIMORE—Keith's 2nd week . . . . . 107.7%
BALTIMORE—Keith's, 3rd week . . . . . 81.8%
BOSTON—Keith's Memorial, 1st week . . . 105.2%
(DB) Get Going (Univ.)
BOSTON—Keith Memorial, 2nd week . . . 110.0%
(DB) Get Going (Univ.)
BUFFALO—Lafayette, 1st week . . . . . 115.1%
(DB) Halfway to Shanghai (Univ.)
BUFFALO—Lafayette, 2nd week . . . . . 116.2%
(DB) Good Morning Judge (Univ.)
CINCINNATI—RKO Albee, 1st week . . . . 102.4%
CINCINNATI—RKO Grand, MO, 1st week . 120.3%
CINCINNATI—RKO Grand, MO, 2nd week . 88.8%
CLEVELAND—Warner's Hippodrome . . . . 105.2%
DENVER—Denham . . . . . 188.0%
(DB) Honeymoon Lodge (Univ.)
DENVER—Esquire . . . . . 122.0%
(DB) Honeymoon Lodge (Univ.)
DENVER—Aladdin, MO, 1st week . . . . . 174.4%
(DB) Honeymoon Lodge (Univ.)
INDIANAPOLIS—Indiana . . . . . 140.1%
(DB) Get Going (Univ.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 139.5%
(DB) Get Going (Univ.)
KANSAS CITY—Esquire, 1st week . . . . 159.0%
KANSAS CITY—Esquire, 2nd week . . . . 90.9%
KANSAS CITY—Uptown, 1st week . . . . 132.0%
KANSAS CITY—Uptown, 2nd week . . . . 94.3%
NEW HAVEN—Paramount, 1st week . . . . 137.9%
(DB) Sherlock Holmes in Washington (Univ.)
NEW HAVEN—Paramount, 2nd week . . . 94.8%
(DB) Sherlock Holmes in Washington (Univ.)
OKLAHOMA CITY—Criterion . . . . . 148.3%
PHILADELPHIA—Fox, 1st week . . . . . 133.1%
PHILADELPHIA—Fox, 2nd week . . . . . 87.5%
PITTSBURGH—Harris, 1st week . . . . . 166 6%
PITTSBURGH—Harris, 2nd week . . . . . 72.2%
PROVIDENCE—RKO Albee . . . . . 241.7%
(DB) Lady in Distress (British)
ST. LOUIS—Fox . . . . . 111.1%
(DB) Five Graves to Cairo (Para.)
ST. LOUIS—Ambassador . . . . . 119 9%
(DB) Five Graves to Cairo (Para.)
ST. LOUIS—Missouri, MO, 1st week . . . . 123.1%
(DB) Background to Danger (WB)
TORONTO—Uptown, 1st week . . . . . 98.1%
TORONTO—Uptown, 2nd week . . . . . 76.5%
TULSA—Orpheum . . . . . 126.6%
TULSA—Majestic, MO, 1st week . . . . . 140.0%

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## HEAVEN CAN WAIT (20th-Fox)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $378,600 |
| Comparative Average Gross | 288,300 |
| Over-all Performance | 131.3% |

BALTIMORE—New, 1st week . . . . . 107.5%
BALTIMORE—New, 2nd week . . . . . 102.1%
BUFFALO—Great Lakes . . . . . 128.0%
(DB) Night Plane from Chungking (Para.)
CINCINNATI—RKO Palace . . . . . 111.1%
DENVER—Denver . . . . . 142.8%
(DB) Passport to Suez (Col.)
DENVER—Esquire . . . . . 93.0%
(DB) Passport to Suez (Col.)
KANSAS CITY—Esquire . . . . . 150.0%
KANSAS CITY—Uptown . . . . . 142.8%
LOS ANGELES—Carthay Circle . . . . . 157.1%
LOS ANGELES—Chinese . . . . . 111.8%
LOS ANGELES—Loew's State . . . . . 108.1%
LOS ANGELES—Ritz . . . . . 114.5%
MILWAUKEE—Wisconsin . . . . . 132.0%
(DB) Bombers Moon (20th-Fox)
NEW YORK—Roxy . . . . . 159.6%
(SA) Veloz & Yolanda, Jerry Colonna, Ilona Massey
OMAHA—Paramount . . . . . 157.9%
(DB) Report from the Aleutians (WAC)

### NEW BASE LINE

**Beginning in this issue, the average, or 100 per cent, line of these tabulations, is the average weekly business of the theatres concerned for the six months ending July 31, 1943. The previous period ended April 30, 1943. This brings into the new base a recognition of the new general level of box office performances of the current period of wartime spending and war payrolls.**

PHILADELPHIA—Boyd . . . . . 122.1%
SAN FRANCISCO . . . . . 106.6%
(DB) Henry Aldrich Swings It (Para.)
ST. LOUIS—Fox . . . . . 158.2%
(DB) Gals Incorporated (Univ.)
WASHINGTON—Loew's Palace . . . . . 105.1%

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## THIS IS THE ARMY (W.B.)

*First Reports:*

| | |
|---|---|
| Total Gross Tabulated | $274,000 |
| Comparative Average Gross | 135,300 |
| Over-all Performance | 202.5% |

CINCINNATI—RKO Capitol, AA* . . . . . 354.8%
KANSAS CITY—Orpheum, AA* . . . . . 210.0%
NEW YORK—Hollywood, 1st week, AA* . . 221.7%
NEW YORK—Hollywood, 2nd week . . . . 213.0%
NEW YORK—Hollywood, 3rd week . . . . 200.0%
ST. LOUIS—Ambassador, AA* . . . . . 216.0%
WASHINGTON—Earle, 1st week, AA* . . . 265.9%
(SA) Ladd Lyon, Lyda Sue, Roxyettes
WASHINGTON—Earle, 2nd week . . . . . 148.9%
(SA) Ladd Lyon, Lyda Sue, Roxyettes

*Advanced Admissions at opening performance only.

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## STORMY WEATHER (20th-Fox)

*Intermediate Reports:*

| | |
|---|---|
| Total Gross Tabulated | $484,975 |
| Comparative Average Gross | 392,000 |
| Over-all Performance | 123.7% |

BALTIMORE—New, 1st week . . . . . 114.1%
BALTIMORE—New, 2nd week . . . . . 112.9%
DENVER—Denver . . . . . 107.1%
(DB) Get Going (Univ.)
DENVER—Esquire . . . . . 81.4%
(DB) Get Going (Univ.)
DENVER—Rialto . . . . . 104.1%
(DB) Get Going (Univ.)
KANSAS CITY—Esquire, 1st week . . . . 125.0%
KANSAS CITY—Esquire, 2nd week . . . . 113.6%
KANSAS CITY—Uptown, 1st week . . . . 122.6%
KANSAS CITY—Uptown, 2nd week . . . . 103.7%
LOS ANGELES—Carthay Circle . . . . . 107.1%
(DB) Jitterbugs (20th-Fox)
LOS ANGELES—Chinese . . . . . 104.9%
(DB) Jitterbugs (20th-Fox)
LOS ANGELES—Loew's State . . . . . 105.7%
(DB) Jitterbugs (20th-Fox)
LOS ANGELES—Ritz . . . . . 93.7%
(DB) Jitterbugs (20th-Fox)
MILWAUKEE—Palace, 1st week . . . . . 230.2%
(DB) Aerial Gunner (Para.)
MILWAUKEE—Palace, 2nd week . . . . . 157.8%
(DB) Hitler's Madman (MGM)
NEW YORK—Roxy, 1st week . . . . . 163.3%
(SA) Russ Morgan, Connie Boswell and others
NEW YORK—Roxy, 2nd week . . . . . 126.6%
(SA) Russ Morgan, Connie Boswell and others
NEW YORK—Roxy, 3rd week . . . . . 100.0%
(SA) Bobby Sherwood, Connie Boswell, others
OMAHA—Paramount . . . . . 176.3%
(DB) Good Morning Judge (Univ.)
OMAHA—Omaha, MO, 1st week . . . . . 60.0%
(DB) Good Morning Judge (Univ.)
PITTSBURGH—Harris . . . . . 111.1%
PITTSBURGH—Senator, MO, 1st week . . . 112.8%
ST. LOUIS—Ambassador . . . . . 119.8%
(DB) Background to Danger (WB)
ST LOUIS—Fox . . . . . 117.5%
(DB) Background to Danger (WB)
SAN FRANCISCO—Paramount, 1st week . . 133.7%
(DB) Jitterbugs (20th-Fox)
SAN FRANCISCO—Paramount, 2nd week . 117.8%
(DB) Jitterbugs (20th-Fox)

keep the sympathy of the audience and provoke a good-natured amusement which should bring the rest of the family to the theatre the second day. This is in no small measure due to Mr. Johnson's clever script and John Stahl's sensitive direction.

The story is a sophisticated one for so homely an appeal. A great artist, arriving in London after 25 years of shunning his public, takes the name of his valet who has died of pneumonia and allows the gentleman's gentleman to be buried with pomp in Westminster Abbey—not, however, without some misgivings. He meets and marries the lady with whom the valet had corresponded via a matrimonial agency, settling down to a humble but happy life in Putney. Some financial difficulties cause him to reveal his identity to his unbelieving wife who urges him to stop worrying so much and secretly sells his masterpieces for 15 pounds apiece. A London dealer recognizes their worth but must produce the artist to satisfy a customer's suit. The artist who, in true Woolley style, would prefer to see both sides lose, refuses to admit anything, until his new happiness is threatened.

There are many opportunities for the majestic contempt that is Mr. Woolley's trademark and many more for his genuine dramatic ability. Miss Fields' subdued humor is a welcome surprise and one that promises a screen career on this side of the Atlantic for Britain's Gracie. Laird Cregar as the art dealer and Una O'Connor as the valet's wife, contribute two excellent characterizations pacing a very satisfactory supporting cast.

*Seen in the home office projection room. Reviewer's Rating: Good.*—E. A. CUNNINGHAM.

Release date, August 27, 1943. Running time, 87 min. PCA No. 9319. General audience classification.

Priam Farll.....Monty Woolley
Alice Challice.....Gracie Fields
Clive Oxford.....Laird Cregar
Mrs. Leek.....Una O'Connor
Alan Mowbray, Melville Cooper, Franklin Pangborn, Ethel Griffies, Eric Blore, Montagu Love, Richard Fraser.

## Hoosier Holiday

***(Republic, 1943-44)***

**Indiana Frolics**

To the inherent, pervading warmth and humanity of this comedy have been added exploitable personalities, favorites of millions who listen to radio. There are the Hoosier Hot Shots, with their weird musical instruments and highly complicated arrangements; George D. Hay, of barn dance programs; Lillian Randolph, Negro comedienne, of the "Great Gildersleeve" programs; "The Music Maids," of the Bing Crosby program, and others. All fit into their roles naturally, so that this is not a series of obvious skits.

The Hot Shots and George Byron are the "five Baker Boys," singing, strumming, tooting farmers who are plugging the "land army" by radio and rallies. But they want to join the Air Corps. Thurston Hall, draft board chairman, declares that as farmers they're more essential. They plot to disgust him so he'll draft them. Their ground is more certain because Hall dislikes their mother, Emma Dunn, who rejected his proposals long ago. They pursue Hall's five daughters, the Music Maids and Dale Evans. The net result is not to alienate Hall; it is to reconcile Hall and their mother, and make Hall test their sincerity by an attempt to force them to propose to the girls. But that is not what they wanted; and they stand up the girls.

The girls prepare to leave for New York, heartbroken. The boys have a change of heart. The closing scene shows all the principals on the farm, enjoying the life, and part of the "land army."

There is comedy, fast and plenty, all through, provided by the boys, by Byron, who is an attractive leading man; by Miss Evans, who is charming and has several song numbers; by Mr. Hay, as the local radio station owner and master of ceremonies; by Hall, pompous and puffing as usual; and by Isabel Randolph, the woolly witted "Mrs. Uppington" of the Fibber McGee and Molly Radio program.

Frank McDonald directed this, under associate producer Armand Schaefer, from an original screenplay by Dorrell and Stuart McGowan. Johnny Marvin and Charles Henderson wrote the original songs, and Josephine Earl staged the dances.

*Seen in a New York projection room. Reviewer's Rating: Good.*—FLOYD ELBERT STONE.

Release date, September 13, 1943. Running time, 72 min. PCA No. 9449. General audience classification.

Dale Fairchild.....Dale Evans
Jim Baker.....George Byron
Molly Baker.....Emma Dunn
Henry P. Fairchild.....Thurston Hall
"Nicodemus," Ferris Taylor, Georgia Davis, the Hoosier Hot Shots, the Music Maids, George D. Hay, Isabel Randolph, George "Shug" Fisher, Lillian Randolph.

***Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.***

## Death Valley Manhunt

***(Republic, 1943-44)***

**Cactus Horse Opera**

This newest of the Wild Bill Elliott westerns is cut-to-measure for the star with all kinds of rootin', tootin' and shootin' providing plenty of fast action from the tail end of the credits to the final scene.

The story is woven around a U. S. Marshal who retires only to return to service to aid the friend of his late father, who heads a big oil company.

He finds that, instead of dealing honestly with the homestead land owners of the Death Valley region, the representative of the company is trying to steal, through legal means, all the oil lands of the ranchers.

Elliott cleans up the deal, saves the well of the wildcat driller-ranchers, with just a meager touch of love interest peeping through when the crooked judge's niece shows decided interest in Bill and he seems to return the feeling.

Elliott, George "Gabby" Hayes, Weldon Heyburn as the heavy, and Herbert Hayes as the double-dealing judge help to keep the film well up in the ranks of Westerns, while Anne Jefferys provides a pretty heroine with a touch of real western womanhood of the true blue type.

Producer Eddy White and Director Jack English put the story before the cameras at a fast pace and leave nothing to be desired in the way of production or direction. Photography by Ernie Miller is excellent.

*Previewed at the Hitching Post, Hollywood, where a nearly afternoon audience of boys and girls sprinkled with adults vocally expressed enjoyment. Reviewer's Rating: Excellent.*—JACK CARTWRIGHT.

Release date, September 25, 1943. Running time, 55 min. PCA No. 9466. General audience classification.

Marshal Wild Bill.....Bill Elliott
Gabby.....George Hayes
Weldon Heyburn, Anne Jefferys, Herbert Hayes, Davison Clarke, Pierce Lyden, Charles Murray, Jr.

## Billy the Kid in the Renegade

***(PRC Pictures)***

**Western**

This is a Western in keeping with the best Billy the Kid style, packed with action and not a few laughs. It is sure-fire fare for the rabid Western fans, with its conventional plot and characters.

Buster Crabbe is able enough in his role of Billy the Kid, and Al St. John as Fuzzy, the protagonist's side-kick, manages to project a number of laughs from the screen and is bound to get the unanimous approval of the youngsters in the audience.

Our two heroes have come to the rescue of Dan Martin—who, needless to say, has a very pretty daughter. He has been framed by the mayor and his henchmen, who covet all the area's green pastures. While on his way to the bank with $50,000 to plug a threatened run, the villains hold him up and make away with the sum, and then spread it around town that Banker Martin has falsely reported being robbed to keep the money for himself.

Billy suspects the Mayor, and he and Fuzzy and the Sheriff expose the plot to the tune of plenty of action and a generous sprinkling of comedy.

The production is slip-shod in spots—in one scene the outlaws draw guns and a man falls dead without the sound of a shot. But they're minor defects and do not interfere seriously with the job at hand; that of getting together a palatable dish for Western fans.

*Seen at the New York theatre, New York, at an afternoon performance. Audience reaction was mixed. Reviewer's Rating: Good.*—BERT HICKS.

Release date, July 1, 1943. Running time, 58 min. PCA No. 9130. General audience classification.

Billy the Kid.....Buster Crabbe
Fuzzy Q. Jones.....Al (Fuzzy) St. John
Julie.....Lois Ranson
Karl Hackett, Ray Bennett, Frank Hagney, Jack Rockwell, Tom London, George Chesebro.

# SHORT SUBJECTS

### MARDI GRAS (Para.)

*Musical Parade*

Paramount's new Musical Parade series of two-reel short subjects in Technicolor makes a promising debut at the New Orleans "Mardi Gras." It has a capsule story of boy meets girl, gay music and lavish backgrounds. Production and direction are of feature calibre.

Two young singing stars, Betty Rhodes and Johnnie Johnston, carry the story with refreshing gayety. This should serve as a valuable introduction to audiences for the features Paramount plans for them. Val Setz, juggling clown, Adriana and Charley, the Rogers Dancers and Bert Roach provide some interludes of topflight vaudeville at the Mardi Gras ball. Two original songs, "At the Mardi Gras" by Lester Lee and Jerry Seelen and "All the Way" by Jule Styne and Kim Gammon provide something to whistle.

Walter MacEwen produced and Hugh Bennett directed. They offer entertainment all the way. It should prove a bright spot on many programs.—J. S., Jr.

*Release date, October* 1, 1943. 20 *minutes*

### ALL SAILS SET (Para.)

*Sportlight* (R2-10)

The making of a sailor for the merchant marine at the U. S. Maritime Service schools is shown by Grantland Rice in this Sportlight. Training ashore and at sea are covered at the Sheepshead Bay station, New York and in Florida. There are some spectacular views of the full-rigged school ship, *Joseph Conrad.*

*Release date, Sept.* 10, 1943 10 *minutes*

### POPULAR SCIENCE NO. 6 (Para.)

*J2-6*

The mobile police laboratory of the Illinois State Police is the lead story of this Popular Science short in color. In contrast the reel shows the super-gymnasium and swimming pool of the Beverly Hills, Calif., high school, Rio de Janeiro's famed mosaic sidewalks, and the construction of landing barges and small naval craft at New Orleans. The Wizard of Waukeshaw again performs in his own crackpot way.

*Release date, August* 13, 1943. 10 *minutes*

(*Additional short subjects on page* 1512)

# SERVICE DATA
# *on features*

***Above Suspicion (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 7, '43, p. 53.

***Action in the North Atlantic (WB)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.6%
Round Table Exploitation—June 19, '43, p. 74; July 3, '43, p. 52; July 10, '43, p. 56, 57; July 17, '43, p. 78; July 24, '43, p. 72; July 31, '43, p. 48; Aug. 14, '43, p. 55; Aug. 21, '43, p. 50, 52.

***Appointment in Berlin (Col.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 17, '43, p. 77.

***Background to Danger (WB)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—110.4%
Round Table Exploitation—July 31, '43, p. 54.

***Bataan (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.3%
Round Table Exploitation—May 15, '43, p. 56; June 19, '43, p. 71; July 10, '43, p. 56; July 17, '43, p. 76; July 31, '43, p. 52.

***Behind the Rising Sun (RKO)***
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 21, '43, p. 51.

***Best Foot Forward (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 10, '43, p. 61; July 17, '43, p. 74.

***Bombardier (RKO)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—111.6%
Round Table Exploitation—June 12, '43, p. 63; July 3, '43, p. 54; July 10, '43, p. 55; July 17, '43, p. 74, 79; July 24, '43, p. 77.

***Coney Island (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—126.1%
Round Table Exploitation—June 12, '43, p. 63; June 26, '43, p. 57; July 10, '43, p. 54; July 17, '43, p. 76; July 24, '43, p. 76; July 31, '43, p. 48, 54; Aug. 14, '43, p. 50.

***The Constant Nymph (WB)***
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—117.8%
Round Table Exploitation—July 31, '43, p. 48, 52.

***Crash Dive (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.3%
Round Table Exploitation—June 5, '43, p. 58; June 19, '43, p. 70, 75; June 26, '43, p. 56, 58, 59; July 10, '43, p. 54; July 24, '43, p. 76; July 31, '43, p. 52; Aug. 7, '43, p. 56; Aug. 21, '43, p. 55.

***References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.***

***Index to Service Data may be found in the Release Chart, starting on page 1513.***

***The Desperadoes (Col.)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—125.3%
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 17, '43, p. 60; May 8, '43, p. 60; May 22, '43, p. 60; July 17, '43, p. 78.

***Dixie (Para.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—124.2%
Round Table Exploitation—July 10, '43, p. 58.

***DuBarry Was a Lady (MGM)***
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—122.8%
Round Table Exploitation—July 10, '43, p. 58; Aug. 7, '43, p. 54; Aug. 14, '43, p. 55.

***Edge of Darkness (WB)***
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.9%
Round Table Exploitation—June 5, '43, p. 59; June 19, '43, p. 72; Aug. 21, '43, p. 50.

***Heaven Can Wait (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 31, 43, p. 52.

***Hers to Hold (Univ.)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 7, '43, p. 53.

***Hi Diddle Diddle (UA)***
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 7, '43, p. 52.

***Hit the Ice (Univ.)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 21, 43, p. 50.

*LEGION of DECENCY Ratings*

| | |
|---|---|
| Class A-1 | Unobjectionable |
| Class A-2 | Unobjectionable for Adults |
| Class B | Objectionable in Part |
| Class C | Condemned |

***Mission to Moscow (WB)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—107.3%
Round Table Exploitation—May 29, '43, p. 58, 60; July 17, '43, p. 80; July 24, '43, p. 76, 78.

***Mister Big (Univ.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—120%

***Mr. Lucky (RKO)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—134.5%
Round Table Exploitation—June 23, '43, p. 57; July 10, '43, p. 61; July 24, '43, p. 76; Aug. 7, '43, p. 58.

***The Ox-Bow Incident (20th-Fox)***
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101.7%
Round Table Exploitation—July 17, '43, p. 78; Aug. 14, '43, p. 50.

***So Proudly We Hail (Para.)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 17, '43, p. 77.

***Stage Door Canteen (UA)***
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—136.3%
Round Table Exploitation—June 19, '43, p. 74; July 3, '43, p. 54; July 10, '43, p. 59; July 17, '43, p. 77, 78; July 24, '43, p. 72, 74; July 31, '43, p. 53; Aug. 7, '43, p. 55; Aug. 21, '43, p. 55.

***Stormy Weather (20th-Fox)***
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 26, '43, p. 57; July 17, '43, p. 76; July 24, '43, p. 72; Aug. 7, '43, p. 54, 56; Aug. 21, '43, p. 53.

***Tennessee Johnson (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—110.3%
Round Table Exploitation—Apr. 10, '43, p. 48; Apr. 17, '43, p. 61; May 22, '43, p. 60; June 12, '43, p. 63; July 17, '43, p. 79.

***This Is the Army (WB)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 7, '43, p. 51, 52.

***Victory Through Air Power (UA-Disney)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 3, '43, p. 53; July 17, '43, p. 75; July 31, '43, p. 54.

***The Youngest Profession (MGM)***
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—121.2%
Round Table Exploitation—May 8, '43, p. 62.

# RELEASE CHART
## *By Companies*

***For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1513.***

***Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.***

## COLUMBIA

| Prod. No. | Title | Release Date |
|---|---|---|
| 4027 | Counter Espionage | Sep. 3,'43 |
| 4022 | The Spirit of Stanford | Sep. 10,'42 |
| 4044 | A Man's World | Sep. 17,'42 |
| 4032 | Lucky Legs | Oct. 1,'42 |
| 4201 | Riding Through Nevada | Oct. 1,'42 |
| 4021 | The Daring Young Man | Oct. 8,'42 |
| 4209 | The Lone Prairie | Oct. 15,'42 |
| 4035 | Smith of Minnesota | Oct. 15,'42 |
| 4026 | The Boogie Man Will Get You | Oct. 22,'42 |
| 4042 | Stand By All Networks | Oct. 29,'42 |
| 4030 | Boston Blackie Goes Hollywood | Nov. 5,'42 |
| 4033 | Laugh Your Blues Away | Nov. 12,'42 |
| 4002 | You Were Never Lovelier | Nov. 19,'42 |
| 4038 | Junior Army | Nov. 26,'42 |
| 4202 | Pardon My Gun | Dec. 1,'42 |
| 4039 | Underground Agent | Dec. 3,'42 |
| 4009 | A Night to Remember | Dec. 10,'42 |
| 4210 | A Tornado in the Saddle | Dec. 15,'42 |
| 4004 | Commandos Strike at Dawn | Jan. 7,'43 |
| 4013 | City Without Men | Jan. 14,'43 |
| 4029 | One Dangerous Night | Jan. 21,'43 |
| 4037 | Power of the Press | Jan. 28,'43 |
| 4203 | The Fighting Buckaroo | Feb. 1,'43 |
| 4014 | Reveille with Beverly | Feb. 4,'43 |
| 4036 | No Place for a Lady | Feb. 11,'43 |
| 4211 | Riders of the Northwest Mounted | Feb. 15,'43 |
| 4006 | Something to Shout About | Feb. 25,'43 |
| 4040 | Let's Have Fun | Mar. 4,'43 |
| 4031 | After Midnight with Boston Blackie | Mar. 18,'43 |
| 4005 | The Desperadoes | Mar. 25,'43 |
| 4034 | Murder in Times Square | Apr. 1,'43 |
| 4029 | She Has What It Takes | Apr. 15,'43 |
| 4212 | Saddles and Sagebrush | Apr. 27,'43 |
| 4024 | Redhead from Manhattan | May 6,'43 |
| 4001 | The More the Merrier | May 13,'43 |
| 4025 | Boy from Stalingrad | May 20,'43 |
| 4204 | Law of the Northwest | May 27,'43 |
| 4018 | It's a Great Life | May 27,'43 |
| 4019 | Two Senoritas from Chicago | June 10,'43 |
| 4017 | Crime Doctor | June 22,'43 |
| 4205 | Frontier Fury | June 24,'43 |
| 4014 | Good Luck, Mr. Yates | June 29,'43 |
| 4015 | What's Buzzin' Cousin? | July 8,'43 |
| 4011 | Appointment in Berlin | July 15,'43 |
| 4008 | First Comes Courage | July 29,'43 |
| 4206 | Robin Hood of the Range | July 29,'43 |
| 4023 | Passport to Suez | Aug. 19,'43 |
| .... | My Kingdom for a Cook | Aug. 31,'43 |
| 4003 | Destroyer | Sep. 2,'43 |
| .... | The Case of the Dangerous Blondes | Sep. 23,'43 |

## MGM

| | | |
|---|---|---|
| 302 | Tish | Sep.-Nov. '42 |
| 305 | A Yank at Eton | Sep.-Nov. '42 |
| 306 | The War Against Mrs. Hadley | Sep.-Nov. '42 |
| 307 | Cairo | Sep.-Nov. '42 |
| 308 | Seven Sweethearts | Sep.-Nov. '42 |
| 301 | Somewhere I'll Find You | Sep.-Nov. '42 |
| 304 | Apache Trail | Sep.-Nov. '42 |
| 303 | Panama Hattie | Sep.-Nov. '42 |
| 312 | For Me and My Gal | Sep.-Nov. '42 |
| 309 | Eyes in the Night | Sep.-Nov. '42 |
| 310 | White Cargo | Sep.-Nov. '42 |
| 311 | Omaha Trail | Sep.-Nov. '42 |
| 313 | Whistling in Dixie | Dec.-Feb. '43 |
| 314 | Journey for Margaret | Dec.-Feb. '43 |
| 315 | Reunion in France | Dec.-Feb. '43 |
| 316 | Stand by for Action | Dec.-Feb. '43 |
| 317 | Dr. Gillespie's New Assistant | Dec.-Feb. '43 |
| 318 | Andy Hardy's Double Life | Dec.-Feb. '43 |
| 319 | Northwest Rangers | Dec.-Feb. '43 |
| 320 | Keeper of the Flame | Dec.-Feb. '43 |
| 321 | Three Hearts for Julia | Dec.-Feb. '43 |
| 322 | Tennessee Johnson | Dec.-Feb. '43 |
| 327 | Assignment in Brittany | Apr.-May '43 |
| 323 | Cabin in the Sky | Apr.-May '43 |
| 324 | A Stranger in Town | Apr.-May '43 |
| 326 | Air Raid Wardens | Apr.-May '43 |
| 325 | Slightly Dangerous | Apr.-May '43 |
| 328 | Bataan | June-Aug. '43 |
| 333 | DuBarry Was a Lady | June-Aug. '43 |
| 329 | Harrigan's Kid | June-Aug. '43 |
| 334 | Hitler's Madman | June-Aug. '43 |
| 380 | Human Comedy | June-Aug. '43 |
| 332 | Pilot #5 | June-Aug. '43 |
| 330 | Presenting Lily Mars | June-Aug. '43 |
| 370 | Random Harvest | June-Aug. '43 |
| 331 | The Youngest Profession | June-Aug. '43 |

## MONOGRAM

| | | |
|---|---|---|
| .... | One Thrilling Night | Aug. 28,'42 |
| .... | Isle of Missing Men | Sep. 11,'42 |
| .... | Foreign Agent | Oct. 9,'42 |
| .... | Texas to Bataan | Oct. 16,'42 |
| .... | Criminal Investigaor | Oct. 23,'42 |
| .... | Bowery at Midnight | Oct. 30,'42 |
| .... | West of the Law | Nov. 2,'42 |
| .... | War Dogs | Nov. 13,'42 |
| .... | 'Neath Brooklyn Bridge | Nov. 20,'42 |
| .... | The Living Ghost | Nov. 27,'42 |
| .... | Trail Riders | Dec. 4,'42 |
| .... | Rhythm Parade | Dec. 11,'42 |
| .... | Dawn on the Great Divide | Dec. 18,'42 |
| .... | Two Fisted Justice | Jan. 8,'43 |
| .... | Silent Witness | Jan. 15,'43 |
| .... | Cosmo Jones in the Crime Smasher | Jan. 29,'43 |
| .... | Kid Dynamite | Feb. 5,'43 |
| .... | Prison Mutiny | Feb. 12,'43 |
| .... | Haunted Ranch | Feb. 19,'43 |
| .... | Silver Skates | Feb. 26,'43 |
| .... | The Ape Man | Mar. 19,'43 |
| .... | Land of Hunted Men | Mar. 26,'43 |
| .... | Ghost Rider | Apr. 2,'43 |
| .... | Wild Horse Stampede | Apr. 16,'43 |
| .... | Clancy Street Boys | Apr. 23,'43 |
| .... | I Escaped from the Gestapo | May 28,'43 |
| .... | Cowboy Commandos | June 4,'43 |
| .... | Sarong Girl | June 11,'43 |
| .... | Spy Train | July 9,'43 |
| .... | Stranger from Pecos | July 16,'43 |
| .... | Wings Over the Pacific | July 23,'43 |
| .... | Ghosts on the Loose | July 30,'43 |
| .... | The Law Rides Again | Aug. 6,'43 |
| .... | Black Market Rustlers | Aug. 27,'43 |
| .... | Six-Gun Gospel | Sep. 3,'43 |
| .... | Here Comes Kelly | Sep. 10,'43 |
| .... | Revenge of the Zombies | Sep. 17,'43 |
| .... | I Was a Criminal | Oct. 1,'43 |
| .... | Blazing Guns | Oct. 8,'43 |
| .... | Outlaws of Stampede Pass | Oct. 15,'43 |

## PARAMOUNT

| | | |
|---|---|---|
| | **Block 1** | |
| 4205 | Wake Island | |
| 4202 | The Major and the Minor | |
| 4203 | The Glass Key | |
| 4204 | Wildcat | |
| 4201 | Priorities on Parade | |
| | **Block 2** | |
| 4209 | Henry Aldrich, Editor | |
| 4208 | Mrs Wiggs of the Cabbage Patch | |
| 4207 | Road to Morocco | |
| 4206 | The Forest Rangers | |
| 4210 | Street of Chance | |
| | **Block 3** | |
| 4213 | The Avengers | |
| 4212 | Wrecking Crew | |
| 4211 | The Palm Beach Story | |
| 4214 | My Heart Belongs to Daddy | |
| 4215 | Lucky Jordan | |
| | **Block 4** | |
| 4216 | Lady Bodyguard | |
| 4217 | Happy Go Lucky | |
| 4218 | Henry Aldrich Gets Glamour | |
| 4219 | Night Plane from Chungking | |
| | **SPECIAL** | |
| 4231 | Star Spangled Rhythm | |
| 4137 | Reap the Wild Wind | |
| | **Block 5** | |
| 4221 | High Explosive | |
| 4222 | China | |
| 4223 | Aerial Gunner | |
| 4224 | Five Graves to Cairo | |
| 4225 | Salute for Three | |
| | **Block 6** | |
| 4228 | So Proudly We Hail | |
| 4230 | Dixie | |
| 4229 | Submarine Alert | |
| 4226 | Henry Aldrich Swings It | |
| 4227 | Alaska Highway | |
| | **REISSUES** | |
| 4250 | Union Pacific | |
| 4254 | Souls at Sea | |

## PRC PICTURES

| | | |
|---|---|---|
| 317 | Baby Face Morgan | Sep. 15,'42 |
| 307 | Tomorrow We Live | Sep. 29,'42 |
| 308 | City of Silent Men | Oct. 12,'42 |
| 309 | Secrets of a Co-ed | Oct. 26,'42 |
| 301 | The Yanks Are Coming | Nov. 9,'42 |
| 357 | Billy the Kid in Mysterious Rider | Nov. 20,'42 |
| 318 | Miss V from Moscow | Nov. 23,'42 |
| 310 | Boss of Big Town | Dec. 7,'42 |
| 363 | Lone Ride in Overland Stagecoach | Dec. 11,'42 |
| 302 | Lady from Chunking | Dec. 21,'42 |
| 351 | Rangers Take Over | Dec. 25,'42 |
| 319 | Man of Courage | Jan. 4,'43 |
| 303 | The Payoff | Jan. 21,'43 |
| 358 | Billy the Kid in the Kid Rides Again | Jan. 27,'43 |
| 320 | Dead Men Walk | Feb. 10,'43 |
| 364 | Lone Rider in Wild Horse Rustlers | Feb. 12,'43 |
| 304 | A Night for Crime | Feb. 18,'43 |
| 352 | Bad Men of Thunder Gap | Mar. 5,'43 |
| 312 | Queen of Broadway | Mar. 8,'43 |
| 359 | Billy the Kid in Fugitive of the Plains | Mar. 12,'43 |
| 313 | Behind Prison Walls | Mar. 22,'43 |
| 31 | Corregidor | Mar. 29,'43 |
| 311 | My Son the Hero | Apr. 5,'43 |
| 314 | The Ghost and the Guest | Apr. 19,'43 |
| 322 | Terror House | Apr. 19,'43 |
| 365 | Lone Rider in Death Rides the Plains | May 7,'43 |
| 353 | West of Texas | May 10,'43 |
| 360 | Billy the Kid in Western Cyclone | May 14,'43 |
| 305 | Girls in Chains | May 17,'43 |
| 321 | The Black Raven | May 31,'43 |
| 354 | Border Buckaroos | June 15,'43 |
| 123 | Gangs, Inc. | June 15,'43 |
| 366 | Lone Rider in Wolves of the Range | June 21,'43 |
| 361 | Billy the Kid in the Renegade | July 1,'43 |
| 306 | Follies Girl | July 26,'43 |
| 355 | Fighting Valley | Aug. 1,'43 |
| 362 | Billy the Kid in Cattle Stampede | Aug. 16,'43 |
| 367 | Lone Rider in the Law of the Saddle | Aug. 21,'43 |
| 356 | Trail of Terror | Sep. 14,'43 |
| .... | Girl from Monterey | Sep. 24,'43 |
| 368 | Lone Rider in Raiders of Red Gap | Sep. 30,'43 |
| 316 | The Underdog | Oct. 4,'43 |

## RKO

*(No National Release Dates set after March 31, 1943)*

| | | |
|---|---|---|
| 371 | The Magnificent Ambersons | July 10,'42 |
| 391 | Bambi | Aug. 21,'42 |
| 301 | The Big Street | Sep. 4,'42 |
| 302 | Mexican Spitfire's Elephant | Sep. 11,'42 |
| 303 | Wings and the Woman | Sep. 18,'42 |
| 304 | Highways by Night | Oct. 2,'42 |
| 305 | Here We Go Again | Oct. 9,'42 |
| 306 | Scattergood Survives a Murder | Oct. 16,'42 |
| 308 | The Navy Comes Through | Oct. 30,'42 |
| 309 | The Falcon's Brother | Nov. 6,'42 |
| 310 | Seven Days' Leave | Nov. 13,'42 |
| 311 | Once Upon a Honeymoon | Nov. 27,'42 |
| 312 | Army Surgeon | Dec. 4,'42 |
| 313 | Cat People | Dec. 25,'42 |
| 314 | The Great Gildersleeve | Jan. 1,'43 |
| 315 | Seven Miles from Alcatraz | Jan. 8,'43 |
| 318 | Cinderella Swings It | Jan. 22,'43 |
| 352 | They Got Me Covered | Feb. 5,'43 |
| 307 | Journey Into Fear | Feb. 12,'43 |
| 392 | Saludos Amigos | Feb. 19,'43 |
| 319 | Tarzan Triumphs | Feb. 19,'43 |
| 317 | Two Weeks to Live | Feb. 26,'43 |
| 351 | Pride of the Yankees | Mar. 5,'43 |
| 316 | Hitler's Children | Mar 19,'43 |
| 320 | Forever and a Day | Mar. 26,'43 |

| Prod. No. | Title | Release Date |
|---|---|---|
| | **Block 5** | |
| 321 | Flight for Freedom | |
| 322 | Ladies Day | |
| 323 | This Land Is Mine | |
| 324 | I Walked With a Zombie | |
| 325 | The Falcon Strikes Back | |
| | **Block 6** | |
| 326 | Squadron Leader X | |
| 329 | Bombardier | |
| 330 | Mr. Lucky | |
| 327 | Gildersleeve's Bad Day | |
| 328 | The Leopard Man | |
| | **Block 7** | |
| 335 | The Sky's the Limit | |
| 331 | Petticoat Larceny | |
| 332 | The Falcon in Danger | |
| 334 | Behind the Rising Sun | |
| 333 | Mexican Spitfire's Blessed Event | |
| | **SPECIAL** | |
| 353 | Spitfire | |
| | **Western Block** | |
| 381 | Bandit Ranger | Sep. 25,'42 |
| 382 | Pirates of the Prairie | Nov. 20,'42 |
| 383 | Fighting Frontier | Jan. 15,'43 |
| 384 | Sagebrush Law | |
| 385 | The Avenging Rider | |
| 386 | Red River Robin Hood | |

## REPUBLIC

| | | |
|---|---|---|
| 201 | Hi, Neighbor | July 27,'42 |
| 271 | Sombrero Kid | July 31,'42 |
| 202 | The Old Homestead | Aug. 17,'42 |
| 261 | Shadows on the Sage | Aug. 24,'42 |
| 203 | Youth on Parade | Oct. 24,'42 |
| 272 | Outlaws of Pine Ridge | Oct. 27,'42 |
| 204 | X Marks the Spot | Nov. 4,'42 |
| 262 | Valley of Hunted Men | Nov. 13,'42 |
| 251 | Heart of the Golden West | Dec. 11,'42 |
| 207 | The Traitor Within | Dec. 16,'42 |
| 208 | Secrets of the Underground | Dec. 18,'42 |
| 206 | Ice-Capades Revue | Dec. 24,'42 |
| 273 | Sundown Kid | Dec. 28,'42 |
| 253 | Ridin' Down the Canyon | Dec. 30,'42 |
| 205 | Johnny Doughboy | Dec. 31,'42 |
| 209 | Mountain Rhythm | Jan. 8,'43 |
| 210 | London Blackout Murders | Jan. 15,'43 |
| 2301 | Boots and Saddles | Jan. 15,'43 |
| 263 | Thundering Trails | Jan. 25,'43 |
| 211 | Fighting Devil Dogs | Jan. 29,'43 |
| 274 | Dead Man's Gulch | Feb. 12,'43 |
| 2302 | South of the Border | Mar. 1,'43 |
| 252 | Idaho | Mar. 10,'43 |
| 274 | The Blocked Trail | Mar. 12,'43 |
| 212 | The Purple V | Mar. 12,'43 |
| 778 | At Dawn We Die | Mar. 20,'43 |
| 275 | Carson City Cyclone | Mar. 23,'43 |
| 214 | Alibi | Mar. 24,'43 |
| 215 | Hit Parade of 1943 | Mar. 26,'43 |
| 216 | Tahiti Honey | Apr. 6,'43 |
| 254 | King of the Cowboys | Apr. 9,'43 |
| 217 | The Mantrap | Apr. 13,'43 |
| 2303 | Gaucho Serenade | Apr. 15,'43 |
| 265 | Santa Fe Scouts | Apr. 16,'43 |
| 218 | Shantytown | Apr. 20,'43 |
| 219 | Chatterbox | Apr. 27,'43 |
| 2311 | Calling Wild Bill Elliott | Apr. 30,'43 |
| 220 | A Gentle Gangster | May 10,'43 |
| 276 | Days of Old Cheyenne | May 15,'43 |
| 221 | Swing Your Partner | May 20,'43 |
| 266 | Riders of the Rio Grande | May 21,'43 |
| 222 | False Faces | May 26,'43 |
| 2304 | Ride Tenderfoot Ride | June 1,'43 |
| 2312 | Man From Thunder River | June 11,'43 |
| 255 | Song of Texas | June 14,'43 |
| 223 | Thumbs Up | July 5,'43 |
| 2313 | Bordertown Gunfighters | July 8,'43 |
| 2305 | Mexicali Rose | July 15,'43 |
| 256 | Silver Spurs | Aug. 12,'43 |
| 2314 | Wagon Tracks West | Aug. 19,'43 |
| 225 | Someone to Remember | Aug. 21,'43 |
| 226 | West Side Kid | Aug. 23,'43 |
| 224 | Headin' for God's Country | Aug. 26,'43 |
| 227 | Nobody's Darling | Aug. 27,'43 |
| 228 | Sleepy Lagoon | Sep. 5,'43 |
| .... | Man from Music Mountain | Not Set |

## 20TH-FOX

| | | |
|---|---|---|
| | **Block 1** | |
| 301 | Footlight Serenade | Aug. 1,'42 |
| 302 | A-Haunting We Will Go | Aug. 7,'42 |
| 303 | Little Tokio, U.S.A. | Aug. 14,'42 |
| 304 | The Pied Piper | Aug. 21,'42 |
| 305 | Loves of Edgar Allan Poe | Aug. 28,'42 |

| Prod. No. | Title | Release Date |
|---|---|---|
| | **Block 2** | |
| 308 | Orchestra Wives | Sep. 4,'42 |
| 311 | Berlin Correspondent | Sep. 11,'42 |
| 312 | Careful, Soft Shoulders | Sep. 18,'42 |
| 310 | Just Off Broadway | Sep. 25,'42 |
| 306 | Iceland | Oct. 2,'42 |
| | **Block 3** | |
| 313 | Tales of Manhattan | Oct. 30,'42 |
| | **Block 4** | |
| 309 | Girl Trouble | Oct. 9,'42 |
| 314 | Manila Calling | Oct. 16,'42 |
| 315 | The Man in the Trunk | Oct. 23,'42 |
| 317 | Springtime in the Rockies | Nov. 6,'42 |
| | **Block 5** | |
| 318 | That Other Woman | Nov. 13,'42 |
| 307 | Thunder Birds | Nov. 20,'42 |
| 319 | The Undying Monster | Nov. 27,'42 |
| 320 | The Black Swan | Dec. 4,'42 |
| 321 | Dr. Renault's Secret | Dec. 11,'42 |
| | **Block 6** | |
| 322 | Life Begins at 8:30 | Dec. 25,'42 |
| 323 | China Girl | Jan. 1,'43 |
| 324 | We Are the Marines | Jan. 8,'43 |
| 325 | Over My Dead Body | Jan. 15,'43 |
| 326 | Time to Kill | Jan. 22,'43 |
| | **Block 7** | |
| 327 | Immortal Sergeant | Jan. 29,'43 |
| 328 | Chetniks, the Fighting Guerrillas | Feb. 5,'43 |
| 329 | Meanest Man in the World | Feb. 12,'43 |
| 330 | Margin for Error | Feb. 19,'43 |
| 316 | The Young Mr. Pitt | Feb. 26,'43 |
| | **Block 8** | |
| 332 | Dixie Dugan | Mar. 12,'43 |
| 331 | Quiet Please, Murder | Mar. 19,'43 |
| 333 | Hello, Frisco, Hello | Mar. 26,'43 |
| 334 | He Hired the Boss | Apr. 2,'43 |
| 335 | The Moon Is Down | Apr. 9,'43 |

| Prod. No. | Title | Release Date |
|---|---|---|
| | **SPECIAL** | |
| 341 | Desert Victory | Apr. 16,'43 |
| | **Block 9** | |
| 338 | My Friend Flicka | Apr. 23,'43 |
| 337 | Tonight We Raid Calais | Apr. 30,'43 |
| 339 | They Came to Blow Up America | May 7,'43 |
| 340 | Crash Dive | May 14,'43 |
| | **Block 10** | |
| 336 | The Ox-Bow Incident | May 21,'43 |
| 342 | Jitterbugs | June 11,'43 |
| 343 | Coney Island | June 18,'43 |
| | **Block 11** | |
| 344 | Stormy Weather | July 16,'43 |

## UNITED ARTISTS

| Prod. No. | Title | Release Date |
|---|---|---|
| .... | The Moon and Sixpence | Oct. 2,'42 |
| .... | One of Our Aircraft Is Missing | Oct. 16,'52 |
| .... | Undercover Man | Oct. 23,'42 |
| .... | I Married a Witch | Oct. 30,'42 |
| .... | Silver Queen | Nov. 13,'42 |
| .... | The Devil With Hitler | Nov. 20,'42 |
| .... | Jacare | Nov. 27,'42 |
| .... | American Empire | Dec. 11,'42 |
| .... | Lost Canyon | Dec. 18,'42 |
| .... | McGuerins from Brooklyn | Dec. 31,'42 |
| .... | The Powers Girl | Jan. 15,'43 |
| .... | The Crystal Ball | Jan. 22,'43 |
| .... | Calaboose | Jan. 29,'43 |
| .... | Young and Willing | Feb. 5,'43 |
| .... | In Which We Serve | Feb. 12,'43 |
| .... | Fall In | Mar. 5,'43 |
| .... | Hoppy Serves a Writ | Mar. 12,'43 |
| .... | Hangmen Also Die | Mar. 26,'43 |
| .... | Border Patrol | Apr. 2,'43 |
| .... | Taxi Mister | Apr. 16,'43 |
| .... | Lady of Burlesque | Apr. 30,'43 |
| .... | Buckskin Frontier | May 14,'43 |
| .... | Prairie Chickens | May 21,'43 |
| .... | Leather Burners | May 28,'43 |
| .... | Somewhere in France | June 11,'43 |
| .... | Colt Comrades | June 18,'43 |
| | **SPECIAL** | |
| .... | Stage Door Canteen | |

## UNIVERSAL

| Prod. No. | Title | Release Date |
|---|---|---|
| 7010 | Between Us Girls | Sep. 4,'42 |
| 7021 | Give Out Sisters | Sep. 11,'42 |
| 7035 | Half Way to Shanghai | Sep. 18,'42 |
| 7020 | Sherlock Holmes and the Voice of Terror | Sep. 18,'42 |
| 7017 | Sin Town | Sep. 25,'42 |
| 7071 | Deep in the Heart of Texas | Sep. 25,'42 |
| 7022 | Get Hep to Love | Oct. 2,'42 |
| 7030 | Destination Unknown | Oct. 9,'42 |
| 7026 | Moonlight in Havana | Oct. 16,'42 |
| 7019 | The Mummy's Tomb | Oct. 23,'42 |
| 7038 | Night Monster | Oct. 23,'42 |
| 7002 | Who Done It? | Nov. 6,'42 |
| 7015 | Nightmare | Nov. 13,'42 |
| 7072 | Little Joe the Wrangler | Nov. 13,'42 |
| 7028 | Strictly in the Groove | Nov. 20,'42 |
| 7029 | Behind the Eight Ball | Dec. 4,'42 |
| 7034 | Madame Spy | Dec. 11,'42 |
| 7008 | Pittsburgh | Dec. 11,'42 |
| 7073 | The Old Chisholm Trail | Dec. 11,'42 |
| 7032 | The Great Impersonation | Dec. 18,'42 |
| 7027 | Mug Town | Dec. 18,'42 |
| 7063 | Arabian Nights | Dec. 25,'42 |
| 7016 | When Johnny Comes Marching Home | Jan. 1,'43 |
| 7037 | Eyes of the Underworld | Jan. 8,'43 |
| 7065 | Shadow of a Doubt | Jan. 15,'43 |
| 7074 | Tenting Tonight on the Old Camp Ground | Feb. 5,'43 |
| 7025 | How's About It? | Feb. 5,'43 |
| 7024 | Sherlock Holmes and the Secret Weapon | Feb. 12,'43 |
| 7005 | The Amazing Mrs. Holliday | Feb. 19,'43 |
| 7031 | Hi Buddy | Feb. 26,'43 |
| 7039 | Hi'Ya Chum | Mar. 5,'43 |
| 7012 | Frankenstein Meets the Wolf Man | Mar. 12,'43 |
| 7001 | It Ain't Hay | Mar. 19,'43 |
| 7041 | He's My Guy | Mar. 26,'43 |
| 7040 | Keep 'Em Slugging | Apr. 2,'43 |
| 7023 | It Comes Up Love | Apr. 9,'43 |
| 7075 | Cheyenne Roundup | Apr. 9,'43 |
| 7042 | Rhythm of the Islands | Apr. 16,'43 |
| 7004 | White Savage | Apr. 23,'43 |
| 7018 | Sherlock Holmes in Washington | Apr. 30,'43 |
| 7052 | Next of Kin | May 7,'43 |
| 7044 | Good Morning Judge | May 7,'43 |
| 7033 | Follow the Band | May 14,'43 |
| 7036 | Cowboy in Manhattan | May 21,'43 |
| 7013 | Mister Big | May 28,'43 |
| 7076 | Raiders of San Joaquin | June 4,'43 |
| 7014 | Captive Wild Woman | June 4,'43 |
| 7043 | All by Myself | June 11,'43 |
| 7011 | Two Tickets to London | June 18,'43 |
| 7045 | Get Going | June 25,'43 |
| 7003 | Hit the Ice | July 2,'43 |
| 7046 | Gals, Incorporated | July 9,'43 |
| 7006 | Hers to Hold | July 16,'43 |
| 7047 | Honeymoon Lodge | July 23,'43 |
| 7064 | We've Never Been Licked | July 30,'43 |
| .... | Frontier Bad Men | Aug. 6,'43 |
| 7077 | The Lone Star Trail | Aug. 6,'43 |
| 7061 | Phantom of the Opera | Aug. 27,'43 |

## WARNER BROS.

| Prod. No. | Title | Release Date |
|---|---|---|
| 202 | Across the Pacific | Sep. 5,'42 |
| 203 | Busses Roar | Sep. 19,'42 |
| 204 | Desperate Journey | Sep. 26,'42 |
| 207 | You Can't Escape Forever | Oct. 10,'42 |
| 205 | Secret Enemies | Oct. 17,'42 |
| 206 | Now, Voyager | Oct. 31,'42 |
| 208 | The Hidden Hand | Nov. 7,'42 |
| 212 | Gentlemen Jim | Nov. 14,'42 |
| 210 | George Washington Slept Here | Nov. 28,'42 |
| 211 | Flying Fortress | Dec. 5,'42 |
| 215 | Varsity Show | Dec. 19,'42 |
| 201 | Yankee Doodle Dandy | Jan. 2,'43 |
| 216 | The Gorilla Man | Jan. 16,'43 |
| 214 | Casablanca | Jan. 23,'43 |
| 213 | Truck Busters | Feb. 6,'43 |
| 209 | The Hard Way | Feb. 20,'43 |
| 218 | The Mysterious Doctor | Mar. 6,'43 |
| 217 | Air Force | Mar. 20,'43 |
| 219 | Edge of Darkness | Apr. 24,'43 |
| 220 | Mission to Moscow | May 22,'43 |
| 221 | Action in the North Atlantic | June 12,'43 |
| 222 | Background to Danger | July 3,'43 |
| 223 | The Constant Nymph | July 23,'43 |
| 224 | This Is the Army | Aug. 14,'43 |

# ADVANCE SYNOPSES *and information*

## BLAZING GUNS (Monogram)

*Gibson - Maynard Series Item*

**PRODUCER:** Robert Tansey. Directed by Robert Tansey.

**PLAYERS:** Hoot Gibson, Ken Maynard, LeRoy Mason, Weldon Heyburn, Betty Miles, Eddie Gribbon.

*SYNOPSIS*

Gibson and Maynard are summoned to clean up Willow Springs. It is being ravaged by a greedy land-grabber who seeks to drive out all the honest ranchers to serve his own selfish ends. The boys do clean it up. The plot is a variant of one that is being worn well this season, but will have the tricks of riding and shooting that characterize Gibson and Maynard.

## THE LONE RIDER IN LAW OF THE SADDLE (PRC Pictures)

*Western*

**PRODUCER:** Sig Neufeld. Directed by Sam Newfield.

**PLAYERS:** Bob Livingston, Al St. John.

*SYNOPSIS*

When Steve Kinney is elected sheriff of Rocky Springs, he and his gang run things their own way. The ranchers, soon besieged by rustlers, send for Lone Rider Rocky Cameron to help them. By the time he and his partner, Fuzzy, arrive the gang has escaped to a neighboring county. They follow and find Kinney running again for sheriff in the new town and against the sweetheart of the heroine. A kidnapping, several fights and a train robbery are perpetrated before the Lone Rider mows down the gang.

## THE CASE OF THE DANGEROUS BLONDES (Columbia)

*Murder Mystery*

**PRODUCER:** Sam Bischoff. Directed by Leigh Jason.

**PLAYERS:** Evelyn Keyes, Edmund Lowe, Allyn Joslyn, Anita Louise, John Hubbard, Frank Craven, Don Wilson, Ann Savage, Frank Sully, Robert Stanford.

*SYNOPSIS*

Evelyn Keyes and Allyn Joslyn play a young married couple. While he is away at a broadcast, she is visited by a girl friend (Anita Louise), who asks her to come along to a commercial photography studio where she believes a murder or murders are pending. Miss Louise is in love with Edmund Lowe, head of the studio, which has a contract to photograph a wealthy society dinner, with an attendant display of fine silver, etc. The dinner table is arranged, the cameras set in place, and then things start happening. The society matron is murdered, one girl model is found dead, another strangled.

## THE UNDERDOG (PRC Pictures)

*Homefront Drama*

**PRODUCER:** Alexander Stern. Directed by William Nigh.

**PLAYERS:** Barton MacLane, Charlotte Wynters, Jan Wiley, Bobby Larson, Conrad Binyon, Elizabeth Valentine, Paul Bryant, Jack Kennedy, George Anderson.

*SYNOPSIS*

The underdog is typified in a shiftless farmer who finally lands in the city with his wife and kid. The mother wants a home, friends and no more drifting. The kid is an outcast among the youngsters. He gets hold of a mongrel dog and enlists him, but the canine is rejected. The kid, the dog and Dad get a line on a gang of saboteurs and bring them to book. They win places as honored members of the community, a permanent home and a host of friends in the process.

## GIRL FROM MONTEREY (PRC Pictures)

*Prize Ring Love*

**PRODUCER:** Jack Schwarz. Directed by Harry D. Edwards.

**PLAYERS:** Armida, Edgar Kennedy, Antonio Caruso, Terry Frost, Veda Ann Borg, Jack La Rue, Bryant Washburn, Renee White, Alphonse Martel.

*SYNOPSIS*

The Girl from Monterey, a singer, comes to the United States with her prizefighter brother and helps him to forge ahead by her ringside encouragement. She meets another fighter and falls in love. He becomes the champ and is matched with her brother. Her love and loyalties are badly tangled as she loves them both and doesn't want to see either one hurt. The fight comes off, the brother wins the crown and the romance ends happily.

# SHORT SUBJECTS CHART
## *index to reviews, synopses*

***For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.***

## COLUMBIA

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **ALL STAR COMEDIES (Average 17 Min.)** | | |
| 4421 | Phony Cronies (Brendel) | 8-27-42 | 890 |
| 4422 | Carry Harry (Langdon) | 9-3-42 | 926 |
| 4401 | Even As IOU (Stooges) | 9-18-42 | 950 |
| 4423 | Kiss and Wake Up (Downs) | 10-2-42 | 974 |
| 4409 | College Belles (Gloveslinger) | 10-16-42 | 998 |
| 4424 | Sappy Pappy (Clyde) | 10-30-42 | 1010 |
| 4402 | Sock-a-bye Baby (Stooges) | 11-13-42 | 1046 |
| 4425 | Ham and Yeggs (Brendel) | 11-27-42 | 1046 |
| 4426 | Plane Mooner (Langdon) | 12-11-42 | 1094 |
| 4410 | The Great Glover (Gloverslinger) | 12-25-42 | 1171 |
| 4403 | They Stooge to Conga (Stooges) | 1-1-43 | 1094 |
| 4427 | His Wedding Scare | 1-15-43 | 1138 |
| 4428 | (Brendel) A Blitz on the Fritz (Langdon) | 1-22-43 | 1171 |
| 4404 | Dizzy Detectives (Stooges) | 2-5-43 | 1251 |
| 4429 | Wolf in Thief's Clothing (Clyde) | 2-12-43 | 1171 |
| 4411 | Socks Appeal (Gloveslinger) | 2-19-43 | 1251 |
| 4430 | Two Saplings (Givot and Nazzarro) | 3-5-43 | 1281 |
| 4431 | A Maid Made Mad (Clyde) | 3-19-43 | 1281 |
| 4405 | Spook Louder (Stooges) | 4-2-43 | 1251 |
| 4432 | Blonde and Groom (Langdon) | 4-16-43 | 1281 |
| 4433 | I Spied for You (Brendel) | 4-30-43 | 1281 |
| 4412 | His Girl's Worst Friend (Gloveslinger) | 5-14-43 | 1329 |
| 4406 | Back from the Front (Stooges) | 5-28-43 | 1329 |
| 4434 | My Wife's an Angel (Allen Jenkins) | 6-11-43 | 1329 |
| 4435 | Boobs in the Night (Brendel) | 6-25-43 | 1390 |
| 4407 | Three Little Twirps (Stooges) | 7-9-43 | 1390 |
| 4436 | Here Comes Mr. Zerk (Langdon) | 7-23-43 | 1415 |
| 4408 | Higher than a Kite | 7-30-42 | 1472 |
| | **1943-44** | | |
| 5425 | Shot in the Escape (Gilbert & Nazarro) | 8-6-43 | .... |
| 5401 | I Can Hardly Wait (Stooges) | 8-13-43 | .... |
| 5426 | Farmer for a Day (Clyde) | 8-20-43 | .... |
| 5427 | Quack Service (Una Merkel) | 9-3-43 | .... |
| 5409 | Pitchin in the Kitchen (Herbert) | 9-10-43 | .... |
| 5402 | Dizzy Pilots (Stooges) | 9-24-43 | .... |
| | **COLOR RHAPSODIES (7 Minutes)** | | |
| 4501 | Song of Victory | 9-4-42 | 926 |
| 4502 | Tito's Guitar | 10-30-42 | 1010 |
| 4503 | Toll Bridge Troubles | 11-27-42 | 1046 |
| 4504 | King Midas Junior | 12-25-42 | 1148 |
| 4505 | Slay it with Flowers | 1-29-43 | 1138 |
| 4506 | There's Something About a Soldier | 2-26-43 | 1251 |
| 4507 | Professor Small and Mr. Tall | 3-26-43 | 1263 |
| 4508 | Plenty Below Zero | 5-14-43 | 1329 |
| 4509 | Tree for Two | 6-21-43 | 1387 |
| 4510 | He Can't Make It Stick | 7-23-43 | 1415 |
| 4511 | A Hunting We Won't Go | 8-23-43 | 1472 |
| | **1943-44** | | |
| 5501 | The Rocky Road to Ruin | 9-16-43 | .... |
| | **PHANTASIES CARTOONS (Average 9 Min.)** | | |
| 4701 | The Gullible Canary | 9-18-42 | 950 |
| 4702 | The Dumb Conscious Mind | 10-23-42 | 1010 |
| 4703 | Malice in Slumberland | 11-20-42 | 1046 |
| 4704 | Choly Polly | 12-31-42 | 1171 |
| 4705 | The Vitamin G Man | 2-5-43 | 1251 |
| 4706 | Kindly Scram | 3-5-43 | 1227 |
| 4707 | Willoughy's Magic Hat | 4-30-43 | 1263 |
| 4708 | Duty and the Beast | 5-28-43 | 1329 |
| 4709 | Mass Mouse Meeting | 6-25-43 | 1390 |
| 4710 | The Fly in the Ointment | 7-23-43 | 1415 |
| 4711 | Dizzy Newsreel | 8-27-43 | 1472 |
| | **1943-44** | | |
| 5701 | Nursery Crimes | 10-8-43 | .... |
| 5702 | Black and Blue Market | 11-12-43 | .... |
| | **FOX & CROW** | | |
| 5751 | Room and Bored | 9-30-43 | .... |
| | **FILM VODVIL** | | |
| 5951 | No. 1 Mousie Powell | 9-10-43 | .... |
| 5952 | No. 2 Cootie Williams | 10-8-43 | .... |
| | **COMMUNITY SING (Series 7) (9 Minutes)** | | |
| 4651 | No. 1—Rhumba and Conga Hits | 8-15-42 | 859 |
| 4652 | No. 2—"Yankee Doodler" | 9-17-42 | 950 |
| 4653 | No. 3—College Songs | 10-15-42 | 1010 |
| 4654 | No. 4—Service Songs | 11-12-42 | 1007 |
| 4655 | No. 5—Songs of the States | 12-11-42 | 1094 |
| 4656 | No. 6—MacDonald's Son | 1-1-43 | 1148 |
| 4657 | No. 7—Crosby Songs | 2-18-43 | 1171 |
| 4658 | No. 8—McNamara's Band | 3-26-43 | 1251 |
| 4659 | No. 9—Rosie the Riveter | 5-14-43 | 1281 |
| 4660 | No. 10—As Time Goes By | 6-25-43 | 1415 |
| | **1943-44** | | |
| 5651 | No. 1 On a Wing and a Prayer | 7-9-43 | 1472 |
| 5652 | No. 2 Delta Rhythm Boys | 8-27-43 | .... |
| 5653 | No. 3 Patriotic Songs | 9-24-43 | .... |
| | **QUIZ REELS (Average 10 Min.)** | | |
| 1601 | Kitchen Quiz No. 1 | 8-21-42 | 899 |
| | **PANORAMICS (10 Minutes)** | | |
| 4901 | Cajuns of the Teche (Quaint Folks No. 1) | 8-13-42 | 856 |
| 4902 | Oddities (La Varre) | 10-8-42 | 998 |
| 4903 | Our Second Front | 12-18-42 | 1078 |
| 4904 | Merchant Convoy | 6-11-43 | 1387 |
| | **1943-44** | | |
| 5901 | Birds on the Wing | 8-26-43 | .... |
| 5902 | Babies by Bannister | 10-1-43 | .... |
| | **TOURS (10 Minutes)** | | |
| 4551 | Journey to Denali (La Varre) | 8-5-42 | 877 |
| 4552 | Old and Modern New Orleans | 10-2-42 | 974 |
| | **SCREEN SNAPSHOTS (Series 22) (10 Minutes)** | | |
| 4851 | No. 1 | 8-7-42 | 859 |
| 4852 | No. 2 | 9-11-42 | 926 |
| 4853 | No. 3 | 10-23-42 | 998 |
| 4854 | No. 4 | 11-26-42 | 1046 |
| 4855 | No. 5 | 12-25-42 | 1094 |
| 4856 | No. 6 | 1-29-43 | 1138 |
| 4857 | No. 7 | 2-26-43 | 1281 |
| 4858 | No. 8 | 3-31-43 | 1251 |
| 4859 | No. 9 | 5-21-43 | 1387 |
| 4860 | No. 10 | 6-25-43 | 1415 |
| | **1943-44** | | |
| 5851 | No. 1 | 8-15-43 | .... |
| 5852 | No. 2 | 9-17-43 | .... |
| | **WORLD OF SPORTS (10 Minutes)** | | |
| 4801 | Trotting Kings | 9-25-42 | 974 |
| 4802 | Wizard of the Fairway | 11-6-42 | 1010 |
| 4803 | Winter Paradise | 12-8-42 | 1094 |
| 4804 | Ladies' Day in Sports | 1-22-43 | 1171 |
| 4805 | Diving Daredevils | 2-26-43 | 1251 |
| 4806 | Ski Soldiers | 3-26-43 | 1251 |
| 4807 | Aqua Thrills | 5-28-43 | 1329 |
| 4808 | Jump, Fish, Jump | 6-25-43 | 1390 |
| 4809 | Sweeping Oars | 7-29-43 | 1472 |
| | **1943-44** | | |
| 5801 | Kings of Basketball | 8-27-43 | .... |
| 5802 | Cue Wizards | 9-30-43 | .... |
| | **KATE SMITH (10 Minutes)** | | |
| 4751 | America Sings with Kate Smith | 8-21-42 | 899 |
| | **FAMOUS BANDS (10 Minutes)** | | |
| 4951 | Ted Powell (1280 Club) | 8-27-42 | 899 |
| 4952 | Hal McIntyre | 10-23-42 | 996 |
| 4953 | Shep Fields | 12-23-42 | 1094 |
| | **AMERICA SPEAKS** | | |
| 4961 | Wings for the Fledgling | 12-31-42 | 1094 |
| 4962 | Mr. Smug | 1-28-43 | 1171 |
| 4963 | Men Working Together | 7-1-43 | 1387 |

## M-G-M

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **TWO REEL SPECIALS (Average 20 Minutes)** | | |
| | **1941-42** | | |
| A-306 | Plan for Destruction | 4-29-43 | 1263 |
| | **1942-43** | | |
| A-401 | Keep 'Em Sailing | 11-28-42 | 1022 |
| A-402 | Heavenly Music | 5-1-43 | 1291 |
| | **FITZPATRICK TRAVELTALKS (Color) (9 Minutes)** | | |
| T-411 | Picturesque Massachusetts | 10-3-42 | 998 |
| T-412 | Modern Mexico City | 11-8-42 | 1010 |
| T-413 | Glimpses of Ontario | 12-5-42 | 1118 |
| T-414 | Land of Orizaba | 1-2-43 | 1148 |
| T-415 | Mighty Niagara | 1-30-43 | 1227 |
| T-416 | Mexican Police on Parade | 2-27-43 | 1227 |
| T-417 | On the Road to Monterey | 3-27-43 | 1281 |
| T-418 | Romantic Nevada | 4-24-43 | 1291 |
| T-419 | Motoring in Mexico | 5-22-43 | 1329 |
| T-420 | Scenic Oregon | 6-26-43 | 1387 |
| T-421 | Glimpses of Mexico | 8-21-43 | .... |
| | **PETE SMITH SPECIALTIES (10 Minutes)** | | |
| S-461 | First Aid | 1-2-43 | 1118 |
| S-462 | Marines in the Making | 12-26-42 | 1118 |
| S-463 | Hollywood Daredevils | 3-20-43 | 1263 |
| S-464 | Wild Horses | 4-17-43 | 1291 |
| S-465 | Fala | 4-10-43 | 1275 |
| S-466 | Sky Science | 5-23-43 | 1350 |
| S-467 | Dog House | 6-12-43 | 1365 |
| S-468 | Seeing Hands | 7-3-43 | 1460 |
| S-469 | Seventh Column | 7-31-43 | 1472 |
| | **PASSING PARADE (10 Minutes)** | | |
| K-481 | Madero of Mexico | 11-28-42 | 1022 |
| K-482 | Who's Superstitious | 5-1-43 | 1291 |
| K-483 | That's Why I Left You | 6-12-43 | 1365 |
| K-484 | Don't You Believe It | 7-3-43 | 1460 |
| K-485 | Trifles That Win Wars | 7-17-43 | 1430 |
| K-486 | Forgotten Treasure | 7-24-43 | 1460 |
| K-487 | Nursery Rhyme Mysteries | 7-31-43 | 1460 |
| | **MINIATURES (10 Minutes)** | | |
| M-431 | The Last Lesson | 12-19-42 | 1118 |
| M-432 | People of Russia | 12-26-42 | 1118 |
| M-433 | Brief Interval | 11-28-42 | 1022 |
| M-434 | Portrait of a Genius | 1-23-43 | 1227 |
| M-435 | Inca Gold | 4-24-43 | 1304 |
| M-436 | Wood Goes to War | 5-8-43 | 1340 |
| M-437 | Here at Home | 5-22-43 | 1365 |
| M-438 | Memories of Australia | 6-12-43 | 1387 |
| M-439 | Journey to Yesterday | 7-17-43 | 1460 |
| M-440 | Ode to Victory | 7-31-43 | 1512 |
| | **OUR GANG COMEDIES (Average 11 Min.)** | | |
| C-491 | Unexpected Riches | 11-28-42 | 1067 |
| C-492 | Benjamin Franklin, Jr. | 2-30-43 | 1263 |
| C-493 | Family Troubles | 4-3-43 | 1263 |
| C-494 | Calling All Kids | 4-24-43 | 1291 |
| C-495 | Farm Hands | 6-19-43 | 1387 |
| C-496 | Election Daze | 7-31-43 | .... |
| | **TECHNICOLOR CARTOONS (8 Minutes)** | | |
| W-441 | Barney Bear's Victory Garden | 12-26-42 | 1118 |
| W-442 | Sufferin' Cats | 1-16-43 | 1227 |
| W-443 | Bah Wilderness | 2-13-43 | 1227 |
| W-444 | Dumb Hounded | 3-20-43 | 1251 |
| W-445 | The Boy and the Wolf | 4-24-43 | 1291 |
| W-446 | Red Hot Riding Hood | 5-8-43 | 1340 |
| W-447 | The Lonesome Mouse | 5-22-43 | 1350 |
| W-448 | Who Killed Who | 6-5-43 | 1387 |
| W-449 | Yankee Doodle Mouse | 6-26-43 | 1460 |
| W-450 | The Uninvited Pest | 7-17-43 | 1442 |
| W-451 | One Ham's Family | 8-8-43 | .... |

## PARAMOUNT

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)** | | |
| L2-1 | No. 1 | 10-9-42 | 974 |
| L2-2 | No. 2 | 12-4-42 | 1070 |
| L2-3 | No. 3 | 2-12-43 | 1206 |
| L2-4 | No. 4 | 4-30-43 | 1291 |
| L2-5 | No. 5 | 7-9-43 | 1430 |
| | **SUPERMAN COLOR CARTOONS (Average 8 Minutes)** | | |
| W2-1 | Superman in Destruction, Inc. | 12-25-42 | 1118 |
| W2-2 | Superman in the Mummy Strikes | 2-19-43 | 1206 |
| W2-3 | Superman in Jungle Drums | 3-26-43 | 1281 |
| W2-4 | Superman in the Underground World | 6-18-43 | 1340 |
| W2-5 | Superman, Secret Agent | 7-30-43 | 1430 |
| | **HEADLINERS (Average 10 Minutes)** | | |
| A2-1 | The McFarland Twins & Orchestra | 10-2-42 | 998 |
| A2-2 | Johnny "Scat" Davis & Orchestra | 11-6-42 | 1010 |
| A2-3 | Hands of Women | 12-11-42 | 1070 |
| A2-4 | Mitchell Ayres & Orch. | 1-15-43 | 1180 |
| A2-5 | Ina Ray Hutton & Orch. | 3-12-43 | 1251 |
| A2-6 | Moments of Charm (Re-Issue) | 4-16-43 | 1281 |
| A2-7 | Letter from Ireland | 5-14-43 | 1094 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| A2-8 | Rationed Rhythm | 6-10-43 | 1390 |
| A2-9 | A Revival of Moments of Charm | 6-18-43 | 1430 |
| A2-10 | Sing, Helen, Sing | 8-6-43 | 1512 |
| A2-11 | Three Bears in a Boat | 8-20-43 | .... |

**MADCAP MODELS (Color)**
(Average 8 Minutes)

| | | | |
|---|---|---|---|
| U2-1 | Jasper and the Haunted House | 10-23-42 | 1010 |
| U2-2 | Jasper and the Choo-Choo | 1-1-43 | 1138 |
| U2-3 | Bravo Mr. Strauss | 2-26-43 | 1251 |
| U2-4 | The 500 Hats of Bartholomew Cubbins | 4-30-43 | 1291 |
| U2-5 | Jasper's Music Lesson | 5-21-43 | 1340 |
| U2-6 | The Truck That Flew | 8-6-43 | 1430 |

**POPEYE THE SAILOR**
(Average 6 Minutes)

| | | | |
|---|---|---|---|
| E2-1 | A Hull of a Mess | 10-16-42 | 974 |
| E2-2 | Scrap the Japs | 11-20-42 | 1007 |
| E2-3 | Me Musical Nephews | 12-25-42 | 1070 |
| E2-4 | Spinach for Britain | 1-22-43 | 1148 |
| E2-5 | Seein' Red, White 'n Blue | 2-19-43 | 1206 |
| E2-6 | Too Weak to Work | 3-19-43 | 1281 |
| E2-7 | A Jolly Good Furlough | 4-23-43 | 1340 |
| E2-8 | Ration for the Duration | 5-28-43 | 1374 |
| E2-9 | The Hungry Goat | 6-25-43 | 1415 |
| E2-10 | Happy Birthdaze | 7-16-43 | .... |
| E2-11 | Wood Peckin' | 8-6-43 | .... |
| E2-12 | Cartoons Ain't Human | 8-27-43 | .... |

**POPULAR SCIENCE (Color)**
(10 Minutes)

| | | | |
|---|---|---|---|
| J2-1 | No. 1 | 10-2-42 | 974 |
| J2-2 | No. 2 | 11-27-42 | 1010 |
| J2-3 | No. 3 | 2-5-43 | 1138 |
| J2-4 | No. 4 | 4-2-43 | 1281 |
| J2-5 | No. 5 | 6-11-43 | 1390 |
| J2-6 | No. 6 | 8-13-43 | 1506 |

**SPEAKING OF ANIMALS**
(Average 9 Minutes)

| | | | |
|---|---|---|---|
| Y2-1 | Speaking of Animals and Their Families | 12-18-42 | 1070 |
| Y2-2 | At the Bird Farm | 3-19-43 | 1281 |
| Y2-3 | Speaking of Animals in Current Events | 5-7-43 | 1340 |
| Y2-4 | Speaking of Animals at the Cage Door Canteen | 6-25-43 | 1430 |
| Y2-5 | Speaking of Animals In .... The Garden | 8-20-43 | .... |
| Y2-6 | Speaking of Animals In The Desert | 9-24-43 | .... |

**SPORTLIGHTS**
(Average 10 Minutes)

| | | | |
|---|---|---|---|
| R2-1 | Sports I.Q. | 10-9-42 | 974 |
| R2-2 | The Fighting Spirit | 11-13-42 | 1007 |
| R2-3 | Modern Vikings | 1-8-43 | 1138 |
| R2-4 | Trading Blows | 2-12-43 | 1206 |
| R2-5 | Hike or Bike | 3-5-43 | 1251 |
| R2-6 | The Beach Command | 4-9-43 | 1281 |
| R2-7 | Tumble Bugs | 5-14-43 | 1340 |
| R2-8 | Amphibious Fighters | 7-2-43 | 1390 |
| R2-9 | Where Cactus Grows | 7-30-43 | 1430 |
| R2-10 | All Sails Set | 9-10-43 | 1506 |

**VICTORY SHORTS**
(Average 14 Minutes)

| | | | |
|---|---|---|---|
| T2-1 | A Letter from Bataan | 9-15-42 | 946 |
| T2-2 | We Refuse to Die | 10-22-42 | 946 |
| T2-3 | The Price of Victory | 12-3-42 | 1018 |
| T2-4 | The Aldrich Family Gets in the Scrap | 4-8-43 | 1251 |

**MUSICAL PARADE**
1943-44

| | | | |
|---|---|---|---|
| .... | Mardi Gras | 10-1-43 | 1506 |

## RKO

**WALT DISNEY CARTOONS (Color)**
(7 Minutes)

1941-42

| | | | |
|---|---|---|---|
| 24,116 | Bellboy Donald | 12-18-42 | 1118 |
| 24,117 | Der Fuehrer's Face | 12-18-42 | 1067 |
| 24,118 | Education for Death | 1-5-43 | 1067 |

1942-43

| | | | |
|---|---|---|---|
| 34,101 | Donald's Tire Trouble | 1-29-43 | 1206 |
| 34,102 | Pluto and the Armadillo | 2-19-43 | 1206 |
| 34,103 | Flying Jalopy | 3-12-43 | 1227 |
| 34,104 | Private Pluto | 4-2-43 | 1251 |
| 34,105 | Fall Out, Fall In | 4-23-43 | 1315 |
| 34,106 | Victory Vehicles | 7-30-43 | 1430 |
| 34,107 | Emotion and Reason | 8-27-43 | .... |

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**SPORTSCOPE**
(Average 8 Min.)

| | | | |
|---|---|---|---|
| 34,301 | Show Horse | 9-11-42 | 974 |
| 34,302 | Touchdown Tars | 10-9-42 | 998 |
| 34,303 | Winter Setting | 11-6-42 | 1022 |
| 34,304 | Q-Men | 12-4-42 | 1094 |
| 34,305 | Basketeers | 1-1-43 | 1118 |
| 34,306 | Ski Trails | 1-29-43 | 1171 |
| 34,307 | Trout | 2-26-43 | 1227 |
| 34,308 | Aqua Aces | 3-26-43 | 1263 |
| 34,309 | Golf Limited | 4-23-43 | 1329 |
| 34,310 | Racing Royalty | 7-21-43 | 1374 |
| 34,311 | Cloud Chasers | 6-18-43 | 1415 |
| 34,312 | Champion Maker | 7-16-43 | 1472 |

1943-44

**HEADLINER REVIVALS**

| | | | |
|---|---|---|---|
| 43,201 | Harris in the Spring | 9-10-43 | .... |

**EDGAR KENNEDY**
(Average 17 Min.)

| | | | |
|---|---|---|---|
| 33,401 | Two for the Money | 8-14-42 | 926 |
| 33,402 | Rough on Rents | 10-30-42 | 1010 |
| 33,403 | Duck Soup | 12-18-42 | 1118 |
| 33,404 | Hold Your Temper | 2-5-43 | 1227 |
| 33,405 | Indian Signs | 3-26-43 | 1263 |
| 33,406 | Hot Foot | 5-14-43 | 1340 |

**LEON ERROL**
(Average 18 Min.)

| | | | |
|---|---|---|---|
| 33,701 | Mail Trouble | 9-4-42 | 926 |
| 33,702 | Deer, Deer | 10-23-42 | 1010 |
| 33,703 | Pretty Dolly | 12-11-42 | 1094 |
| 33,704 | Double Up | 1-29-43 | 1206 |
| 33,705 | Gem-Jams | 3-19-43 | 1263 |
| 33,706 | Radio Runaround | 5-7-43 | 1340 |

**JAMBOREES**
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 34,401 | Jerry Wald & Orch. | 9-11-42 | 950 |
| 34,402 | Johnny Long & Orch. | 10-2-42 | 998 |
| 34,403 | Ray McKinley & Orch. | 10-30-42 | 1022 |
| 34,404 | Dick Stabile & Orch. | 11-27-42 | 1070 |
| 34,405 | Enric Madriguera & Orch. | 12-25-42 | 1094 |
| 34,406 | It's Tommy Tucker Time | 4-16-43 | 1304 |
| 34,407 | Duke Ellington & Orch. | 7-9-43 | 1472 |

**VICTORY SPECIALS**

| | | | |
|---|---|---|---|
| 34,201 | Conquer by the Clock | 10-27-42 | 1114 |
| 34,202 | City of Courage | 2-11-43 | 1206 |
| 34,203 | North African Album | 6-3-43 | 1390 |

**FAMOUS JURY TRIALS**
(Average 18 Min.)

| | | | |
|---|---|---|---|
| 33,201 | The State vs. Glen Willet | 9-18-42 | 974 |
| 33,202 | The State vs. Thomas Crosby | 11-13-42 | 1070 |

**THIS IS AMERICA**
(Average 19 Min.)

| | | | |
|---|---|---|---|
| 33,101 | Private Smith of the U. S. A. | 10-2-42 | 971 |
| 33,102 | Women at Arms | 10-30-42 | 1031 |
| 33,103 | Army Chaplain | 12-18-42 | 1102 |
| 33,104 | Boomtown, D. C. | 2-12-43 | 1159 |
| 33,105 | Air Crew | 3-12-43 | 1215 |
| 33,106 | Medicine on Guard | 4-9-43 | 1263 |
| 33,107 | Merchant Seamen | 5-7-43 | 1315 |
| 33,108 | Lieutenant Smith | 6-4-43 | 1365 |
| 33,109 | Pacific Island No. 43 | 7-2-43 | 1415 |
| 33,110 | Broadway Dim-Out | 7-30-43 | 1472 |

## 20TH CENTURY-FOX

**ADVENTURES NEWSCAMERAMAN**
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 3201 | Along the Texas Range | 10-9-42 | 974 |
| 3202 | Climbing the Peaks | 4-16-43 | 1281 |

**MAGIC CARPET (Color)**
(9 Minutes)

| | | | |
|---|---|---|---|
| 3151 | Desert Wonderland | 8-1-42 | 856 |
| 3152 | Wedding in Bikaner | 8-28-42 | 899 |
| 3153 | Valley of Blossoms | 9-25-42 | 950 |
| 3154 | Royal Araby | 10-23-42 | 998 |
| 3155 | Gay Rio | 2-19-43 | 1022 |
| 3156 | Strange Empire | 1-15-43 | 1138 |
| 3157 | Land Where Time Stood Still | 4-2-43 | 1263 |

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| | | | |
|---|---|---|---|
| 4151 | Mormon Trails | 8-20-43 | .... |
| 4152 | Coast of Strategy | 10-15-43 | .... |

**SPORTS REVIEWS**
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 3301 | Well-Rowed Harvard | 8-14-42 | 899 |
| 3351 | Neptune's Daughters | 11-20-42 | 1022 |
| 3302 | When Winter Calls | 12-25-42 | 1138 |
| 3303 | Steelhead Fighters | 2-12-43 | 1148 |
| 3304 | Back to Bikes | 3-12-43 | 1227 |
| 3305 | Streatmline and Stamina | 7-2-43 | .... |

**TERRYTOONS (TECHNICOLOR)**
(7 Minutes)

| | | | |
|---|---|---|---|
| 3551 | All Out for "V" | 8-7-42 | 926 |
| 3552 | Life with Fido | 8-21-42 | 926 |
| 3553 | School Daze | 9-18-42 | 950 |
| 3554 | Night Life in the Army | 10-2-42 | 974 |
| 3555 | The Mouse of Tomorrow | 10-16-42 | .... |
| 3556 | Nancy in Doing Their Bit | 10-30-42 | .... |
| 3557 | Frankenstein's Cat | 11-27-42 | .... |
| 3558 | Barnyard WAAC | 12-18-42 | 1138 |
| 3559 | Scrap for Victory | 1-22-43 | 1171 |
| 3560 | Barnyard Blackout | 3-5-43 | 1281 |
| 3561 | Shipyard Symphony | 3-19-43 | 1304 |
| 3562 | Patriotic Pooches | 4-9-43 | 1304 |

**SPECIAL**

| | | | |
|---|---|---|---|
| 3567 | Somewhere in the Pacific | 1-8-43 | 1171 |
| 3568 | He Dood It Again | 2-5-43 | 1227 |
| 3569 | The Last Roundup | 5-14-43 | 1340 |
| 3570 | Mopping Up | 6-25-43 | .... |
| 3571 | Pandora's Box | 6-11-43 | 1387 |
| 3572 | Keep 'Em Growing | 5-28-43 | 1365 |

1943-44

| | | | |
|---|---|---|---|
| 4501 | Super Mouse Rides Again | 8-6-43 | .... |
| 4502 | Camouflage | 8-27-43 | .... |

**TERRYTOONS (Black & White)**
(7 Minutes)

| | | | |
|---|---|---|---|
| 3501 | The Big Build-Up | 9-4-42 | 926 |
| 3502 | Ickle Meets Pickle | 11-13-42 | 1046 |

**THE WORLD TODAY**
(9 Minutes)

| | | | |
|---|---|---|---|
| 3402 | Accent on Courage | 4-30-43 | 1365 |

**MARCH OF TIME**
(Average 19 Minutes)

| | | | |
|---|---|---|---|
| V9-1 | The F.B.I. Front | 9-11-42 | 911 |
| V9-2 | The Fighting French | 10-9-42 | 946 |
| V9-3 | Mr. and Mrs. America | 11-6-42 | 1007 |
| V9-4 | Africa Prelude to Victory | 12-4-42 | 1055 |
| V9-5 | The Navy and the Nation | 1-1-43 | 1102 |
| V9-6 | One Day of War—Russia 1943 | 1-29-43 | 1127 |
| V9-7 | The New Canada | 2-26-43 | 1171 |
| V9-8 | America's Food Crisis | 3-26-43 | 1215 |
| V9-9 | Inside Fascist Spain | 4-23-43 | 1263 |
| V9-10 | Show Business at War | 5-21-43 | 1315 |
| V9-11 | Invasion | 6-18-43 | 1362 |
| V9-12 | Bill Jack vs. Adolf Hitler | 7-16-43 | 1430 |
| V9-13 | And Then Japan | 8-13-43 | 1472 |

**DRIBBLE PUSS PARADE**
(9 Minutes)

| | | | |
|---|---|---|---|
| 3901 | Monkey Doodle Dandies | 12-11-42 | 1046 |
| 3902 | Jungle Land | 6-4-43 | 1387 |

**VICTORY FILM**

| | | | |
|---|---|---|---|
| 3801 | It's Everybody's War | 11-6-42 | 1031 |

**AMERICA SPEAKS**

| | | | |
|---|---|---|---|
| 3851 | Weapons for Victory | 5-7-43 | 1304 |
| 3852 | Women in Blue | 7-16-43 | .... |

## UNITED ARTISTS

**WORLD IN ACTION**
(Two Reels)

| | | | |
|---|---|---|---|
| .... | New Soldiers Are Tough | 7-3-42 | 699 |
| .... | Our Russian Ally | 8-14-42 | 784 |
| .... | Hitler's Plan | 9-4-42 | 854 |
| .... | Inside Fighting China | 10-2-42 | 896 |
| .... | Mask of Nippon | 11-6-42 | 971 |
| .... | Fighting Freighters | 1-9-43 | 1055 |
| .... | Invasion of North Africa | 2-12-43 | 1148 |
| .... | Road to Tokyo | 4-16-43 | 1281 |
| .... | Invasion of Europe | 5-7-43 | 1304 |
| .... | The War for Men's Minds | 8-13-43 | 1512 |

**SPECIAL**

| | | | |
|---|---|---|---|
| .... | Don't Hook Now | 4-30-43 | 1171 |

## UNIVERSAL

**COLOR CARTUNE**
(Average 7 Min.)

| | | | |
|---|---|---|---|
| 7241 | Andy Panda's Victory Garden | 9-7-42 | 926 |
| 7242 | The Loan Stranger | 10-19-42 | 998 |
| 7243 | Air Raid Warden | 12-21-42 | 1118 |
| 7244 | The Screwball | 2-15-43 | 1148 |
| 7245 | Swing Your Partner | 4-26-43 | 1340 |
| 7246 | The Dizzy Aerobat | 5-31-43 | 1329 |
| 7247 | Canine Commandos | 6-28-43 | 1430 |
| 7248 | Ration Bored | 7-26-43 | 1512 |

**SWING SYMPHONIES**
(Average 7 Min.)

| | | | |
|---|---|---|---|
| 7231 | Yankee Doodle Swing Shift | 9-21-42 | 899 |
| 7332 | Boogie Woogie Sioux | 11-30-42 | 1046 |
| 7233 | Cow-Cow Boogie | 1-4-42 | 1171 |
| 7234 | Egg Cracker Suite | 3-22-43 | 1239 |
| 7235 | Pass the Biscuits Mirandy | 8-25-43 | 1512 |

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| | | | |
|---|---|---|---|
| 8231 | Boogie Woogie Man | 9-27-43 | .... |

**PERSON—ODDITIES**
(Average 9 Min.)

| | | | |
|---|---|---|---|
| 7371 | Human Sailboat | 9-14-42 | 926 |
| 7372 | Jail Hostess | 9-28-42 | 950 |
| 7373 | King of the 49-ers | 10-12-42 | 1046 |
| 7374 | Double Talk Girl | 11-16-42 | 1007 |
| 7375 | Designed by Fannie Hurst | 12-14-42 | 1118 |
| 7376 | Let Huey Do It | 1-25-43 | 1171 |
| 7377 | She's A-1 in the Navy | 2-8-43 | 1148 |
| 7378 | Little Clayton Farmfront Wonder | 3-8-43 | 1227 |
| 7379 | Shepherd of the Roundhouse | 4-19-43 | 1340 |
| 7380 | Tom Thumb in Person | 5-24-43 | 1304 |
| 7381 | The Armless Dentist | 6-26-43 | 1415 |
| 7382 | Western Cowgirl | 7-19-43 | 1472 |
| 7383 | Cactus Artist | 8-23-43 | 1472 |

1943-44

| | | | |
|---|---|---|---|
| 8371 | Wizard of Autos | 9-20-43 | .... |

**VARIETY VIEWS**
(9 Minutes)

| | | | |
|---|---|---|---|
| 7351 | Trouble Spot of the East | 9-7-42 | 899 |
| 7352 | Canadian Patrol | 9-21-42 | 926 |
| 7353 | Spirit of Democracy | 10-5-42 | 974 |
| 7354 | New Era in India | 11-2-42 | 1010 |
| 7355 | Western Whoopee | 12-28-42 | 899 |
| 7356 | Winter Sports Jamboree | 1-8-43 | 1171 |
| 7357 | Mother of Presidents | 2-1-43 | 1148 |
| 7358 | Hungry India | 3-1-43 | 1206 |
| 7359 | Mr. Chimp Goes to Town | 4-12-43 | 1291 |
| 7360 | Mirror of Sub-marine Life | 5-31-43 | 1329 |
| 7361 | Confusion in India | 6-21-43 | 1365 |
| 7362 | Any Chickens Today? | 7-26-43 | 1512 |
| 7363 | Yukon Outpost | 8-30-43 | 1512 |

1943-44

| | | | |
|---|---|---|---|
| 8351 | Who's Next | 9-27-43 | .... |

**MUSICALS**
(Average 15 Min.)

| | | | |
|---|---|---|---|
| 7121 | Trumpet Serenade | 9-9-42 | 899 |
| 7122 | Serenade in Swing | 10-14-42 | 899 |
| 7123 | Jivin' Jam Session | 11-11-42 | 899 |
| 7124 | Swing's the Thing | 12-2-42 | 1007 |
| 7125 | Chasin' the Blues | 1-13-43 | 1046 |
| 7126 | Hit Tune Jamboree | 2-10-43 | 1148 |
| 7127 | Swingtime Blues | 3-3-43 | 1190 |
| 7128 | Swing That Band | 4-7-43 | 1263 |
| 7129 | Dancing on the Stars | 5-26-43 | 1291 |
| 7130 | Russian Revels | 6-23-43 | 1365 |
| 7131 | Smoke Rings | 7-28-43 | 1472 |
| 7132 | South Sea Rhythms | 8-25-43 | 1472 |

1943-44

| | | | |
|---|---|---|---|
| 8121 | Hit Tune Serenade | 9-29-43 | .... |

**VICTORY FEATURETTES**

| | | | |
|---|---|---|---|
| 0995 | Keeping Fit | 10-26-42 | 998 |
| 0996 | Arsenal of Might | 2-22-43 | 1148 |
| 0997 | What We Are Fighting For | 5-24-43 | 1291 |

**2-REEL SPECIAL**

| | | | |
|---|---|---|---|
| 7111 | Roar, Navy, Roar | 11-25-42 | 1046 |
| 7110 | "Eagle Vs. Dragon" | | .... |

## VITAPHONE

**TECHNICOLOR SPECIALS**
(Average 20 Min.)

| | | | |
|---|---|---|---|
| 8001 | A Ship Is Born | 10-10-42 | 1010 |
| 8002 | Fighting Engineers | 1-2-43 | 1118 |
| 8003 | Young and Beautiful | 3-13-43 | 1227 |
| 8004 | Eagles of the Navy | 4-24-43 | 1291 |
| 8005 | Mountain Fighters | 8-7-43 | 1460 |
| 8006 | Champions Training Champions | 6-26-43 | 1390 |

| Prod. No. | Title | Rel. Date | P.D. Page |
|---|---|---|---|
| | **BROADWAY BREVITIES** (20 Minutes) | | |
| 8101 | The Spirit of Annapolis | 9-5-42 | 926 |
| 8102 | The Nation Dances | 9-26-42 | 974 |
| 8103 | The Spirit of West Point | 11-20-42 | 1007 |
| 8104 | Beyond the Line of Duty | 11-7-42 | 1010 |
| 8105 | Vaudeville Days | 12-19-42 | 1070 |
| 8106 | The Man Killers | 5-29-43 | 1340 |
| 8107 | Little Isles of Freedom | 1-30-43 | 1078 |
| 8108 | Our African Frontiers | 2-13-43 | 1206 |
| 8109 | Army Show | 2-27-43 | 1227 |
| 8110 | Rear Gunner | 4-10-43 | 1281 |
| 8111 | Three Cheers for the Girls | 5-8-43 | 1329 |
| 8112 | Happy Times and Jolly Moments | 7-10-43 | 1442 |
| | **HOLLYWOOD NOVELTIES** (10 Minutes) | | |
| 8301 | Sweeney Steps Out | 9-12-42 | 950 |
| 8302 | You Want to Give Up Smoking | 11-14-42 | 1022 |
| 8303 | Stars on Horseback | 4-3-43 | 1251 |
| 8304 | So You Think You Need Glasses | 12-26-42 | 1118 |
| 8305 | This Is Your Enemy | 1-23-43 | 1206 |
| 8306 | King of the Archers | 2-6-43 | 1206 |
| | **SPORTS PARADE** (10 Minutes) | | |
| 8401 | Sniffer Soldiers | 9-12-42 | 950 |
| 8402 | South American Sports | 10-17-42 | 1007 |
| 8403 | The Right Timing | 10-31-42 | 1022 |
| 8404 | Cuba, Land of Adventure and Sport | 1-9-43 | 1070 |
| 8405 | America's Battle of Beauty | 11-21-42 | 1070 |
| 8406 | Horses! Horses! Horses! | 12-12-42 | 1070 |
| 8407 | Sporting Dogs | 3-20-43 | 1239 |
| 8408 | Women in Sports | 2-20-43 | 1286 |
| 8409 | With Rod and Reel on Anticosti Island | 5-1-43 | 1315 |
| 8410 | Rover's Rangers | 5-22-43 | 1340 |
| 8411 | Gray, White & Blue | 6-19-43 | 1390 |
| 8412 | Snow Sports | 7-24-43 | 1460 |
| 8413 | Dude Ranch Buckaroos | 8-14-43 | .... |
| | **MELODY MASTER BANDS** (10 Minutes) | | |
| 8501 | Army Air Force Band | 9-19-42 | 950 |
| 8502 | Six Hits and a Miss | 10-24-42 | 1007 |
| 8503 | U. S. Marine Band | 11-14-42 | 1007 |
| 8504 | Borrah Minevitch and his Harmonica School | 12-26-42 | 1118 |
| 8505 | U. S. Navy Band | 1-16-43 | 1138 |
| 8506 | Ozzie Nelson & Orch. | 3-27-43 | 1251 |
| 8507 | U. S. Army Band | 4-17-43 | 1329 |
| 8508 | All American Band | 5-22-43 | 1340 |
| 8509 | Childhood Days | 6-5-43 | 1390 |
| 8510 | U. S. Service Bands | 7-24-43 | 1442 |
| | **LOONEY TUNES CARTOONS** (7 Minutes) | | |
| 8601 | The Hep Cat | 10-3-42 | 950 |
| 8602 | The Daffy Duckaroo | 10-24-42 | 1022 |
| 8603 | My Favorite Duck | 12-5-42 | 1007 |
| 8604 | Confusions of a Nutzy Spy | 1-23-43 | 1007 |
| 8605 | To Duck or Not to Duck | 3-6-43 | 1227 |
| 8606 | Hop and Go | 3-27-43 | 1263 |
| 8607 | The Wise Quacking Duck | 5-1-43 | 1291 |
| 8608 | Tokio Jokio | 5-15-43 | 1340 |
| 8609 | Yankee Doodle Daffy | 7-3-43 | 1460 |
| 8610 | Scrap Happy Daffy | 8-21-43 | .... |
| 8611 | Porky Pig's Feat | 7-17-43 | 1460 |
| 8612 | Daffy the Commando | 10-30-43 | .... |
| | **MERRIE MELODIES CARTOONS (Color)** (7 Minutes) | | |
| 8701 | The Dover Boys | 9-19-42 | 950 |
| 8702 | The Sheepish Wolf | 10-17-42 | 950 |
| 8703 | The Hare Brained Hypnotist | 10-31-42 | 1007 |
| 8704 | A Tale of Two Kitties | 11-21-42 | 1007 |
| 8705 | Ding Dog Daddy | 12-5-42 | 1007 |
| 8706 | Case of the Missing Hare | 12-12-42 | 1007 |
| 8707 | Coal Black and de Sebben Dwarfs | 1-16-43 | 1007 |
| 8707 | Pigs In a Polka | 2-6-43 | 1070 |
| 8709 | Tortoise Wins by a Hare | 2-20-43 | 1206 |
| 8710 | Fifth Column Mouse | 3-6-43 | 1251 |
| 8711 | Flop Goes the Weasel | 3-20-43 | 1251 |
| 8712 | Super Rabbit | 4-3-43 | 1263 |
| 8713 | The Unbearable Bear | 4-17-43 | 1291 |
| 8714 | Greetings Bait | 5-15-43 | 1340 |
| 8715 | Jack Rabbit and Beanstalk | 6-12-43 | 1390 |
| 8716 | The Aristo Cat | 6-19-43 | 1390 |
| 8717 | Tin Pan Alley Cats | 7-17-43 | 1460 |
| 8718 | Wackiki Wabbit | 7-3-43 | 1460 |
| 8719 | Hiss and Make Up | 7-31-43 | 1460 |
| 8720 | Corny Concerto | 8-21-43 | .... |
| 8721 | Fin-n-Catty | 8-28-43 | .... |
| 8722 | Falling Hare | 10-23-43 | .... |
| 8723 | Inky and the Mina Bird | 11-6-43 | .... |
| 8724 | An Itch in Time | 11-20-43 | .... |
| | **OFFICIAL U. S. VICTORY FILMS** (Distributed by Various Major Exchanges) | | |
| | Pots to Planes | | 509 |
| | Bomber | | 509 |
| | Food for Freedom | | 509 |
| | Red Cross Trailer | | 509 |
| | Women in Defense | | 509 |
| | Safeguarding Military Information | | 509 |
| | Tanks | | 509 |
| | Any Bonds Today | | 509 |
| | Ring of Steel | | 587 |
| | Fighting Fire Bombs | | 587 |
| | Lake Carrier | | 715 |
| | United China Relief | | .... |
| | Winning Your Wings | | 674 |
| | Keep 'Em Rolling | | 674 |
| | Mr. Gardenia Jones | | 674 |
| | Your Air Raid Warden | | 770 |
| | Vigilance | | 771 |
| | Out of the Frying Pan | | 926 |
| | Salvage | | 946 |
| | Manpower | | 971 |
| | Japanese Relocation | | 971 |
| | Dover | | 1018 |
| | Fuel Conservation | | 1046 |
| | Colleges at War | | 1078 |
| | Community Transportation | | 1102 |
| | Paratroops | | 1114 |
| | You, John Jones | | 1138 |
| | Night Shift | | 1148 |
| | Troop Train | | 1171 |
| | Point Rationing of Foods | | 1182 |
| | Since Pearl Harbor | | 1206 |
| | Farmer at War | | 1206 |
| | Right of Way | | 1239 |
| | Food for Fighters | | 1239 |
| | Doctors at War | | 1315 |
| | Wings Up | | 1315 |
| | Mission Accomplished | | 1329 |
| | Message from Malta | | 1387 |
| | War Town | | 1387 |
| | **U. S. TREASURY DEPT.** | | |
| | The Spirit of '43 | | 1138 |
| | **WAR ACTIVITIES COMMITTEE** (Released Through 20th-Fox) | | |
| | Battle of Midway | | 912 |
| | (Released Through Warner Bros.) | | |
| | At the Front | | 1190 |
| | **BRITISH MINISTRY OF INFORMATION** | | |
| | 21 Miles | | 971 |
| | Control Room | | 1018 |
| | C. E. M. A. | | 1618 |
| | Fighting French Navy | | 1070 |
| | Lift Your Head Comrade | | 1094 |
| | Letter from Ulster | | 1094 |
| | Speed Up on Stirlings | | 1114 |
| | Silent Village | | 1415 |
| | In the Drink | | 1496 |
| | These Are the Men | | 1496 |
| | The Last Hazard | | 1496 |
| | **MISCELLANEOUS** | | |
| | Quebec (Canadian Film Board) | | 1070 |
| | Kokoda Battle Front (Australian Dept. of Information) | | 1070 |
| | Sword of the Spirit (Verity Film) | | 1055 |
| | War in the Mediterranean (English Films) | | 1415 |

## SERIALS

### COLUMBIA

| | | | |
|---|---|---|---|
| 4120 | The Secret Code (15 episodes) | 9-4-42 | 899 |
| 4140 | The Valley of Vanishing Men (15 episodes) | 12-17-42 | 1138 |
| | 1943-44 | | |
| 5120 | The Batman (15 episodes) | 7-16-43 | 1415 |

### REPUBLIC

| | | | |
|---|---|---|---|
| 281 | King of the Mounties (12 episodes) | 10-10-42 | 908 |
| 282 | G-Men vs. the Black Dragon (15 episodes) | 1-2-43 | 1022 |
| 283 | Daredevils of the West (12 episodes) | 4-17-43 | 1291 |
| 284 | Secret Service in Darkest Africa (15 episodes) | 7-9-43 | 1365 |
| | 1943-44 | | |
| ... ... | The Masked Marvel (12 episodes) | .. | .... |

### UNIVERSAL

| | | | |
|---|---|---|---|
| 7881-92 | Junior G-Men of the Air (12 episodes) | 6-30-42 | 784 |
| 7781-95 | Overland Mail (15 episodes) | 9-22-42 | 950 |
| 7681-93 | Adventures of Smilin' Jack (13 episodes) | 1-5-43 | 994 |
| | 1943-44 | | |
| 8681-93 | Don Winslow of the Coast Guard (13 episodes) | 3-30-43 | 1227 |

# SHORT SUBJECTS
## *reviews and synopses*

### THE WAR FOR MEN'S MINDS (UA)

*World in Action*

The thirteenth issue of the World in Action series produced by the National Film Board of Canada concerns the war on the propaganda front. Here the Axis nations long held the initiative just as they did at the front line. But as the tide turned in favor of the Allies, their tactics in the battle of words have taken the offensive. The film, edited by Stuart Legg, describes some of the Nazi tricks of propaganda warfare and the results of the new offensive spirit among the United Nations.

*Release date, August* 13, 1943 16 *minutes*

### YUKON OUTPOST (Univ.)

*Variety Views* (7363)

With the Army posts in the far North and fighting on the Aleutians, there is renewed interest in our Arctic possession. Universal offers a survey of Alaska's contribution to our war effort and home industry in the wealth of minerals, fish and game, forest timber and water power.

*Release date, August* 30, 1943 9 *minutes*

### ANY CHICKENS TODAY? (Univ.)

*Variety Views* (7362)

For its current medley of Variety Views, Universal has taken to the animal kingdom where a good look at that favorite barnyard fowl unearths some hints on hens. The "hen hotel" in Miami has nothing on the Hull Hatchery in Connecticut where 16,000,000 chicks made their appearance annually. For comedy, there's the Philadelphia rooster who likes his beer.

*Release date, July* 26, 1943 9 *minutes*

### SING, HELEN SING (Para.)

*Headliner* (A2-10)

Helen O'Connell, whose singing with Joe Venuti's orchestra and on the radio has boosted her records to top sales volumes, answers three song requests from service men. She sings "Murder, He Says," "He Didn't Ask Me" and "I Have Faith," with service backgrounds. There are words and Paramount's "bouncing ball" to invite audience participation in the choruses.

*Release date, July* 23, 1943 11 *minutes*

### ODE TO VICTORY (MGM)

*Miniature* (M-440)

A recent musical composition by Nathaniel Shilkret, MGM musical director, is the subject of this patriotic short, opening at an Army band rehearsal of the work and representing its message on the screen. United States history from 1776 to 1943 passes in review as the piece continues, and a chorus of American workers swells out the finale with the closing words of a recent address by President Roosevelt.

*Release date, July* 31, 1943 10 *minutes*

### PASS THE BISCUITS, MIRANDY (Univ.)

*Swing Symphonies* (7235)

One of those old mountain feuds breaks out suddenly when Mirandy bakes a batch of biscuits. The Bartons and the Foys are pelting each other with hot cakes when Uncle Sam comes along. Realizing the great waste of energy and ammunition he induces the boys to try this skill against the Axis.

*Release date, August* 25, 1943 7 *minutes*

### RATION BORED (Univ.)

*Color Cartune* (7248)

Woody Woodpecker is fed up on gas rationing. In fact he has no more tickets. A group of cars at a junk yard catches his eye and he decides to siphon a little gas into the old jalopy. Unfortunately he picks on a police car and is caught in the act. At the finish he has his fill of gasoline.

*Release date, July* 26, 1943 7 *minutes*

# THE RELEASE CHART

## *Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Charts with Synopsis Index can be found on pages 1510-1512.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1508-1509.

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| ABOVE Suspicion | MGM | .... | Joan Crawford-Fred MacMurray | (tent.) Sept.,'43 | 91m | May 1,'43 | 1289 | 1081 | 1507 |
| Across the Pacific | WB | 202 | Humphrey Bogart-Mary Astor | Sept. 5,'42 | 98m | Aug. 22,'42 | 927 | 726 | |
| Action in the North Atlantic | WB | 221 | Humphrey Bogart-Raymond Massey | June 12,'43 | 127m | May 22,'43 | 1325 | 983 | 1507 |
| Adventure in Blackmail (British) (formerly Breach of Promise) | English | .... | Clive Brook-Judy Campbell | Aug. 5,'43 | 70m | July 17,'43 | 1426 | .... | .... |
| Adventures of a Rookie | RKO | .... | Wally Brown-Alan Carney | Block 1,'43-44 | 64m | Aug. 21,'43 | 1494 | 1471 | .... |
| Adventures of Mark Twain | WB | .... | Fredric March-Alexis Smith | 1943-44 | .... | ..... | .... | 936 | .... |
| Adventures of Tartu (formerly called Tartu) | MGM | .... | Robert Donat-Valerie Hobson | (tent.) Oct.,'43 | 104m | Aug. 7,'43 | 1470 | .... | .... |
| Aerial Gunner | Para. | 4223 | Chester Morris-Richard Arlen | Block 5 | 78m | Mar. 27,'43 | 1226 | 1091 | .... |
| After Midnight with Boston Blackie | Col. | 4031 | Chester Morris-Ann Savage | Mar. 18,'43 | 64m | Mar. 13,'43 | 1203 | 1192 | .... |
| Air Force | WB | 217 | John Garfield-Gig Young | Mar. 20,'43 | 124m | Feb. 6,'43 | 1145 | 936 | 1392 |
| Air Raid Wardens, The | MGM | 326 | Laurel and Hardy | Apr.-May,'43 | 67m | Mar. 20,'43 | 1214 | 1091 | .... |
| A-Haunting We Will Go | 20th-Fox | 302 | Laurel and Hardy | Aug. 7,'42 | 67m | July 11,'42 | 927 | .... | .... |
| Ali Baba and the 40 Thieves | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | .... |
| Alibi | Rep. | 214 | Margaret Lockwood-Hugh Sinclair | Mar. 24,'43 | 66m | Apr. 3,'43 | 1237 | .... | .... |
| Alaska Highway | Para. | 4227 | Richard Arlen-Jean Parker | Block 6 | 66m | June 26,'43 | 1387 | 1192 | .... |
| All by Myself | Univ. | 7043 | Patric Knowles-Evelyn Ankers | June 11,'43 | 63m | June 5,'43 | 1350 | 1277 | .... |
| Always a Bridesmaid | Univ. | .... | Andrews Sisters-Patric Knowles | 1943-44 | .... | ..... | .... | 1192 | .... |
| Amazing Mrs. Holliday, The | Univ. | 7005 | Deanna Durbin-Edmond O'Brien | Feb. 19,'43 | 98m | Feb. 6,'43 | 1145 | 936 | 1341 |
| America | MGM | .... | Brian Donlevy-Ann Richards | 1943-44 | .... | ..... | .... | 1457 | .... |
| American Empire | UA | .... | Richard Dix-Leo Carrillo | Dec. 11,'42 | 81m | Dec. 12,'42 | 1053 | 871 | .... |
| Andy Hardy's Blonde Trouble | MGM | .... | Mickey Rooney-Lewis Stone | 1943-44 | .... | ..... | .... | 1456 | .... |
| Andy Hardy's Double Life | MGM | 318 | Mickey Rooney-Lewis Stone | Dec.-Feb.,'43 | 92m | Dec. 5,'42 | 1042 | 796 | 1341 |
| Angela | Univ. | .... | Susanna Foster-Daniel O'Connor | 1943-44 | .... | ..... | .... | 1416 | .... |
| Animal Kingdom, The | WB | .... | Ann Sheridan-Olivia de Havilland | 1943-44 | .... | ..... | .... | 1431 | .... |
| Apache Trail | MGM | 304 | Lloyd Nolan-Donna Reed | Sept.-Nov.,'42 | 66m | June 27,'42 | 938 | 726 | .... |
| Ape Man, The | Mono. | .... | Bela Lugosi-Wallace Ford | Mar. 19,'43 | 64m | Feb. 27,'43 | 1181 | 1104 | .... |
| Appointment in Berlin | Col. | 4011 | George Sanders-Marguerite Chapman | July 15,'43 | 77m | July 24,'43 | 1441 | 1305 | 1507 |
| Arabian Nights | Univ. | 7063 | Sabu-Maria Montez-Jon Hall | Dec. 25,'42 | 87m | Jan. 2,'43 | 1090 | 872 | 1174 |
| Arizona Stagecoach | Mono. | .... | The Range Busters | Sept. 4,'42 | 58m | ..... | .... | .... | .... |
| Army Surgeon | RKO | 312 | James Ellison-Jane Wyatt | Dec. 4,'42 | 63m | Oct. 24,'42 | 969 | 701 | .... |
| Around the World | RKO | .... | Kay Kyser-Joan Davis | 1943-44 | .... | ..... | .... | 1457 | .... |
| Assignment in Brittany | MGM | 327 | Pierre Aumont-Susan Peters | Apr.-May,'43 | 98m | Mar. 13,'43 | 1201 | 1019 | 1432 |
| At Dawn We Die (British) (formerly Tomorrow We Live) | Rep. | 778 | John Clements-Godfrey Tearle | Mar. 20,'43 | 78m | Dec.26,'42 | 1077 | .... | .... |
| Avengers, The (British) | Para. | 4213 | Ralph Richardson-Deborah Kerr | Block 3 | 88m | Nov. 7,'42 | 993 | .... | 1280 |
| Avenging Rider, The | RKO | 385 | Tim Holt | Not Set | 55m | Feb. 13,'43 | 1158 | .... | .... |
| BABY Face Morgan | PRC | 317 | Mary Carlisle-Richard Cromwell | Sept. 15,'42 | 62m | July 25,'42 | 903 | .... | |
| Background to Danger | WB | 222 | George Raft-Brenda Marshall | July 3,'43 | 80m | June 12,'43 | 1361 | 1058 | 1507 |
| Bad Men of Thunder Gap | PRC | 352 | Dave O'Brien-Jim Newill | Mar. 5,'43 | 57m | June 5,'43 | 1350 | 1277 | .... |
| Bambi (color) | RKO | 391 | Disney Feature Cartoon | Aug. 21,'42 | 70m | May 30,'42 | 685 | .... | 1130 |
| Bandit Ranger | RKO | 381 | Tim Holt | Sept. 25,'42 | 65m | ..... | .... | .... | .... |
| Bar 20 (1943-44) | UA | .... | William Boyd-Andy Clyde | Oct. 1,'43 | 55m | July 24,'43 | 1442 | .... | .... |
| Bataan | MGM | 328 | Robert Taylor-Thomas Mitchell | June-Aug.,'43 | 114m | May 29,'43 | 1337 | 1127 | 1507 |
| Behind Prison Walls | PRC | 313 | Alan Baxter-Gertrude Michael | Mar. 22,'43 | 64m | Feb. 6,'43 | 1146 | 1078 | .... |
| Behind the Eight Ball | Univ. | 7029 | Ritz Bros.-Carol Bruce | Dec. 4,'42 | 60m | Dec. 12,'42 | 1054 | 794 | |
| Behind the Rising Sun | RKO | 334 | Margo-Tom Neal-Robert Ryan | Block 7 | 87m | July 17,'43 | 1425 | 1362 | 1507 |
| Bells Go Down, The (British) | Ealing-UA | .... | Tommy Trinder-James Mason | Not Set | 89m | May 22,'43 | 1326 | .... | .... |
| Berlin Correspondent | 20th-Fox | 311 | Dana Andrews-Virginia Gilmore | Sept. 11,'42 | 70m | Aug. 15,'42 | 927 | 797 | .. |
| Best Foot Forward (color) | MGM | .... | Lucille Ball-William Gaxton | (tent.) Oct.,'43 | 94m | July 3,'43 | 1401 | 1191 | 1507 |
| Between Us Girls | Univ. | 7010 | Diana Barrymore-Robert Cummings | Sept. 4,'42 | 89m | Sept. 5,'42 | 890 | 772 | .... |
| Big Street, The | RKO | 301 | Henry Fonda-Lucille Ball | Sept. 4,'42 | 87m | Aug. 8,'42 | 902 | 701 | .... |
| Billy the Kid in Cattle Stampede | PRC | 362 | Buster Crabbe-Al St. John | Aug. 16,'43 | .... | ..... | .... | .... | .... |
| Billy the Kid in Fugitive of Plains | PRC | 359 | Buster Crabbe-Al St. John | Mar. 12,'43 | 56m | Apr. 3,'43 | 1238 | .... | .... |
| Billy the Kid in Kid Rides Again | PRC | 358 | Buster Crabbe-Al St. John | Jan. 27,'43 | 60m | Mar. 20,'43 | 1215 | 1104 | .... |
| Billy the Kid in Mysterious Rider | PRC | 357 | Buster Crabbe-Al St. John | Nov. 20,'42 | 55m | Jan. 30,'43 | 1137 | 1033 | .... |
| Billy the Kid in The Renegade | PRC | 361 | Buster Crabbe-Al St. John | July 1,'43 | 58m | Aug. 28,'43 | 1506 | 1305 | .... |
| Billy the Kid in Western Cyclone | PRC | 360 | Buster Crabbe-Al St. John | May 14,'43 | 59m | June 12,'43 | 1362 | 1276 | .... |
| Black Hills Express (1943-44) | Rep. | 362 | Don Barry-Wally Vernon | Aug. 15,'43 | 55m | Aug. 7,'43 | 1470 | 1457 | .... |
| Black Market Rustlers | Mono. | .... | The Range Busters | Aug. 27,'43 | 59m | ..... | .... | 1391 | .... |
| Black Raven, The | PRC | 321 | George Zucco-Wanda MacKay | May 31,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Black Sea Fighters | Artkino | .... | Documentary | July 27,'43 | 64m | July 31,'43 | 1455 | .... | .... |
| Black Swan, The (color) | 20th-Fox | 320 | Tyrone Power-Maureen O'Hara | Dec. 4,'42 | 85m | Oct. 17,'42 | 958 | 855 | 1218 |
| Blazing Guns | Mono. | .... | Hoot Gibson-Ken Maynard | Oct. 8,'43 | .... | ..... | .... | 1509 | .... |
| Blocked Trail, The | Rep. | 274 | Three Mesquiteers | Mar. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Bombardier | RKO | 329 | Pat O'Brien-Randolph Scott-Anne Shirley | Block 6 | 99m | May 15,'43 | 1313 | 912 | 1507 |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Bombers Moon (1943-44) | 20th-Fox | 401 | George Montgomery-Annabella | Aug. 6,'43 | 70m | July 10,'43 | 1413 | 1305 | .... |
| Bombsight Stolen (British) | Gains. | .... | Leslie Banks-Jeanne Casalis | Not Set | 72m | May 15,'43 | 1315 | .... | .... |
| Boogie Man Will Get You, The | Col. | 4026 | Boris Karlof-Peter Lorre | Oct. 22,'42 | 66m | Oct. 24,'42 | 969 | .... | .... |
| Boots and Saddles (Re-release) | Rep. | 2301 | Gene Autry-Smiley Burnette | Jan. 15,'43 | 58m | Nov. 13,'37 | 1114 | .... | .... |
| Border Buckaroos | PRC | 354 | Dave O'Brien-Jim Newill | June 15,'43 | 58m | Aug. 7,'43 | 1471 | 1276 | .... |
| Border Patrol | UA | .... | William Boyd | Apr. 2,'43 | 67m | Jan. 30,'43 | 1137 | .... | .... |
| Bordertown Gunfighters | Rep. | 2313 | Bill Elliott-Gabby Hayes | July 8,'43 | 55m | July 3,'43 | 1402 | 1375 | .... |
| Boss of Big Town | PRC | 310 | John Litel-Florence Rice | Dec. 7,'42 | 64m | Oct. 17,'42 | 959 | .... | .... |
| Boston Blackie Goes Hollywood | Col. | 4030 | Chester Morris-Richard Lane | Nov. 5,'42 | 68m | Feb. 27,'43 | 1181 | 794 | .... |
| Bowery at Midnight | Mono. | .... | Bela Lugosi-John Archer | Oct. 30,'42 | 63m | Oct. 3,'42 | 934 | .... | .... |
| Boy From Stalingrad | Col. | 4025 | Bobby Samarzich-Conrad Binyon | May 20,'43 | 70m | July 10,'43 | 1414 | 1191 | .... |
| Buckskin Frontier | UA | .... | Richard Dix-Jane Wyatt | May 14,'43 | 76m | Mar. 13,'43 | 1202 | 983 | .... |
| Busses Roar | WB | 203 | Richard Travis-Julie Bishop | Sept. 19,'42 | 61m | Aug. 22,'42 | 903 | .... | .... |
| CABIN in the Sky | MGM | 323 | "Rochester"-Ethel Waters | Apr.-May,'43 | 98m | Feb. 13,'43 | 1157 | 1019 | 1432 |
| Cairo | MGM | 307 | Jeanette MacDonald-Robert Young | Sept.-Nov.,'42 | 101m | Aug. 15,'42 | 915 | .... | 1034 |
| Calaboose | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | Jan. 29,'43 | 45m | Aug. 7,'43 | 1471 | 1241 | .... |
| Calling Wild Bill Elliott | Rep. | 2311 | Bill Elliott-Gabby Hayes | Apr. 30,'43 | 54m | Apr. 24,'43 | 1274 | .... | .... |
| Captive Wild Woman | Univ. | 7014 | Evelyn Ankers-John Carradine | June 4,'43 | 61m | May 1,'43 | 1290 | 1127 | .... |
| Careful, Soft Shoulder | 20th-Fox | 312 | Virginia Bruce-James Ellison | Sept. 18,'42 | 69m | Aug. 15,'42 | 915 | .... | .... |
| Carson City Cyclone | Rep. | 275 | Don Barry-Lynn Merrick | Mar. 23,'43 | 57m | Apr. 24,'43 | 1275 | .... | .... |
| Casablanca | WB | 214 | Humphrey Bogart-Ingrid Bergman | Jan. 23,'43 | 102m | Nov. 28,'42 | 1029 | 936 | 1341 |
| Case of the Dangerous Blondes | Col. | .... | Evelyn Keyes-Edmund Lowe | Sept. 23,'43 | .... | ..... | .... | 1509 | .... |
| Cat People | RKO | 313 | Simone Simon-Tom Conway | Dec. 25,'42 | 73m | Nov. 14,'42 | 1005 | 962 | 1280 |
| Chatterbox | Rep. | 219 | Joe E. Brown-Judy Canova | Apr. 27,'43 | 76m | Apr. 10,'43 | 1250 | 1127 | .... |
| Cherokee Strip (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | .... | ..... | .... | .... | .... |
| Chetniks, Fighting Guerrillas | 20th-Fox | 328 | Philip Dorn-Virginia Gilmore | Feb. 5,'43 | 73m | Jan. 16,'43 | 1115 | 995 | 1280 |
| Cheyenne Roundup | Univ. | 7075 | Johnny Mack Brown-Tex Ritter | Apr. 9,'43 | 59m | Apr. 17,'43 | 1261 | .... | .... |
| China | Para. | 4222 | Loretta Young-Alan Ladd | Block 5 | 78m | Mar. 27,'43 | 1226 | 1091 | 1432 |
| China Girl | 20th-Fox | 323 | George Montgomery-Gene Tierney | Jan. 1,'43 | 95m | Dec. 5,'42 | 1041 | 872 | 1218 |
| Cinderella Swings It | RKO | 318 | Guy Kibbee-Gloria Warren | Jan. 22,'43 | 69m | Jan. 23,'43 | 1125 | .... | .... |
| City of Silent Men | PRC | 308 | Frank Albertson-June Lang | Oct. 12,'42 | 64m | Sept. 12,'42 | 898 | .... | .... |
| City Without Men | Col. | 4013 | Linda Darnell-Doris Dudley | Jan. 14,'43 | 75m | Feb. 27,'43 | 1181 | 1009 | .... |
| Clancy Street Boys | Mono. | .... | East Side Kids | Apr. 23,'43 | 66m | Apr. 3,'43 | 1238 | .... | .... |
| Claudia (1943-44) | 20th-Fox | 404 | Dorothy McGuire-Robert Young | Sept. 4,'43 | 91m | Aug. 21,'43 | 1493 | .... | .... |
| Coastal Command (British) | RKO | .... | War Documentary | 1943-44 | 60m | Nov. 14,'42 | 1005 | .... | .... |
| Cobra Woman | Univ. | .... | Jon Hall-Maria Montez | 1943-44 | .... | ..... | .... | 1457 | .... |
| Colt Comrades | UA | .... | William Boyd | June 18,'43 | 67m | June 26,'43 | 1386 | 1339 | .... |
| Commandos Strike at Dawn | Col. | 4004 | Paul Muni-Lillian Gish | Jan. 7,'43 | 98m | Dec.26,'42 | 1078 | 962 | 1280 |
| Coney Island | 20th-Fox | 343 | Betty Grable-George Montgomery | June 18,'43 | 96m | May 22,'43 | 1325 | 995 | 1507 |
| Conflict | WB | .... | Humphrey Bogart-Alexis Smith | 1943-44 | .... | ..... | .... | 1456 | .... |
| Constant Nymph, The | WB | 223 | Charles Boyer-Joan Fontaine | July 23,'43 | 112m | July 3,'43 | 1401 | 1391 | 1507 |
| Corregidor | PRC | 31 | Otto Kruger-Elissa Landi | Mar. 29,'43 | 74m | Mar. 27,'43 | 1226 | 1104 | 1392 |
| Corvette K-225 | Univ. | .... | Randolph Scott-Andy Devine | 1943-44 | .... | .... | .... | 1240 | .... |
| Cosmo Jones, Crime Smasher | Mono. | .... | Edgar Kennedy-Frank Graham | Jan. 29,'43 | 62m | Feb. 20,'43 | 1170 | 1055 | .... |
| Counter Espionage | Col. | 4027 | Warren William-Eric Blore | Sept. 3,'42 | 72m | Oct. 10,'42 | 945 | 871 | .... |
| Cover Girl, The | Col. | .... | Rita Hayworth-Jinx Falkenberg | 1943-44 | .... | ..... | .... | 1416 | .... |
| Cowboy Commandos | Mono. | .... | Range Busters | June 4,'43 | 52m | July 3,'43 | 1402 | 1277 | .... |
| Cowboy in Manhattan | Univ. | 7036 | Robert Paige-Frances Langford | May 21,'43 | 60m | Apr. 10,'43 | 1250 | 1240 | .... |
| Crash Dive (color) | 20th-Fox | 340 | Tyrone Power-Anne Baxter | May 14,'43 | 105m | Apr. 24,'43 | 1273 | 962 | 1507 |
| Crime by Night | WB | .... | Jane Wyman-Jerome Cowan | 1943-44 | .... | .... | .... | 1091 | .... |
| Crime Doctor | Col. | 4017 | Warner Baxter-Margaret Lindsay | June 22,'43 | 66m | June 12,'43 | 1361 | 1305 | .... |
| Criminal Investigator | Mono. | .... | Robert Lowery-Jan Wiley | Oct. 23,'42 | 61m | Dec. 12,'42 | 1054 | 1033 | .... |
| Cross of Lorraine, The | MGM | .... | Pierre Aumont-Gene Kelly | 1943-44 | .... | ..... | .... | 1457 | .... |
| Crystal Ball, The | UA | .... | Paulette Goddard-Ray Milland | Jan. 22,'43 | 81m | Jan. 23,'43 | 1125 | 960 | 1341 |
| DANGER! Women at Work (1943-44) | PRC | 411 | Patsy Kelly-Mary Brian | Aug. 23,'43 | 58m | July 17,'43 | 1426 | .... | .... |
| Daring Young Man, The | Col. | 4021 | Joe E. Brown-Marguerite Chapman | Oct. 8,'42 | 73m | Dec. 19,'42 | 1067 | 871 | .... |
| Dawn on the Great Divide | Mono. | .... | Buck Jones-Rex Bell | Dec. 18,'42 | 66m | Dec. 19,'42 | 1066 | 1031 | .... |
| Days of Old Cheyenne | Rep. | 276 | Don Barry-Lynn Merrick | May 15,'43 | 55m | Apr. 24,'43 | 1274 | 1241 | .... |
| Deadline Guns | Col. | .... | Russell Hayden-Bob Wills | Not Set | .... | ..... | .... | 1081 | .... |
| Dead Man's Gulch | Rep. | 274 | Don Barry-Lynn Merrick | Feb. 12,'43 | 56m | Feb. 20,'43 | 1170 | 1127 | .... |
| Dead Men Walk | PRC | 320 | George Zucco-Mary Carlisle | Feb. 10,'43 | 63m | Feb. 20,'43 | 1170 | 1031 | .... |
| Death Valley Manhunt (1943-44) | Rep. | .... | Bill Elliott-Gabby Hayes | Sept. 25,'43 | 55m | Aug. 28,'43 | 1506 | 1402 | .... |
| Deep in the Heart of Texas | Univ. | 7071 | Johnny Mack Brown | Sept. 25,'42 | 62m | Sept. 12,'42 | 898 | .... | .... |
| Desert Song, The (color) | WB | .... | Dennis Morgan-Irene Manning | 1943-44 | .... | ..... | .... | 872 | .... |
| Desert Victory (British) | 20th-Fox | 341 | War in Africa Feature | Apr. 16,'43 | 60m | Apr. 3,'43 | 1237 | .... | 1341 |
| Desperadoes, The (color) | Col. | 4005 | Randolph Scott-Glenn Ford | Mar. 25,'43 | 85m | Mar. 20,'43 | 1213 | 871 | 1507 |
| Desperate Journey | WB | 204 | Errol Flynn-Ronald Reagan | Sept. 26,'42 | 107m | Aug. 22,'42 | 915 | .... | 1082 |
| Destination Unknown | Univ. | 7030 | Irene Hervey-William Gargan | Oct. 9,'42 | 61m | Oct. 10,'42 | 946 | 912 | .... |
| Destroyer | Col. | 4003 | Edw. G. Robinson-Marguerite Chapman | Sept. 2,'43 | 99m | Aug. 21,'43 | 1496 | 1162 | .... |
| Devil with Hitler, The | UA-Roach | .... | Alan Mowbray-M. Woodworth | Nov. 20,'42 | 45m | Oct. 24,'42 | 969 | .... | .... |
| Diary of a Nazi (Russian) | Artkino | .... | War Documentary | Mar. 24,'43 | 68m | Apr. 3,'43 | 1237 | .... | .... |
| Dixie (color) | Para. | 4230 | Bing Crosby-Dorothy Lamour | Block 6 | 89m | June 26,'43 | 1385 | 1091 | 1507 |
| Dixie Dugan | 20th-Fox | 332 | James Ellison-Lois Andrews | Mar. 12,'43 | 67m | Mar. 13,'43 | 1203 | 1079 | .... |
| Dr. Gillespie's Criminal Case | MGM | .... | Lionel Barrymore-Van Johnson | (tent.) Nov.,'43 | 89m | May 8,'43 | 1302 | 1192 | .... |
| Dr. Gillespie's New Assistant | MGM | 317 | Lionel Barrymore-Van Johnson | Dec.-Feb.,'43 | 86m | Nov. 14,'42 | 1005 | .... | 1280 |
| Dr. Renault's Secret | 20th-Fox | 321 | Lynn Roberts-John Shepperd | Dec. 11,'42 | 58m | Oct. 17,'42 | 959 | 936 | .... |
| DuBarry Was a Lady | MGM | 333 | Lucille Ball-Red Skelton | June-Aug.,'43 | 101m | May 8,'43 | 1301 | 1019 | 1507 |
| EDGE of Darkness | WB | 219 | Errol Flynn-Ann Sheridan | Apr. 24,'43 | 118m | Mar. 27,'43 | 1225 | 982 | 1507 |
| Empty Holsters (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | .... | ..... | .... | .... | .... |
| Eyes in the Night | MGM | 309 | Edward Arnold-Ann Harding | Sept.-Nov.,'42 | 79m | Sept. 12,'42 | 898 | 797 | 1130 |
| Eyes of the Underworld | Univ. | 7037 | Richard Dix-Lon Chaney | Jan. 8,'43 | 61m | Oct. 17,'42 | 960 | .. | .... |
| FALCON'S Brother, The | RKO | 309 | George Sanders-Jane Randolph | Nov. 6,'42 | 63m | Oct. 3,'42 | 935 | 871 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Falcon in Danger, The | RKO | 332 | Tom Conway-Jean Brooks | Block 7 | 70m | July 17,'43 | 1426 | 1362 | .... |
| Falcon Strikes Back, The | RKO | 325 | Tom Conway-Harriet Hilliard | Block 5 | 65m | Mar. 20,'43 | 1214 | ... | .... |
| Fallen Sparrow, The | RKO | .... | Maureen O'Hara-John Garfield | Block 1,'43-44 | 97m | Aug. 21,'43 | 1494 | 1182 | .... |
| Fall In | UA-Roach | .... | William Tracy-Jean Porter | Mar. 5,'43 | 48m | Apr. 17,'43 | 1262 | 796 | .... |
| False Colors | UA | .... | William Boyd | 1943-44 | .... | ..... | .... | 1431 | .... |
| False Faces | Rep. | 222 | Rex Williams-Bill Henry | May 26,'43 | 56m | May 29,'43 | 1338 | 1277 | .... |
| Fighting Buckaroo, The | Col. | 4203 | Charles Starrett-Kay Harris | Feb. 1,'43 | 58m | Apr. 17,'43 | 1262 | .... | .... |
| Fighting Devil Dogs | Rep. | 211 | Lee Powell-Herman Brix | Jan. 29,'43 | 69m | Feb. 6,'43 | 1148 | .... | .... |
| Fighting Frontier | RKO | 383 | Tim Holt | Jan. 15,'43 | 57m | Feb. 13,'43 | 1158 | .... | .... |
| Fighting Sea Monsters | Times | .. | Marine Animal Feature | Mar. 9,'43 | 61m | Mar. 20,'43 | 1215 | .... | .... |
| Fighting Valley | PRC | 355 | Tex O'Brien-Jim Newill | Aug. 1,'43 | .... | ..... | .... | 1391 | .... |
| Fire in the Straw (French) | Rosner | .... | Lucien Baroux-Jean Fuller | July 2,'43 | 90m | July 17,'43 | 1427 | .... | .... |
| Fires Were Started (British) | Crown | | War Documentery | Not Set | 63m | Apr. 17,'43 | 1261 | .... | .... |
| First Comes Courage | Col. | 4008 | Merle Oberon-Brian Aherne | July 29,'43 | 85m | ..... | .... | 1362 | .... |
| Five Graves to Cairo | Para. | 4224 | Franchot Tone-Anne Baxter | Block 5 | 96m | May 8,'43 | 1301 | 1192 | 1432 |
| Flemish Farm (British) | Two Cities-Gen'l | .... | Clive Brook-Clifford Evans | Not Set | 82m | Aug. 21,'43 | 1495 | .... | .... |
| Flight for Freedom | RKO | 321 | Rosalind Russell-Fred MacMurray | Block 5 | 101m | Feb. 6,'43 | 1145 | 983 | 1392 |
| Flying Fortress (British) | WB | 211 | Richard Green-Carla Lehmann | Dec. 5,'42 | 68m | June 27,'42 | 914 | .... | 1174 |
| Follies Girl | PRC | 306 | Wendy Barrie-Gordon Oliver | July 26,'43 | 72m | ..... | .... | 1104 | .... |
| Follow the Band | Univ. | 7033 | Leon Errol-Mary Beth Hughes | May 14,'43 | 61m | May 1,'43 | 1290 | 1241 | .... |
| Footlight Serenade | 20th-Fox | 301 | John Payne-Betty Grable | Aug. 1,'42 | 80m | July 11,'42 | 915 | 715 | 873 |
| Foreign Agent | Mono. | .... | John Shelton-Gail Storm | Oct. 9,'42 | 64m | Sept. 19,'42 | 911 | .... | .... |
| Forest Rangers, The (color) | Para. | 4206 | Fred MacMurray-Paulette Goddard | Block 2 | 87m | Oct. 3,'42 | 933 | 872 | 1218 |
| Forever and a Day | RKO | 320 | British and American Stars | Mar. 26,'43 | 104m | Jan. 23,'43 | 1125 | .... | 1432 |
| For All We Know (formerly Flesh and Fantasy) | Univ. | .... | Charles Boyer-Barbara Stanwyck | 1943-44 | .... | ..... | ... | 1058 | .... |
| For Me and My Gal | MGM | 312 | Judy Garland-George Murphy | Sept.-Nov.,'42 | 104m | Sept. 12,'42 | 897 | 751 | 1218 |
| Fortress on Volga (Russian) | Artkino | .... | Mikhail Gelovani-Nikolai Bogoliubov | Not Set | 77m | Jan. 9,'43 | 1101 | .... | .... |
| For Whom the Bell Tolls (color) | Para. | .... | Gary Cooper-Ingrid Bergman | 1943-44 | 168m | July 17,'43 | 1441 | 855 | .... |
| Frankenstein Meets Wolf Man | Univ. | 7012 | Lon Chaney-Bela Lugosi | Mar. 12,'43 | 73m | Feb. 27,'43 | 1181 | 1055 | 1280 |
| Frenchman's Creek | Para. | .... | Joan Fontaine-Arturo de Cordova | 1943-44 | .... | ..... | .... | 1416 | .... |
| Frontier Bad Men | Univ. | .... | Diana Barrymore-Robert Paige | Aug. 6,'43 | 77m | Aug. 7,'43 | 1470 | 1375 | .... |
| Frontier Fury | Col. | 4205 | Charles Starrett-Arthur Hunnicutt | June 24,'43 | 53m | July 17,'43 | 1427 | 1305 | .... |
| Fugitive from Sonora (1943-44) | Rep. | 362 | Don Barry-Lynn Merrick | July 1,'43 | 57m | July 10,'43 | 1414 | 1375 | .... |
| GALS, Incorporated | Univ. | 7046 | Leon Errol-Grace McDonald | July 9,'43 | 61m | July 10,'43 | 1414 | 1375 | .... |
| Gangs, Inc. (Reissue) | PRC | 123 | Alan Ladd-Joan Woodbury | June 15,'43 | 72m | June 7,'41 | 1386 | .... | .... |
| Gaucho Serenade (Reissue) | Rep. | 2303 | Gene Autry | Apr. 15,'43 | 66m | May 18,'40 | 1262 | .... | .... |
| Gentle Gangster, A | Rep. | 220 | Barton MacLane-Molly Lamont | May 10,'43 | 57m | May 15,'43 | 1314 | 1276 | .... |
| Gentle Sex (British) | Two Cities-Gen'l | .... | Rosamund John-Joyce Howard | Not Set | 93m | May 8,'43 | 1303 | .... | .... |
| Gentleman Jim | WB | 212 | Errol Flynn-Alexis Smith | Nov. 14,'42 | 104m | Oct. 31,'42 | 981 | 936 | 1130 |
| George Washington Slept Here | WB | 210 | Jack Benny-Ann Sheridan | Nov. 28,'42 | 93m | Sept. 19,'42 | 909 | 871 | 1218 |
| Get Going | Univ. | 7045 | Grace McDonald-Robert Paige | June 25,'43 | 60m | June 26,'43 | 1386 | 1375 | .... |
| Get Hep to Love | Univ. | 7022 | Gloria Jean-Robert Paige | Oct. 2,'42 | 77m | Oct. 3,'42 | 934 | .... | .... |
| Ghost and the Guest, The | PRC | 314 | Florence Rice-Jimmie Dunn | Apr. 19,'43 | 61m | May 15,'43 | 1314 | 1241 | .... |
| Ghost Rider | Mono. | .... | Johnny Mack Brown | Apr. 2,'43 | 52m | May 8,'43 | 1304 | 1241 | .... |
| Ghosts on the Loose | Mono. | .... | East Side Kids | July 30,'43 | 65m | June 19,'43 | 1374 | 1351 | .... |
| Gildersleeve's Bad Day | RKO | 327 | Harold Peary-Jane Darwell | Block 6 | 62m | May 8,'43 | 1303 | 1241 | .... |
| Girl Crazy | MGM | .... | Mickey Rooney-Judy Garland | (tent.) Nov.,'43 | 100m | Aug. 7,'43 | 1469 | 1191 | .... |
| Girl From Leningrad, The | UA | .... | Anna Sten-Kent Smith | 1943-44 | .... | ..... | .... | 1457 | .... |
| Girl from Monterey | PRC | .... | Armida-Edgar Kennedy | Sept. 24,'43 | .... | ..... | .... | 1509 | .... |
| Girl Trouble | 20th-Fox | 309 | Don Ameche-Joan Bennett | Oct. 9,'42 | 82m | Sept. 26,'42 | 923 | 855 | .... |
| Girls in Chains | PRC | 305 | Arline Judge-Roger Clark | May 17,'43 | 71m | Apr. 10,'43 | 1250 | .... | .... |
| Give Out, Sisters | Univ. | 7021 | Andrews Sisters-Grace McDonald | Sept. 11,'42 | 65m | Sept. 5,'42 | 889 | .... | .... |
| Glass Key, The | Para. | 4203 | Brian Donlevy-Veronica Lake-Alan Ladd | Block 1 | 85m | Aug. 29,'42 | 914 | .... | 1130 |
| Good Fellows, The | Para. | 4032 | Cecil Kellaway-Helen Walker | Block 1,'43-44 | 70m | Aug. 14,'43 | 1482 | 1191 | .... |
| Good Luck, Mr. Yates | Col. | 4014 | Claire Trevor-Edgar Buchanan | June 29,'43 | 70m | June 19,'43 | 1374 | 1351 | .... |
| Good Morning, Judge | Univ. | 7044 | Dennis O'Keefe-Louise Allbritton | May 7,'43 | 67m | Apr. 24,'43 | 1274 | 1240 | .... |
| Gorilla Man, The | WB | 216 | John Loder-Paul Cavanagh | Jan. 16,'43 | 64m | Dec. 12,'42 | 1054 | .... | 1341 |
| Government Girl | RKO | .... | Olivia de Havilland-Sonny Tufts | 1943-44 | .... | ..... | .... | 1416 | .... |
| Great Gildersleeve, The | RKO | 314 | Harold Peary-Freddy Mercer | Jan. 1,'43 | 62m | Nov. 14,'42 | 1006 | 995 | .... |
| Great Impersonation, The | Univ. | 7032 | Ralph Bellamy-Evelyn Ankers | Dec. 18,'42 | 71m | Dec. 19,'42 | 1066 | 912 | .... |
| Guadalajara (Mexican) | Maya | .... | Pedro Armendariz-Chaflin | June 11,'43 | 100m | June 26,'43 | 1386 | .... | .... |
| Guadalcanal Diary | 20th-Fox | .... | Preston Foster-Lloyd Nolan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Gun Master, The (1943-44) | UA | .... | Albert Dekker-Claire Trevor | Oct. 29,'43 | .... | ..... | .... | .... | .... |
| Guns of the Pecos (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 65m | ..... | .... | .... | .... |
| Guy Named Joe, A | MGM | .... | Spencer Tracy-Irene Dunne | 1943-44 | .... | ..... | .... | 1431 | .... |
| Gyandev of India | Ram Bagai | .... | Indian Feature | Apr. 9,'43 | 63m | Apr. 24,'43 | 1275 | .... | .... |
| HAIL to the Rangers | Col. | .. | Charles Starrett | 1943-44 | ... | .... | .. | 1055 | ... |
| Half Way to Shanghai | Univ. | 7035 | Irene Hervey-Kent Taylor | Sept. 18,'42 | 62m | Sept. 26,'42 | 923 | .... | 1082 |
| Hangmen Also Die | UA | ... | Brian Donlevy-Walter Brennan | Mar. 26,'43 | 131m | Mar. 27,'43 | 1225 | 1191 | 1432 |
| Happy Go Lucky (color) | Para. | 4217 | Mary Martin-Dick Powell-Rudy Vallee | Block 4 | 81m | Jan. 2,'43 | 1089 | 797 | 1341 |
| Hard Way, The | WB | 209 | Ida Lupino-Dennis Morgan | Feb. 20,'43 | 109m | Sept. 26,'42 | 923 | 796 | 1280 |
| Harrigan's Kid | MGM | 329 | Bobby Readick-William Gargan | June-Aug.,'43 | 80m | Mar. 13,'43 | 1202 | 1191 | .... |
| Haunted Ranch | Mono. | ... | Range Busters | Feb. 19,'43 | 57m | Mar. 6,'43 | 1190 | 1019 | .... |
| Headin' for God's Country | Rep. | 224 | William Lundigan-Virginia Dale | Aug. 26,'43 | 78m | July 31,'43 | 1455 | 1339 | .... |
| Heart of a Nation (French) | Graetz | .... | Raimu-Michele Morgan | Not Set | 101m | Apr. 3,'43 | 1239 | .... | .... |
| Heart of the Golden West | Rep. | 251 | Roy Rogers-Gabby Hayes | Dec. 11,'42 | 65m | Nov. 21,'42 | 1017 | .... | .... |
| Heaven Can Wait (color) (1943-44) | 20th-Fox | 402 | Don Ameche-Gene Tierney | Aug. 13,'43 | 113m | July 24,'43 | 1441 | 1240 | 1507 |
| He Hired the Boss | 20th-Fox | 334 | Stuart Erwin-Evelyn Venable | Apr. 2,'43 | 73m | Mar. 13,'43 | 1203 | 986 | .... |
| Hello, 'Frisco, Hello (color) | 20th-Fox | 333 | Alice Faye-John Payne | Mar. 26,'43 | 98m | Mar. 13,'43 | 1202 | 1127 | 1341 |
| Henry Aldrich, Editor | Para. | 4209 | Jimmy Lydon-Charlie Smith | Block 2 | 72m | Oct. 3,'42 | 934 | 663 | 1130 |
| Henry Aldrich Gets Glamour | Para. | 4218 | Jimmy Lydon-Charlie Smith | Block 4 | 72m | Jan. 2,'43 | 1089 | 986 | .... |
| Henry Aldrich Plays Cupid | Para. | .... | Jimmy Lydon-Charlie Smith | 1943-44 | .... | ..... | .... | 1431 | .... |
| Henry Aldrich Swings It | Para. | 4226 | Jimmy Lydon-Charlie Smith | Block 6 | 65m | June 26,'43 | 1386 | 1104 | .... |

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|---|---|---|---|---|---|---|---|---|---|
| Here Comes Kelly | Mono. | .... | Eddie Quillan-Joan Woodbury | Sept. 10,'43 | 64m | July 31,'43 | 1456 | 1391 | .... |
| Here We Go Again | RKO | 305 | Fibber McGee-Edgar Bergen-"Charlie" | Oct. 9,'42 | 76m | Aug. 29,'42 | 938 | | 1082 |
| Hers to Hold | Univ. | 7006 | Deanna Durbin-Joseph Cotten | July 16,'43 | 94m | July 17,'43 | 1425 | 1375 | 1507 |
| He's My Guy | Univ. | 7041 | Dick Foran-Joan Davis | Mar. 26,'43 | 65m | Mar. 27,'43 | 1226 | 1127 | |
| Hi Diddle Diddle (1943-44) | UA | .... | Martha Scott-Adolph Menjou | Aug. 20,'43 | 71m | July 31,'43 | 1456 | 1375 | 1507 |
| Hi, Buddy | Univ. | 7031 | Dick Foran-Harriet Hilliard | Feb. 26,'43 | 68m | Feb. 20,'43 | 1170 | 1079 | .... |
| Hidden Hand, The | WB | 208 | Craig Stevens-Elisabeth Fraser | Nov. 7,'42 | 67m | Sept. 19,'42 | 910 | .... | 1082 |
| High Explosive | Para. | 4221 | Chester Morris-Jean Parker | Block 5 | 62m | Mar. 27,'43 | 1226 | 983 | .... |
| Highways by Night | RKO | 304 | Richard Carlson-Jane Randolph | Oct. 2,'42 | 63m | Aug. 8,'42 | 938 | 715 | .... |
| Hil Neighbor | Rep. | 201 | Lulubelle & Scotty-Jean Parker | July 27,'42 | 72m | July 25,'42 | 927 | 772 | 1218 |
| Hit Parade of 1943 | Rep. | 215 | John Carroll-Susan Hayward | Mar. 26,'43 | 82m | Mar. 13,'43 | 1202 | 1043 | 1280 |
| Hitler, Dead or Alive | House | | Ward Bond-Dorothy Tree | Not Set | 70m | Nov. 21,'42 | 1018 | .... | 1082 |
| Hit the Ice | Univ. | 7003 | Abbott and Costello | July 2,'43 | 82m | July 3,'43 | 1401 | 1162 | 1507 |
| Hitler's Children | RKO | 316 | Tim Holt-Bonita Granville | Mar. 19,'43 | 83m | Jan. 2,'43 | 1089 | 1057 | 1280 |
| Hitler's Madman (formerly Hitler's Hangman) | MGM | 334 | Patricia Morison-John Carradine | June-Aug.,'43 | 85m | June 12,'43 | 1361 | 1351 | .... |
| Hi'Ya, Chum | Univ. | 7039 | Jane Frazee-Ritz Brothers | Mar. 5,'43 | 61m | Feb. 6,'43 | 1147 | 1127 | .... |
| Holy Matrimony (1943-44) | 20th-Fox | 403 | Monty Woolley-Gracie Fields | Aug. 27,'43 | 87m | Aug. 28,'43 | 1505 | 1431 | .... |
| Honeymoon Lodge | Univ. | 7047 | David Bruce-Harriet Hilliard | July 23,'43 | 63m | July 31,'43 | 1455 | 1375 | .... |
| Hoosier Holiday (1943-44) | Rep. | .... | Dale Evans-George Byron | Sept. 13,'43 | 72m | Aug. 28,'43 | 1506 | .... | .... |
| Hoppy Serves a Writ | UA | .... | William Boyd-Andy Clyde | Mar. 12,'43 | 67m | Mar. 20,'43 | 1213 | .... | .... |
| Hostages | Para. | 4305 | Luise Rainer-William Bendix | Block 1,'43-44 | 88m | Aug. 14,'43 | 1481 | 1277 | .... |
| How's About It? | Univ. | 7025 | Andrews Sisters-Robert Paige | Feb. 5,'43 | 61m | Feb. 6,'43 | 1147 | .... | .. |
| Human Comedy, The | MGM | 380 | Mickey Rooney-Frank Morgan | June-Aug.,'43 | 115m | Mar. 6,'43 | 1190 | 1019 | 1432 |
| ICE-CAPADES Revue | Rep. | 206 | Ellen Drew-Richard Denning | Dec. 24,'42 | 79m | Dec. 19,'42 | 1066 | 797 | 1130 |
| Iceland | 20th-Fox | 306 | Sonja Henie-John Payne | Oct. 2,'42 | 79m | Aug. 15,'42 | 902 | 797 | 1082 |
| Idaho | Rep. | 252 | Roy Rogers-Virginia Grey | Mar. 10,'43 | 70m | Feb. 20,'43 | 1169 | 1162 | 1218 |
| I Dood It | MGM | .... | Red Skelton-Eleanor Powell | (tent.) Sept.,'43 | 103m | July 31,'43 | 1453 | 1192 | .... |
| I Escaped from the Gestapo | Mono. | .... | Dean Jagger-John Carradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | . |
| I Married a Witch | UA | .... | Fredric March-Veronica Lake | Oct. 30,'42 | 78m | Oct. 24,'42 | 969 | 797 | 1218 |
| Immortal Sergeant, The | 20th-Fox | 327 | Henry Fonda-Maureen O'Hara | Jan. 29,'43 | 91m | Jan. 9,'43 | 1101 | 995 | 1280 |
| In Old Monterey | Rep. | .... | Gene Autry | Sept. 1,'43 | 74m | Aug. 12,'39 | 1494 | .... | .... |
| In Our Time | WB | .... | Ida Lupino-Paul Henreid | 1943-44 | .... | ..... | .... | 1416 | .... |
| In the Rear of Enemy (Russian) | Artkino | .... | War Documentary | Oct. 9,'42 | 59m | Oct. 17,'42 | 958 | .... | .... |
| In Which We Serve (British) | UA | .... | Noel Coward-Bernard Miles | Feb. 12,'43 | 113m | Oct. 17,'42 | 957 | .... | 1280 |
| Isle of Forgotten Sins (1943-44) | PRC | 401 | John Carradine-Gale Sondergaard | Aug. 15,'43 | 82m | July 3,'43 | 1402 | 1339 | .... |
| Isle of Missing Men | Mono. | .... | John Howard-Gilbert Roland | Sept. 11,'42 | 67m | Aug. 15,'42 | 927 | 772 | .... |
| It Ain't Hay | Univ. | 7001 | Abbott and Costello | Mar. 19,'43 | 81m | Mar. 13,'43 | 1201 | 1058 | 1341 |
| It Comes Up Love | Univ. | 7023 | Gloria Jean-Ian Hunter | Apr. 9,'43 | 65m | Feb. 6,'43 | 1146 | 986 | .... |
| It's That Man Again (British) | Gains. | .... | Tommy Handley | Not Set | 84m | Feb. 27,'43 | 1182 | .... | .... |
| It's a Great Life | Col. | 4018 | Penny Singleton-Arthur Lake | May 27,'43 | 68m | July 10,'43 | 1414 | 1241 | .... |
| I Walked with a Zombie | RKO | 324 | Frances Dee-Tom Conway | Block 5 | 68m | Mar. 20,'43 | 1214 | 1057 | .... |
| I Was a Criminal | Mono. | .... | Victor Jory-Pamela Blake | Oct. 1,'43 | .... | ..... | .... | 1391 | .... |
| JACARE | UA | .... | Animal feature | Nov.27,'42 | 65m | Dec. 26,'42 | 1077 | .... | 1218 |
| Jane Eyre | 20th-Fox | .... | Orson Welles-Joan Fontaine | 1943-44 | .... | ..... | .... | 1240 | .... |
| Jitterbugs | 20th-Fox | 342 | Laurel and Hardy | June 11,'43 | 74m | May 29,'43 | 1338 | 1305 | .... |
| Johnny Come Lately (1943-44) | UA | .... | James Cagney-Grace George | Sept. 3,'43 | 97m | Aug. 28,'43 | 1505 | 1375 | .... |
| Johnny Doughboy | Rep. | 205 | Jane Withers-Patrick Brook | Dec. 31,'42 | 63m | Dec. 26,'42 | 1077 | 971 | 1218 |
| Journey for Margaret | MGM | 314 | Robert Young-Laraine Day | Dec.-Feb.,'43 | 79m | Oct. 31,'42 | 981 | 912 | 1174 |
| Journey Into Fear | RKO | 307 | Joseph Cotten-Dolores Del Rio | Feb. 12,'43 | 71m | Feb. 6,'43 | 1146 | 796 | 1218 |
| Junior Army | Col. | 4038 | Freddie Bartholomew-Billy Halop | Nov. 26,'42 | 71m | Feb. 20,'43 | 1170 | 1009 | .... |
| Just Off Broadway | 20th-Fox | 310 | Lloyd Nolan-Marjorie Weaver | Sept. 25,'42 | 65m | Aug. 15,'42 | 902 | 797 | .... |
| KANSAN, The (1943-44) | UA | .... | Richard Dix-Jane Wyatt | Sept. 10,'43 | 79m | June 19,'43 | 1374 | 1182 | .... |
| Keep 'Em Slugging | Univ. | 7040 | Dead End Kids | Apr. 2,'43 | 61m | Mar. 6,'43 | 1189 | .... | .... |
| Keeper of the Flame | MGM | 320 | Spencer Tracy-Katharine Hepburn | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 936 | 1280 |
| Kid Dynamite | Mono. | .... | East Side Kids | Feb. 5,'43 | 66m | Jan. 23,'43 | 1126 | | .. |
| King of the Cowboys | Rep. | 254 | Roy Rogers | Apr. 9,'43 | 67m | Apr. 10,'43 | 1249 | 1241 | .... |
| LADIES' Day | RKO | 322 | Lupe Velez-Eddie Albert-Max Baer | Block 5 | 62m | Mar. 20,'43 | 1213 | 962 | .... |
| Lady Bodyguard | Para. | 4216 | Eddie Albert-Anne Shirley | Block 4 | 70m | Jan. 2,'43 | 1090 | 946 | . |
| Lady from Chungking | PRC | 302 | Anna May Wong-Harold Huber | Dec. 21,'42 | 70m | Nov. 14,'42 | 1006 | 574 | 1174 |
| Lady in the Dark (color) | Para. | .... | Ginger Rogers-Ray Milland | 1943-44 | .... | ..... | .... | 1091 | .... |
| Lady of Burlesque | UA | .... | Barbara Stanwyck-Michael O'Shea | Apr. 30,'43 | 91m | May 1,'43 | 1289 | 1182 | 1432 |
| Lady Takes a Chance, A | RKO | .... | Jean Arthur-John Wayne | Block 1,'43-44 | 86m | Aug. 21,'43 | 1494 | 1240 | .... |
| Land Beyond the Law (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 57m | ..... | .... | .... | .... |
| Land of Hunted Men | Mono. | .... | Range Busters | Mar. 26,'43 | 58m | Apr. 24,'43 | 1274 | .... | .... |
| Larceny with Music (formerly Cross Your Fingers) | Univ. | .... | Allan Jones-Kitty Carlisle | 1943-44 | .... | ..... | .... | 1351 | .... |
| Lassie Come Home | MGM | .... | Roddy McDowall-Edmund Gwenn | (tent.) Dec.,'43 | 90m | Aug. 21,'43 | 1494 | 1240 | .... |
| Last Ride, The | WB | .... | Richard Travis-Eleanor Parker | 1943-44 | .... | ..... | .... | 1115 | .... |
| Last Will of Dr. Mabuse (Fr.) | Krellberg | .... | Jim Gerald-Thomy Bourdelle | Mar. 19,'43 | 94m | Mar. 20,'43 | 1214 | .... | .... |
| Laugh Your Blues Away | Col. | 4033 | Bert Gordon-Jinx Falkenburg | Nov. 12,'42 | 70m | Feb. 13,'43 | 1159 | 986 | .... |
| Law of the Northwest | Col. | 4204 | Charles Starrett-Shirley Patterson | May 27,'43 | 59m | May 29,'43 | 1338 | 1018 | .... |
| Law Rides Again, The | Mono. | .... | Ken Maynard-Hoot Gibson | Aug. 6,'43 | 58m | Aug. 21,'43 | 1496 | 1339 | .... |
| Leather Burners, The | UA | .... | William Boyd | May 28,'43 | 58m | Apr. 10,'43 | 1250 | .... | .... |
| Leopard Man, The | RKO | 328 | Dennis O'Keefe-Margo | Block 6 | 66m | May 8,'43 | 1303 | 1241 | .... |
| Let's Face It | Para. | 4301 | Bob Hope-Betty Hutton | Block 1,'43-44 | 76m | Aug. 7,'43 | 1469 | 1277 | .... |
| Let's Have Fun | Col. | 4040 | Bert Gordon-Margaret Lindsay | Mar. 4,'43 | 63m | May 1,'43 | 1290 | .... | .... |
| Life and Death of Colonel Blimp (British) | Archers-Gen'l | .... | Anton Walbrook-Roger Livesey | Not Set | 163m | July 10,'43 | 1413 | .... | .... |
| Life Begins at Eight-thirty | 20th-Fox | 322 | Monty Woolley-Ida Lupino | Dec. 25,'42 | 85m | Dec. 5,'42 | 1041 | 962 | 1218 |
| Life of Simon Bolivar, The (Mexican) | Grovas-Mohme | .... | Mexican Historical Feature | June 17,'43 | 152m | June 26,'43 | 1386 | .... | .. |

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|---|---|---|---|---|---|---|---|---|---|
| Little Joe, the Wrangler | Univ. | 7072 | Johnny Mack Brown | Nov. 13,'42 | 64m | Dec. 19,'42 | 1067 | .... | .... |
| Little Tokyo, U.S.A. | 20th-Fox | 303 | Preston Foster-Brenda Joyce | Aug. 14,'42 | 64m | July 11,'42 | 938 | .... | .... |
| Living Ghost, The | Mono. | .... | James Dunn-Joan Woodbury | Nov. 27,'42 | 61m | Oct. 31,'42 | 982 | .... | .... |
| London Blackout Murders | Rep. | 210 | John Abbott-Mary McLeod | Jan. 15,'43 | 59m | Dec. 19,'42 | 1067 | .... | .... |
| Lone Prairie, The | Col. | 4209 | Russell Hayden-Bob Wills | Oct. 15,'42 | 58m | Apr. 24,'43 | 1275 | 1058 | .... |
| Lone Rider in Death Rides Plains | PRC | 365 | Bob Livingston-Al St. John | May 7,'43 | .... | ..... | .... | 1277 | .... |
| Lone Rider in Law of the Saddle | PRC | 367 | Bob Livingston-Al St. John | Aug. 21,'43 | .... | ..... | .... | 1509 | .... |
| Lone Rider in Raiders Red Gap | PRC | 368 | Bob Livingston-Al St. John | Sept. 30,'43 | .... | ..... | .... | .... | .... |
| Lone Rider in Wolves of Range | PRC | 366 | Bob Livingston-Al St. John | June 21,'43 | 60m | ..... | .... | 1362 | .... |
| Lone Rider in Wild Horse Rustlers | PRC | 364 | Bob Livingston-Al St. John | Feb. 12,'43 | 55m | Apr. 3,'43 | 1238 | .... | .... |
| Lone Rider, Overland Stagecoach | PRC | 363 | Bob Livingston-Al St. John | Dec. 11,'42 | 58m | Jan. 23,'43 | 1126 | 1018 | .... |
| Lone Star Trail, The | Univ. | 7077 | Johnny Mack Brown-Tex Ritter | Aug. 6,'43 | 58m | June 19,'43 | 1373 | 1019 | .... |
| Lost Canyon | UA | .... | William Boyd | Dec. 18,'42 | 63m | Jan. 23,'43 | 1126 | .. | .... |
| Love in Jalisco (Mex.) | Clasa-Mohme | .... | Jorge Negrete-Maria Elena Marques | Aug. 6,'43 | 128m | Aug. 21,'43 | 1496 | .... | .... |
| Loves of Edgar Allan Poe, The | 20th-Fox | 305 | John Shepperd-Linda Darnell | Aug. 28,'42 | 67m | July 11,'42 | 914 | 751 | .... |
| Lucky Jordan | Para. | 4215 | Alan Ladd-Helen Walker | Block 3 | 84m | Nov. 21,'42 | 1017 | 986 | 1341 |
| Lucky Legs | Col. | 4032 | Jinx Falkenburg-Kay Harris | Oct. 1,'42 | 64m | Feb. 13,'43 | 1158 | 797 | .... |
| MADAME Curie | MGM | .... | Greer Garson-Walter Pidgeon | 1943-44 | .... | ..... | .... | 1416 | .... |
| Madame Spy | Univ. | 7034 | Constance Bennett-Don Porter | Dec. 11,'42 | 63m | Dec. 5,'42 | 1042 | .... | .... |
| Magnificent Ambersons, The | RKO | 371 | Joseph Cotten-Dolores Costello | July 10,'42 | 88m | July 4,'42 | 938 | 507 | 947 |
| Major and the Minor, The | Para. | 4202 | Ginger Rogers-Ray Milland | Block 1 | 100m | Aug. 29,'42 | 927 | .... | 1174 |
| Man from Down Under, The | MGM | .... | Charles Laughton-Binnie Barnes | (tent.) Dec.,'43 | 103m | Aug. 7,'43 | 1470 | .... | .... |
| Man in the Trunk, The | 20th-Fox | 315 | Lynne Roberts-George Holmes | Oct. 23,'42 | 71m | Sept. 19,'42 | 911 | 855 | .... |
| Manila Calling | 20th-Fox | 314 | Lloyd Nolan-Carole Landis | Oct. 16,'42 | 81m | Sept. 19,'42 | 911 | 871 | .... |
| Man from Music Mountain | Rep. | ... | Roy Rogers | Sept. 16,'43 | .. . | ..... | .... | 1402 | .... |
| Man from Thunder River | Rep. | 2312 | Bill Elliott-George Hayes | June 11,'43 | 59m | May 22,'43 | 1325 | 1277 | .... |
| Man in Grey, The (British) | Gains. | .... | Margaret Lockwood-James Mason | 1943-44 | 116m | Aug. 14,'43 | 1482 | .... | .... |
| Man of Courage | PRC | 319 | Barton MacLane-Charlotte Wynters | Jan. 4,'43 | 67m | Jan. 30,'43 | 1137 | 1031 | .... |
| Mantrap, The | Rep. | 217 | Lloyd Corrigan-Dorothy Lovett | Apr. 13,'43 | 58m | Apr. 17,'43 | 1262 | 1191 | .... |
| Man's World, A | Col. | 4044 | M. Chapman-Wm. Wright | Sept. 17,'42 | 60m | Dec. 12,'42 | 1055 | .... | .... |
| Margin for Error | 20th-Fox | 330 | Joan Bennett-Milton Berle | Feb. 19,'43 | 74m | Jan. 9,'43 | 1101 | 995 | .... |
| Masquerade (Russian) | Artkino | .... | Nikolai Mordvinov-Tamara Makarova | May 15,'43 | 102m | May 22,'43 | 1326 | .... | .... |
| McGuerins from Brooklyn | UA-Roach | .... | Max Baer-William Bendix | Dec. 31,'42 | 46m | Feb. 6,'43 | 1147 | . | ... |
| Meanest Man in the World | 20th-Fox | 329 | Jack Benny-Priscilla Lane | Feb. 12,'43 | 57m | Jan. 16,'43 | 1115 | 962 | 1341 |
| Meet the People | MGM | .... | Dick Powell-Lucille Ball | 1943-44 | .... | ..... | .... | 1456 | .... |
| Melody Parade (1943-44) | Mono. | .... | Mary Beth Hughes-Eddie Quillan | Aug. 27,'43 | 73m | Aug. 7,'43 | 1482 | 1339 | .... |
| Mexicali Rose (Reissue) | Rep. | 2305 | Gene Autry | July 15,'43 | 58m | Apr. 1,'39 | 1373 | .... | .... |
| Mexican Spitfire's Blessed Event | RKO | 333 | Lupe Velez-Leon Errol | Block 7 | 63m | July 17,'43 | 1426 | 1402 | .... |
| Mexican Spitfire's Elephant | RKO | 302 | Lupe Velez-Leon Errol | Sept. 11,'42 | 64m | Aug. 8,'42 | 915 | .... | .... |
| Miracle of Morgan's Creek, The | Para. | .... | Eddie Bracken-Betty Hutton | 1943-44 | .... | ..... | .... | 1079 | .. |
| Mission to Moscow | WB | 220 | Walter Huston-Ann Harding | May 22,'43 | 123m | May 8,'43 | 1304 | 1058 | 1507 |
| Miss London Limited (British) | Gains. | .... | Arthur Askey-Evelyn Dall | Not Set | 99m | May 29,'43 | 1339 | .... | .... |
| Miss V from Moscow | PRC | 318 | Lola Lane-Noel Madison | Nov. 23,'42 | 71m | Dec. 5,'42 | 1042 | 1031 | . |
| Mister Big | Univ. | 7013 | Gloria Jean-Donald O'Connor | May 28,'43 | 74m | May 29,'43 | 1338 | 1277 | 1507 |
| Moonlight in Havana | Univ. | 7026 | Allan Jones-Jane Frazee | Oct. 16,'42 | 62m | Oct. 17,'42 | 959 | .... | .. |
| Moon and Sixpence, The | UA | .... | George Sanders-Herbert Marshall | Oct. 2,'42 | 89m | Sept. 19,'42 | 912 | .... | 1341 |
| Moon Is Down, The | 20th-Fox | 335 | Cedric Hardwicke-Henry Travers | Apr. 9,'43 | 90m | Mar. 13,'43 | 1201 | 1091 | 1392 |
| More the Merrier, The | Col. | 4001 | Jean Arthur-Joel McCrea | May 13,'43 | 104m | Apr. 10,'43 | 1249 | 1182 | 1392 |
| Mountain Rhythm | Rep. | 209 | Weaver Bros. & Elviry | Jan. 8,'43 | 70m | Dec. 12,'42 | 1054 | 1009 | .... |
| Mr. Lucky | RKO | 330 | Cary Grant-Laraine Day | Block 6 | 100m | May 8,'43 | 1301 | 1081 | 1507 |
| Mrs. Wiggs of the Cabbage Patch | Para. | 4208 | Fay Bainter-Carolyn Lee | Block 2 | 80m | Oct. 3,'42 | 934 | 663 | 1218 |
| Mug Town | Univ. | 7027 | Dead End Kids | Dec. 18,'42 | 60m | Jan. 23,'43 | 1126 | .... | .... |
| Mummy's Tomb, The | Univ. | 7019 | Dick Foran-Elyse Knox | Oct. 23,'42 | 61m | Oct. 17,'42 | 970 | .... | 1130 |
| Murder in Times Square | Col. | 4034 | Edmund Lowe-Marguerite Chapman | Apr. 1,'43 | 65m | May 15,'43 | 1313 | 1079 | .... |
| Murder on Waterfront (1943-44) | WB | .... | John Loder-Ruth Ford | Oct. 9,'43 | 48m | July 31,'43 | 1454 | .... | .... |
| My Friend Flicka (color) | 20th-Fox | 338 | Roddy McDowall-Preston Foster | Apr. 23,'43 | 90m | Apr. 10,'43 | 1249 | 962 | 1432 |
| My Heart Belongs to Daddy | Para. | 4214 | Richard Carlson-M. O'Driscoll | Block 3 | 75m | Nov. 7,'42 | 993 | 871 | .... |
| My Kingdom for a Cook (formerly Without Notice) | Col. | .... | Charles Coburn-Isobel Elsom | Aug. 31,'43 | .... | ..... | .... | 1391 | .... |
| My Son, the Hero | PRC | 311 | Patsy Kelly-Roscoe Karns | Apr. 5,'43 | 68m | Jan. 23,'43 | 1126 | .... | .... |
| Mysterious Doctor, The | WB | 218 | Eleanor Parker-John Loder | Mar. 6,'43 | 57m | Feb. 27,'43 | 1181 | 1091 | .... |
| NAVY Comes Through, The | RKO | 308 | Pat O'Brien-George Murphy | Oct. 30,'42 | 81m | Oct. 17,'42 | 957 | 715 | 1130 |
| 'Neath Brooklyn Bridge | Mono. | .... | East Side Kids | Nov. 20,'42 | 61m | Oct. 17,'42 | 960 | .... | .... |
| Never a Dull Moment | Univ. | .... | Ritz Bros.-Frances Langford | 1943-44 | . | ..... | .... | 1351 | .... |
| Next of Kin, The (British) | Univ. | 7052 | Basil Sydney-Nova Pilbeam | May 7,'43 | 86m | Apr. 17,'43 | 1262 | .... | 1392 |
| Nightmare | Univ. | 7015 | Diana Barrymore-Brian Donlevy | Nov. 13,'42 | 81m | Nov. 21,'42 | 1018 | .... | 1174 |
| Night for Crime, A | PRC | 304 | Glenda Farrell-Lyle Talbot | Feb. 18,'43 | 78m | Aug. 1,'42 | 903 | .... | .... |
| Night Monster | Univ. | 7038 | Irene Hervey-Bela Lugosi | Oct. 23,'42 | 73m | Oct. 24,'42 | 970 | .... | 1130 |
| Night Plane from Chungking | Para. | 4219 | Robert Preston-Ellen Drew | Block 4 | 68m | Jan 9,'43 | 1102 | 983 | .... |
| Night to Remember, A | Col. | 4009 | Loretta Young-Brian Aherne | Dec. 10,'42 | 90m | Dec. 19,'42 | 1066 | 986 | 1130 |
| Nine Men (British) | Ealing-UA | .... | Jack Lambert-Richard Wilkinson | Not Set | 67m | Feb. 13,'43 | 1158 | .. | .... |
| No Escape (reviewed as I Escaped from the Gestapo) | Mono. | .... | Dean Jagger-John Caradine | May 28,'43 | 75m | Apr. 17,'43 | 1261 | 1162 | .... |
| Nobody's Darling | Rep. | 227 | Mary Lee-Gladys George | Aug. 27,'43 | 71m | Aug. 14,'43 | 1481 | 1431 | .... |
| Northern Pursuit | WB | .... | Errol Flynn-Julie Bishop | 1943-44 | .... | ..... | .... | 1471 | .... |
| Northwest Rangers | MGM | 319 | James Craig-Patricia Dane | Dec.-Feb.,'43 | 64m | Oct. 31,'42 | 981 | 960 | 1218 |
| No Place for a Lady | Col. | 4036 | William Gargan-Margaret Lindsay | Feb. 11,'43 | 67m | ..... | .... | 1057 | .... |
| No Time for Love | Para. | .... | Claudette Colbert-Fred MacMurray | 1943-44 | .... | ..... | .... | 855 | .... |
| North Star, The | Goldwyn | .... | Walter Huston-Anne Baxter | 1943-44 | .... | | | 1305 | ... |
| Now, Voyager | WB | 206 | Bette Davis-Paul Henreid | Oct. 31,'42 | 117m | Aug. 22,'42 | 902 | | 1174 |
| OKLAHOMA Kid (Reissue) | WB | .... | James Cagney-Humphrey Bogart | Sept. 18,'43 | 80m | Mar. 18,'39 | 1482 | .... | .... |
| Old Acquaintance | WB | .... | Bette Davis-Miriam Hopkins | 1943-44 | ... | | | 1192 | .... |
| Old Chisholm Trail, The | Univ | 7073 | Johnny Mack Brown | Dec. 11,'42 | 60m | Jan. 16,'43 | 1113 | .... | .... |

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| Old Homestead, The | Rep. | 202 | Weaver Bros. and Elviry | Aug. 17,'42 | 67m | Aug. 29,'42 | 938 | 855 | |
| Omaha Trail | MGM | 311 | James Craig-Dean Jagger | Sept.-Nov.,'42 | 61m | Sept. 26,'42 | 923 | 796 | 1280 |
| Once Upon a Honeymoon | RKO | 311 | Ginger Rogers-Cary Grant | Nov. 27,'42 | 116m | Nov. 14,'42 | 1006 | 855 | 1280 |
| One Dangerous Night | Col. | 4029 | Warren William-Eric Blore | Jan. 21,'43 | 77m | Apr. 24,'43 | 1274 | 983 | |
| One of Our Aircraft Is Missing | UA | .... | Godfrey Tearle-Eric Portman | Oct. 16,'42 | 86m | Apr. 11,'42 | 903 | .. | 1174 |
| One Thrilling Night | Mono. | .... | John Beal-Wanda McKay | Aug. 28,'42 | 69m | July 4,'42 | 914 | 662 | .. |
| Orchestra Wives | 20th-Fox | 308 | George Montgomery-Ann Rutherford | Sept. 4,'42 | 97m | Aug. 15,'42 | 927 | 797 | 1130 |
| Our Lady of Paris (French) | Hirliman | .... | Catholic Art Documentary | Mar. 12,'43 | 56m | Mar. 20,'43 | 1215 | .... | ... |
| Outlaw, The | Hughes | .... | Jack Buetel-Jane Russell | Not Set | 121m | Feb. 13,'43 | 1157 | .... | .... |
| Outlaws of Pine Ridge | Rep. | 272 | Don Barry-Lynn Merrick | Oct. 27,'42 | 57m | Nov. 21,'42 | 1017 | .. | .... |
| Outlaws of Stampede Pass | Mono. | .... | Johnny Mack Brown | Oct. 15,'43 | .... | ..... | .... | 1402 | .... |
| Over My Dead Body | 20th-Fox | 325 | Milton Berle-Mary Beth Hughes | Jan. 15,'43 | 68m | Dec. 12,'42 | 1053 | 995 | . |
| Ox-Bow Incident, The | 20th-Fox | 336 | Henry Fonda-Dana Andrews | May 21,'43 | 75m | May 8,'43 | 1302 | 872 | 1507 |
| PALM Beach Story, The | Para. | 4211 | Claudette Colbert-Joel McCrea | Block 3 | 90m | Nov. 7,'42 | 993 | 663 | 1341 |
| Panama Hattie | MGM | 303 | Ann Sothern-Red Skelton | Sept.-Nov.,'42 | 79m | July 25,'42 | 915 | 396 | 1034 |
| Pardon My Gun | Col. | 4202 | Charles Starrett-Alma Carroll | Dec. 1,'42 | 57m | May 22,'43 | 1326 | 1058 | .... |
| Passport to Suez | Col. | 4023 | Warren William-Ann Savage | Aug. 19,'43 | .... | ..... | .... | 1457 | .... |
| Payoff The | PRC | 303 | Lee Tracy-Tina Thayer | Jan. 21,'43 | 74m | Nov. 28,'42 | 1030 | | .... |
| Petticoat Larceny | RKO | 331 | Ruth Warrick-Joan Carroll | Block 7 | 61m | July 17,'43 | 1426 | 1240 | .... |
| Phantom of the Opera (color) | Univ. | 7061 | Nelson Eddy-Susanna Foster | Aug. 27,'43 | 91m | Aug. 21,'43 | 1493 | 1192 | .... |
| Pied Piper, The | 20th-Fox | 304 | Monty Woolley-Roddy McDowall | Aug. 21,'42 | 87m | July 11,'42 | 903 | 751 | 1082 |
| Pilot No. 5 | MGM | 332 | Franchot Tone-Marsha Hunt | June-Aug.,'43 | 70m | Apr. 10,'43 | 1250 | 971 | 1432 |
| Pirates of the Prairie | RKO | 382 | Tim Holt | Nov. 20,'42 | 57m | Apr. 3,'43 | 1239 | 1033 | .... |
| Pittsburgh | Univ. | 7008 | Marlene Dietrich-John Wayne | Dec. 11,'42 | 93m | Dec. 5,'42 | 1042 | .... | 1341 |
| Powers Girl, The | UA | .... | Anne Shirley-George Murphy | Jan. 15,'43 | 93m | Dec. 26,'42 | 1078 | .... | 1341 |
| Power of the Press | Col. | 4037 | Guy Kibbee-Lee Tracy | Jan. 28,'43 | 64m | Apr. 3,'43 | 1238 | 1055 | .... |
| Prairie Chickens | UA-Roach | .... | Jimmy Rogers-Noah Beery, Jr. | May 21,'43 | 47m | July 17,'43 | 1427 | 986 | .... |
| Prairie Thunder (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 54m | ..... | .... | .... | .... |
| Prelude to War | WAC | .... | Documentary | May 27,'43 | 52m | May 1,'43 | 1290 | .... | .... |
| Presenting Lily Mars | MGM | 330 | Judy Garland-Van Heflin | June-Aug.,'43 | 104m | May 1,'43 | 1289 | 962 | 1432 |
| Pride of the Army | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .. |
| Pride of the Yankees, The | RKO | 351 | Gary Cooper-Teresa Wright | Mar. 5,'43 | 128m | July 18,'42 | 915 | .... | 1082 |
| Princess O'Rourke | WB | .... | Olivia de Havilland-Robert Cummings | 1943-44 | .... | ..... | .... | 962 | .... |
| Priorities on Parade | Para. | 4201 | Ann Miller-Jerry Colonna | Block 1 | 79m | Aug. 1,'42 | 914 | .... | .... |
| Prison Mutiny (formerly You Can't Beat the Law) | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| Purple V The | Rep. | 212 | John Archer-Mary McLeod | Mar. 12,'43 | 58m | Apr. 3,'43 | 1238 | 1162 | .... |
| QUEEN of Broadway | PRC | 312 | Rochelle Hudson-Buster Crabbe | Mar. 8,'43 | 62m | Nov. 28,'42 | 1030 | 1018 | .... |
| Queen Victoria (British) | Renown | .... | Anna Neagle-Anton Walbrook | Not Set | 84m | Jan. 16,'43 | 1113 | .... | .... |
| Quiet Please, Murder | 20th-Fox | 331 | Gail Patrick-George Sanders | Mar. 19,'43 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| RAIDERS of San Joaquin | Univ. | 7076 | Johnny Mack Brown | June 4,'43 | 59m | June 5,'43 | 1349 | 1009 | .... |
| Raiders of Sunset Pass | Rep. | .... | John Paul Revere-Smiley Burnette | 1943-44 | .... | ..... | .... | 1457 | .... |
| Random Harvest | MGM | 370 | Ronald Colman-Greer Garson | June-Aug.,'43 | 126m | Nov. 28,'42 | 1029 | 796 | 1280 |
| Rangers Take Over, The | PRC | 351 | Dave O'Brien-Jim Newill | Dec. 25,'42 | 60m | Jan. 16,'43 | 1114 | 1055 | .... |
| Ravaged Earth, The | St. Rts. | .... | Documentary | July 30,'43 | 68m | Dec. 4,'42 | 1043 | .... | .... |
| Reap the Wild Wind (color) | Para. | 4137 | Ray Milland-Paulette Goddard | 1941-42 | 124m | Mar. 21,'42 | 1250 | 408 | 795 |
| Redhead from Manhattan | Col. | 4024 | Lupe Velez-Michael Duane | May 6,'43 | 63m | May 29,'43 | 1338 | 1241 | .... |
| Red River Robin Hood | RKO | 386 | Tim Holt | Not Set | 57m | Oct. 17,'42 | 960 | .... | .... |
| Report from the Aleutians | WAC | .... | Documentary | July 30,'42 | 47m | July 31,'43 | 1456 | .... | .... |
| Reunion in France (formerly Reunion) | MGM | 315 | Joan Crawford-Philip Dorn-John Wayne | Dec.-Feb.,'43 | 102m | Dec. 5,'42 | 1041 | 872 | 1341 |
| Reveille with Beverly | Col. | 4014 | Ann Miller-William Wright | Feb. 4,'43 | 78m | Mar. 13,'43 | 1202 | 1162 | 1392 |
| Revenge of the Zombies | Mono. | .... | John Carradine-Veda Ann Borg | Sept. 17,'43 | 61m | Aug. 7,'43 | 1471 | 1391 | .... |
| Rhythm of the Islands | Univ. | 7042 | Allan Jones-Jane Frazee | Apr. 16,'43 | 60m | Mar. 13,'43 | 1203 | 1127 | .... |
| Rhythm Parade | Mono. | .. | Gale Storm-Robert Lowery | Dec. 11,'42 | 70m | Dec. 19,'42 | 1067 | 983 | .... |
| Ride, Tenderfoot, Ride (Reissue) | Rep. | 2304 | Gene Autry | June 1,'43 | 65m | Aug. 24,'40 | 1274 | .... | .... |
| Riders of the Northwest Mounted | Col. | 4211 | Russell Hayden-Bob Wills | Feb. 15,'43 | 57m | Feb. 27,'43 | 1182 | 1019 | .... |
| Riders of the Rio Grande | Rep. | 266 | Three Mesquiteers | May 21,'43 | 55m | May 15,'43 | 1315 | 1276 | .... |
| Ridin' Down the Canyon | Rep. | 253 | Roy Rogers-Gabby Hayes | Dec. 30,'42 | 55m | Dec. 12,'42 | 1054 | 1019 | .... |
| Riding High (color) | Para. | .... | Dorothy Lamour-Dick Powell | 1943-44 | .... | ..... | .... | 1431 | .... |
| Riding Through Nevada | Col. | 4201 | Charles Starrett-Shirley Patterson | Oct. 1,'42 | 61m | Feb. 20,'43 | 1169 | 1058 | .... |
| Right About Face | MGM | ... | Kay Kyser-Marilyn Maxwell | 1943-44 | .... | ..... | .... | 1241 | .... |
| Road to Morocco | Para. | 4207 | Bob Hope-Bing Crosby-Dorothy Lamour | Block 2 | 83m | Oct. 3,'42 | 933 | 872 | 1130 |
| Robin Hood of the Range | Col. | 4206 | Charles Starrett-Kay Harris | July 29,'43 | 57m | Aug. 14,'43 | 1482 | 1057 | .... |
| Roger Touhy, Last of the Gangsters | 20th-Fox | .... | Preston Foster-Lois Andrews | 1943-44 | .... | ..... | .... | 1362 | .... |
| Russian Story, The | Artkino | .... | Historical Feature | June 8,'43 | 73m | June 5,'43 | 1349 | .... | .... |
| Russians at War (Russian) | Artkino | .... | Documentary | Not Set | 61m | May 1,'43 | 1290 | .. | .... |
| SADDLES and Sagebrush | Col. | 4212 | Russell Hayden-Bob Wills | Apr. 27,'43 | 57m | May 8,'43 | 1302 | 1240 | .... |
| Sagebrush Law | RKO | 384 | Tim Holt | Not Set | 56m | Apr. 24,'43 | 1275 | | .... |
| Sahara (formerly Somewhere in Sahara) | Col. | .... | Humphrey Bogart-Bruce Bennett | 1943-44 | .... | ..... | .... | 1305 | .... |
| Saint Meets Tiger (1943-44) | Rep. | 301 | Hugh Sinclair-Jean Gillie | July 29,'43 | 70m | Aug. 7,'43 | 1471 | .... | .... |
| Saludos Amigos (color) | RKO | 392 | Disney South American Feature | Feb. 19,'43 | 43m | Dec. 19,'42 | 1065 | .... | 1392 |
| Salute for Three | Para. | 4225 | Macdonald Carey-Betty Rhodes | Block 5 | 75m | Mar. 27,'43 | 1226 | 1091 | .... |
| Salute to the Marines (color) | MGM | .... | Wallace Beery-Fay Bainter | (tent.) Sept.,'43 | 102m | July 31,'43 | 1454 | 1057 | ..... |
| Santa Fe Scouts | Rep. | 265 | Three Mesquiteers | Apr. 16,'43 | 55m | May 15,'43 | 1314 | 1276 | .... |
| Saratoga Trunk | WB | .... | Gary Cooper-Ingrid Bergman | 1943-44 | .... | ..... | .... | 1431 | .... |
| Sarong Girl | Mono. | .... | Ann Corio-Tim and Irene | June 11,'43 | 62m | May 15,'43 | 1314 | 1277 | .... |
| Scattergood Survives a Murder | RKO | 306 | Guy Kibbee-Margaret Hayes | Oct. 16,'42 | 66m | Oct. 17,'42 | 959 | 912 | .... |
| Secret Enemies | WB | 205 | Craig Stevens-Faye Emerson | Oct. 17,'42 | 59m | Aug. 22,'42 | 914 | .... | .... |
| Secrets of a Co-Ed | PRC | 309 | Otto Kruger-Tina Thayer | Oct. 26,'42 | 67m | Sept. 19,'42 | 910 | .... | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED — M. P. Herald Issue | REVIEWED — Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Secrets of the Underground | Rep. | 208 | John Hubbard-Virginia Grey | Dec. 18,'42 | 69m | Feb. 13,'43 | 1159 | 1009 | .... |
| Seven Days Leave | RKO | 310 | Lucille Ball-Victor Mature | Nov. 13,'42 | 87m | Oct. 17,'42 | 958 | 872 | 1280 |
| Seven Miles from Alcatraz | RKO | 315 | James Craig-Bonita Granville | Jan. 8,'43 | 62m | Nov. 14,'42 | 1006 | 962 | .... |
| Seven Sweethearts | MGM | 308 | Van Heflin-Kathryn Grayson | Sept.-Nov.,'42 | 98m | Aug. 15,'42 | 902 | .... | 1174 |
| Seventh Victim, The | RKO | .... | Tom Conway-Kim Hunter | Block 1,'43-44 | 71m | Aug. 21,'43 | 1495 | 1471 | .... |
| Shadow of a Doubt | Univ. | 7065 | Teresa Wright-Joseph Cotten | Jan. 15,'43 | 108m | Jan. 16,'43 | 1114 | 936 | 1280 |
| Shadows on the Sage | Rep. | 261 | Three Mesquiteers | Aug. 24,'42 | 57m | Jan. 2,'43 | 1090 | .... | .... |
| Shantytown | Rep. | 218 | Mary Lee-John Archer | Apr. 20,'43 | 65m | Apr. 24,'43 | 1273 | 1191 | .... |
| She Has What It Takes | Col. | 4029 | Jinx Falkenberg-Tom Neal | Apr. 15,'43 | 58m | July 17,'43 | 1427 | 1192 | .... |
| Sherlock Holmes, Voice of Terror | Univ. | 7020 | Basil Rathbone-Nigel Bruce | Sept. 18,'42 | 65m | Sept. 12,'42 | 897 | .. | .. |
| Sherlock Holmes, Secret Weapon | Univ. | 7024 | Basil Rathbone-Nigel Bruce | Feb. 12,'43 | 68m | Jan. 2,'43 | 1090 | .... | .... |
| Sherlock Holmes in Washington | Univ. | 7018 | Basil Rathbone-Nigel Bruce | Apr. 30,'43 | 71m | Apr. 3,'43 | 1237 | 983 | .... |
| Shine On, Harvest Moon | WB | .... | Ann Sheridan-Dennis Morgan | 1943-44 | .... | ..... | .... | 1457 | .... |
| Shrine of Victory (British) | 20th-Fox | .... | Documentary on Greece | Not Set | 45m | Aug. 21,'43 | 1495 | .... | .... |
| Siege of Leningrad (Russian) | Artkino | .... | Soviet Documentary | Feb. 11,'43 | 62m | Feb. 20,'43 | 1169 | .... | .... |
| Silent Witness | Mono. | .... | Frank Albertson-Maris Wrixon | Jan. 15,'43 | 62m | Dec. 19,'42 | 1066 | 1033 | .... |
| Silk, Blood and Sun (Mexican) | Maya | .... | Jorge Negrete-Gloria Marin | Not Set | 86m | Feb. 6,'43 | 1146 | .... | .... |
| Silver Queen | UA | .... | George Brent-Priscilla Lane | Nov. 13,'42 | 80m | Nov. 14,'42 | 1005 | 936 | ... |
| Silver Skates | Mono. | .... | Patricia Morison-Kenny Baker | Feb. 26,'43 | 76m | Jan. 16,'43 | 1113 | .... | 1341 |
| Silver Spurs | Rep. | 256 | Roy Rogers | Aug. 12,'43 | 68m | July 24,'43 | 1442 | 1351 | .... |
| Sin Town | Univ. | 7017 | Constance Bennett-Brod Crawford | Sept. 25,'42 | 73m | Oct. 3,'42 | 934 | 898 | .... |
| Six-Gun Gospel | Mono. | .... | Johnny Mack Brown-Raymond Hatton | Sept. 3,'43 | .... | ..... | .... | 1391 | .... |
| Sky's the Limit, The | RKO | 335 | Fred Astaire-Joan Leslie | Block 7 | 89m | July 17,'43 | 1425 | 1162 | .... |
| Sleepy Lagoon | Rep. | 228 | Judy Canova-Dennis Day | Sept. 5,'43 | 65m | Aug. 21,'43 | 1496 | 1391 | .... |
| Slightly Dangerous | MGM | 325 | Lana Turner-Robert Young | Apr.-May,'43 | 94m | Mar. 6,'43 | 1189 | 1057 | 1432 |
| Smith of Minnesota | Col. | 4035 | Bruce Smith-Arline Judge | Oct. 15,'42 | 66m | Oct. 17,'42 | 959 | 797 | .... |
| Sombrero Kid, The | Rep. | 271 | Don Barry-Lynn Merrick | July 31,'42 | 56m | Oct. 3,'42 | 935 | 796 | .... |
| Someone to Remember | Rep. | 225 | Mabel Paige-John Craven | Aug. 21,'43 | 80m | Aug. 7,'43 | 1470 | 1276 | .... |
| Something to Shout About | Col. | 4006 | Don Ameche-Jack Oakie-Janet Blair | Feb. 25,'43 | 90m | Feb. 13,'43 | 1157 | 1043 | 1341 |
| Somewhere I'll Find You | MGM | 301 | Clark Gable-Lana Turner | Sept.-Nov.,'42 | 107m | Aug. 8,'42 | 902 | 726 | 984 |
| Somewhere in France | UA | .... | Constance Cumming-Tommy Trinder | June 11,'43 | 83m | Feb. 20,'43 | 1169 | .... | .... |
| Souls at Sea (Reissue) | Para. | 4254 | Gary Cooper-George Raft | Reissue | 93m | Aug. 14,'37 | 1374 | .... | ... |
| So Proudly We Hail | Para. | 4228 | Claudette Colbert-Paulette Goddard | Block 6 | 126m | June 26,'43 | 1385 | 1104 | 1507 |
| So This Is Washington | RKO | .... | Lum 'n' Abner-Mildred Coles | Block 1,'43-44 | 64m | Aug. 21,'43 | 1495 | 1471 | .... |
| Son of Dracula | Univ. | .... | Louise Allbritton-Lon Chaney | 1943-44 | .... | ..... | .... | 1241 | .... |
| Song of Bernadette, The | 20th-Fox | .... | Jennifer Jones-Charles Bickford | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Russia | MGM | .... | Robert Taylor-Susan Peters | 1943-44 | .... | ..... | .... | 1416 | .... |
| Song of Texas | Rep. | 255 | Roy Rogers | June 14,'43 | 69m | May 29,'43 | 1337 | .... | .... |
| Song of the Saddle (Reissue) | WB | .... | Dick Foran | Oct. 2,'43 | 56m | Apr. 11,'36 | 1482 | .... | .... |
| Song to the Wind (It.) | Hoffberg | .... | Giuseppe Lugo | Apr. 24,'43 | 76m | May 8,'43 | 1303 | .... | .... |
| South of the Border (Re-release) | Rep. | 2302 | Gene Autry | Mar. 1,'43 | 71m | Dec. 16,'39 | 1158 | .... | .... |
| Spirit of Stanford, The | Col. | 4022 | Frankie Albert-Marguerite Chapman | Sept. 10,'42 | 73m | Oct. 31,'42 | 982 | 796 | 1082 |
| Spitfire (British) | RKO | 353 | Leslie Howard-Rosamund John | Special | 90m | Apr. 24,'43 | 1275 | .... | 1432 |
| Spotlight Scandals (1943-44) | Mono. | .... | Billy Gilbert-Frank Fay | Sept. 24,'43 | 73m | July 24,'43 | 1442 | 1351 | .... |
| Springtime in Rockies (color) | 20th-Fox | 317 | Betty Grable-John Payne | Nov. 6,'42 | 91m | Sept. 26,'42 | 921 | 855 | 1174 |
| Spy Train | Mono. | .... | Richard Travis-Catherine Craig | July 9,'43 | 60m | June 5,'43 | 1349 | 1277 | .... |
| Squadron Leader X (British) | RKO | 326 | Eric Portman-Beatrice Varley | Block 6 | 100m | Nov. 28,'42 | 1030 | .... | . |
| Stage Door Canteen | UA | .... | Stage and Screen Stars | Special | 132m | May 15,'43 | 1313 | 1115 | 1507 |
| Stand By, All Networks | Col. | 4042 | John Beal-Florence Rice | Oct. 29,'42 | 64m | Mar. 6,'43 | 1189 | 797 | .... |
| Stand By for Action | MGM | 316 | Charles Laughton-Robert Taylor | Dec.-Feb.,'43 | 109m | Dec. 12,'42 | 1053 | 871 | 1341 |
| Star Spangled Rhythm | Para. | 4231 | Betty Hutton-Eddie Bracken-Victor Moore | Special | 100m | Jan. 9,'43 | 1102 | 855 | 1280 |
| Stormy Weather | 20th-Fox | 344 | Bill Robinson-Lena Horne | July 16,'43 | 77m | May 29,'43 | 1337 | 1192 | 1507 |
| Stranger from Pecos | Mono. | .... | Johnny Mack Brown | July 16,'43 | 56m | July 17,'43 | 1427 | 1277 | .... |
| Stranger in Town, A | MGM | 324 | Frank Morgan-Jean Rogers | Apr.-May,'43 | 67m | Feb. 13,'43 | 1158 | 1079 | .... |
| Street of Chance | Para. | 4210 | Burgess Meredith-Claire Trevor | Block 2 | 74m | Oct. 3,'42 | 933 | 871 | 1082 |
| Strictly in the Groove | Univ. | 7028 | Leon Errol-Mary Healy | Nov. 20,'42 | 60m | July 4,'42 | 914 | .. | ... |
| Submarine Alert | Para. | 4229 | Richard Arlen-Wendy Barrie | Block 6 | 67m | June 26,'43 | 1385 | 772 | .... |
| Submarine Base (1943-44) | PRC | 405 | John Litel-Alan Baxter | July 20,'43 | 65m | July 10,'43 | 1414 | 1305 | .... |
| Sundown Kid | Rep. | 273 | Don Barry-Linda Johnson | Dec. 28,'42 | 55m | Jan. 16,'43 | 1113 | | ... |
| Sweet Rosie O'Grady (color) | 20th-Fox | .... | Betty Grable-Robert Young | 1943-44 | .... | ..... | .... | 1305 | .... |
| Swing Shift Maisie | MGM | .... | Ann Sothern-James Craig | (tent.) Oct.,'43 | 87m | May 8,'43 | 1302 | 1191 | ... |
| Swing Your Partner | Rep. | 221 | Lulubelle and Scotty-Vera Vague | May 20,'43 | 72m | May 8,'43 | 1302 | 1276 | ... |
| TAHITI Honey | Rep. | 216 | Simone Simon-Dennis O'Keefe | Apr. 6,'43 | 69m | Apr. 3,'43 | 1238 | 1191 | ... |
| Tales of Manhattan | 20th-Fox | 313 | C. Boyer-R. Hayworth-G. Rogers | Oct. 30,'42 | 118m | Aug. 8,'42 | 927 | 706 | 1130 |
| Tarzan's Desert Mystery | RKO | .... | Johnny Weissmuller-Nancy Kelly | 1943-44 | .... | ..... | .... | 1362 | .... |
| Tarzan Triumphs | RKO | 319 | Johnny Weissmuller-Frances Gifford | Feb. 19,'43 | 77m | Jan. 23,'43 | 1125 | 983 | 1174 |
| Taxi Mister | UA-Roach | .... | William Bendix-Grace Bradley | Apr. 16,'43 | 46m | Mar. 13,'43 | 1203 | 986 | ... |
| Tennessee Johnson | MGM | 322 | Van Heflin-Ruth Hussey | Dec.-Feb.,'43 | 100m | Dec. 19,'42 | 1065 | 946 | 1507 |
| Tenting Tonight on the Old Camp Ground | Univ. | 7074 | Johnny Mack Brown | Feb. 5,'43 | 61m | Mar. 6,'43 | 1189 | 1018 | .... |
| Terror House | PRC | 322 | Wilfred Lawson-James Mason | Apr. 19,'43 | 70m | May 22,'43 | 1326 | 1276 | .... |
| Texas to Bataan | Mono. | .... | Range Busters | Oct. 16,'42 | 56m | Sept. 26,'42 | 922 | ... | .... |
| Thank Your Lucky Stars (1943-44) | WB | .... | Warner Stars Revue | Sept. 25,'43 | 127m | Aug. 21,'43 | 1493 | 1058 | .... |
| That Nazty Nuisance (1943-44) | UA | .... | Bobby Watson-Joe Devlin | July 1,'43 | 43m | June 12,'43 | 1361 | 1019 | .... |
| That Other Woman | 20th-Fox | 318 | Virginia Gilmore-James Ellison | Nov. 13,'42 | 75m | Oct. 17,'42 | 960 | 936 | .... |
| Theatre Royal (British) | Nat'l-Anglo | .... | Bud Flanagan-Chesney Allen | Not Set | 100m | June 5,'43 | 1350 | .... | ... |
| They Came to Blow Up America | 20th-Fox | 339 | George Sanders-Anna Sten | May 7,'43 | 73m | Apr. 24,'43 | 1273 | 1162 | |
| They Got Me Covered | RKO | 352 | Bob Hope-Dorothy Lamour | Feb. 5,'43 | 96m | Jan. 9,'43 | 1102 | 872 | 1341 |
| This Is the Army (color) | WB | 224 | Joan Leslie-George Murphy-Stage Cast | Aug. 14,'43 | 114m | July 31,'43 | 1453 | 1276 | 1507 |
| This Land Is Mine | RKO | 323 | Charles Laughton-Maureen O'Hara | Block 5 | 103m | Mar. 20,'43 | 1213 | 1162 | 1392 |
| Those Kids from Town (British) | Anglo | .... | Percy Marmont-Marie O'Neill | Not Set | 75m | May 2,'42 | 633 | .. | ... |
| Thousands Cheer (formerly Private Miss Jones) | MGM | .... | Kathryn Grayson-Gene Kelly | 1943-44 | .... | ..... | .... | 1079 | .. |
| Three Hearts for Julia | MGM | 321 | Ann Sothern-Melvyn Douglas | Dec.-Feb.,'43 | 90m | Jan. 9,'43 | 1101 | 1009 | 1392 |
| Thumbs Up | Rep. | 223 | Brenda Joyce-Richard Fraser | July 5,'43 | 67m | June 19,'43 | 1374 | 1351 | .... |
| Thunder Birds (color) | 20th-Fox | 307 | John Sutton-Gene Tierney | Nov. 20,'42 | 78m | Oct. 17,'42 | 958 | 796 | 1130 |
| Thundering Trails | Rep. | 263 | Three Mesquiteers | Jan. 25,'43 | 56m | Feb. 13,'43 | 1159 | 1115 | .... |

| Title | Company | Prod. Number | Stars | Release Date | Running Time | REVIEWED M. P. Herald Issue | REVIEWED Product Digest Page | Advance Synopsis Page | Service Data Page |
|---|---|---|---|---|---|---|---|---|---|
| Time to Kill | 20th-Fox | 326 | Lloyd Nolan-Heather Angel | Jan. 22,'43 | 61m | Dec. 5,'42 | 1042 | 995 | .... |
| Tish | MGM | 302 | Marjorie Main-Lee Bowman | Sept.-Nov.,'42 | 83m | July 25,'42 | 938 | 772 | 1034 |
| Tomorrow We Live | PRC | 307 | Jean Parker-Ricardo Cortez | Sept. 29,'42 | 64m | Sept. 26,'42 | 922 | .... | .... |
| Tonight We Raid Calais | 20th-Fox | 337 | Annabella-John Sutton | Apr. 30,'43 | 70m | Apr. 3,'43 | 1239 | 1192 | .... |
| Top Man (formerly Man of the Family) | Univ. | .... | Donald O'Connor-Peggy Ryan | 1943-44 | .... | ..... | .... | 1456 | .... |
| Tornado | Para. | 4304 | Chester Morris-Nancy Kelly | Block 1,'43-44 | 80m | Aug. 14,'43 | 1481 | 1457 | .... |
| Tornade in the Saddle | Col. | 4210 | Russell Hayden-Bob Wills | Dec. 15,'42 | 59m | ..... | .... | 1058 | .... |
| Trail of Terror | PRC | 356 | Tex O'Brien-Jim Newill | Sept. 14,'43 | .... | ..... | .... | .... | .... |
| Trail Riders | Mono. | .... | Range Busters | Dec. 4,'42 | 55m | June 5,'43 | 1350 | 1018 | .... |
| Traitor Within, The | Rep. | 207 | Don Barry-Jean Parker | Dec. 16,'42 | 62m | Dec. 5,'42 | 1043 | 983 | 1174 |
| Triumph Over Pain (formerly Great Without Glory) | Para. | .... | Joel McCrea-Betty Field | 1943-44 | .... | ..... | .... | 912 | .... |
| Truck Busters | WB | 213 | Richard Travis-Ruth Ford | Feb. 6,'43 | 58m | Jan. 23,'43 | 1126 | .... | .... |
| True to Life | Para. | 4303 | Mary Martin-Franchot Tone | Block 1,'43-44 | 94m | Aug. 14,'43 | 1481 | 1079 | .... |
| Two Fisted Justice | Mono. | .... | Range Busters | Jan. 8,'43 | 61m | Jan. 23,'43 | 1127 | 1031 | .... |
| Two Senoritas from Chicago | Col. | 4019 | Jinx Falkenburg-Joan Davis | June 10,'43 | 68m | June 5,'43 | 1349 | 1305 | .... |
| Two Tickets to London | Univ. | 7011 | Michele Morgan-Alan Curtis | June 18,'43 | 78m | June 19,'43 | 1373 | 1339 | .... |
| Two Weeks to Live | RKO | 317 | Lum 'n' Abner | Feb. 26,'43 | 75m | Feb. 6,'43 | 1147 | .... | .... |
| UNDERCOVER Man | UA | .... | William Boyd-Andy Clyde | Oct. 23,'42 | 68m | May 9,'42 | 647 | .... | .... |
| Underdog, The | PRC | .... | Barton MacLane-Charlotte Wynters | Oct. 4,'43 | .... | ..... | .... | 1509 | .... |
| Underground Agent | Col. | 4039 | Bruce Bennett-Leslie Brooks | Dec. 3,'42 | 68m | Feb. 6,'43 | 1148 | 1009 | .... |
| Undying Monster, The | 20th-Fox | 319 | James Ellison-Heather Angel | Nov. 27,'42 | 60m | Oct. 24,'42 | 970 | 936 | 1082 |
| Uninvited, The | Para. | .... | Ray Milland-Ruth Hussey | 1943-44 | .... | ..... | .... | 1416 | .... |
| Union Pacific (Reissue) | Para. | 4250 | Barbara Stanwyck-Joel McCrea | Reissue | 138m | Apr. 29,'39 | 1374 | .... | .... |
| Unknown Guest (1943-44) | Mono. | .... | Victor Jory-Pamela Blake | Oct. 22,'43 | 65m | Aug. 28,'43 | 1505 | .... | .... |
| Unpublished Story (British) | Col. | .... | Richard Greene-Miles Malleson | Not Set | 91m | Apr. 11,'42 | 598 | .. | |
| Up In Arms | RKO-Goldwyn | .... | Danny Kaye-Dinah Shore | 1943-44 | .... | ..... | .... | 1457 | .... |
| VALLEY of Hunted Men | Rep. | 262 | Three Mesquiteers | Nov. 13,'42 | 60m | Mar. 6,'43 | 1190 | 1031 | .... |
| Varsity Show (Reissue) | WB | 215 | Dick Powell-Fred Waring | Dec. 19,'42 | 81m | Aug. 21,'37 | 1043 | .... | .... |
| Vengeance of the West | Col. | 3216 | Bill Elliott-Tex Ritter | Sept. 3,'42 | 60m | ..... | .... | .... | .... |
| Victory Through Air Power | UA-Disney | .... | Disney Aviation Feature | Aug. 13,'43 | 65m | July 10,'43 | 1413 | 1375 | 1507 |
| Virgin of Guadalupe (Mex.) | Maya | .... | Jose Luis Jiminez | May 14,'43 | 95m | May 22,'43 | 1325 | .... | .... |
| WAGON Tracks West | Rep. | 2314 | Bill Elliott-Gabby Hayes | Aug. 19,'43 | 55m | July 31,'43 | 1455 | 1391 | .... |
| Wake Island | Para. | 4205 | Brian Donlevy-Robert Preston | Block 1 | 87m | Aug. 15,'42 | 902 | 772 | 1130 |
| War Against Mrs. Hadley, The | MGM | 306 | Fay Bainter-Edward Arnold | Sept.-Nov.,'42 | 86m | Aug. 8,'42 | 902 | 797 | 1174 |
| War Dogs | Mono. | .... | Billy Lee-Addison Richards | Nov. 13,'42 | 63m | Oct. 10,'42 | 946 | .... | .... |
| Watch on the Rhine (1943-44) | WB | .... | Bette Davis-Paul Lucas | Sept. 4,'43 | 114m | July 31,'43 | 1454 | 986 | .... |
| We Are the Marines | 20th-Fox | 324 | Marine Feature | Jan. 8,'43 | 70m | Dec. 12,'42 | 1053 | .... | .... |
| We Dive at Dawn (British) | Gains. | .... | John Mills-Eric Portman | Not Set | 98m | May 22,'43 | 1326 | .... | .... |
| West of the Law | Mono. | .... | Buck Jones-Tim McCoy | Nov. 2,'42 | 55m | Nov. 7,'42 | 994 | .... | .... |
| West of Texas | PRC | 353 | Dave O'Brien-Jim Newill | May 10,'43 | 59m | May 15,'43 | 1314 | 1277 | .... |
| West Side Kid | Rep. | 226 | Donald Barry-Dale Evans | Aug. 23,'43 | .... | ..... | .... | 1351 | .... |
| We've Never Been Licked | Univ. | 7064 | Richard Quine-Noah Beery, Jr. | July 30,'43 | 104m | Aug. 7,'43 | 1469 | 1115 | .... |
| What's Buzzin', Cousin? | Col. | 4015 | Ann Miller-John Hubbard | July 8,'43 | 75m | July 31,'43 | 1454 | 1351 | .... |
| When Johnny Comes Marching Home | Univ. | 7016 | Allan Jones-Jane Frazee | Jan. 1,'43 | 74m | Dec. 26,'42 | 1090 | .... | 1341 |
| Whistling in Brooklyn | MGM | .... | Red Skelton-Ann Rutherford | (tent.) Dec.,'43 | .... | ..... | .... | 1431 | .... |
| Whistling in Dixie | MGM | 313 | Red Skelton-Ann Rutherford | Dec.-Feb.,'43 | 74m | Oct. 31,'42 | 981 | 946 | 1174 |
| White Cargo | MGM | 310 | Hedy Lamarr-Walter Pidgeon | Sept.-Nov.,'42 | 89m | Sept. 26,'42 | 923 | 871 | 1341 |
| White Savage (color) | Univ. | 7004 | Maria Montez-Jon Hall-Sabu | Apr. 23,'43 | 76m | Apr. 17,'43 | 1261 | 1079 | .... |
| Who Done It? | Univ. | 7002 | Abbott and Costello | Nov. 6,'42 | 75m | Nov. 7,'42 | 993 | 971 | 1082 |
| Wildcat | Para. | 4204 | Richard Arlen-Arline Judge | Block 1 | 73m | Aug. 29,'42 | 938 | .... | .... |
| Wild Horse Stampede | Mono. | .... | Ken Maynard-Hoot Gibson | Apr. 16,'43 | 59m | May 1,'43 | 1290 | 1276 | .... |
| Wings and the Woman (British) | RKO | 303 | Anna Neagle-R. Newton | Sept. 18,'42 | 94m | May 2,'42 | 903 | . | 1082 |
| Wings Over the Pacific | Mono. | .... | Inez Cooper-Edward Norris | July 23,'43 | 60m | June 26,'43 | 1387 | 1276 | .... |
| Winter Time | 20th-Fox | .... | Sonja Henie-Jack Oakie | 1943-44 | .... | ..... | .... | 1431 | .... |
| World at War | WAC | .... | Documentary | Sept. 18,'42 | 66m | Sept. 5,'42 | 890 | .... | .... |
| World of Plenty (British) | Rotha | .... | Documentary on Food | Not Set | 60m | June 19,'43 | 1373 | .... | .... |
| Wrecking Crew | Para. | 4212 | Richard Arlen-Chester Morris | Block 3 | 73m | Nov. 7,'42 | 994 | 986 | .... |
| Wyoming Hurricane | Col. | .... | Russell Hayden-Bob Wills | 1943-44 | .... | ..... | .... | 1079 | .... |
| X MARKS the Spot | Rep. | 204 | Damian O'Flynn-Helen Parrish | Nov. 4,'42 | 56m | Nov. 7,'42 | 994 | 986 | .... |
| YANK at Eton, A | MGM | 305 | Mickey Rooney-Edmund Gwenn | Sept.-Nov.,'42 | 87m | Aug. 15,'42 | 915 | 726 | 1130 |
| Yankee Doodle Dandy | WB | 201 | James Cagney-Joan Leslie | Jan. 2,'43 | 126m | June 6,'42 | 903 | 674 | 1082 |
| Yanks Ahoy (1943-44) | UA-Roach | .... | Joe Sawyer-William Tracy | Aug. 6,'43 | 47m | Mar. 13,'43 | 1203 | 1019 | .... |
| Yanks Are Coming, The | PRC | 301 | Maxie Rosenbloom-Mary Healy | Nov. 9,'42 | 71m | Oct. 3,'42 | 935 | .... | 1130 |
| You Can't Beat the Law | Mono. | .... | Edward Norris-Joan Woodbury | Feb. 12,'43 | 61m | Jan. 30,'43 | 1137 | 1081 | .... |
| You Can't Escape Forever | WB | 207 | George Brent-Brenda Marshall | Oct. 10,'42 | 77m | Sept. 26,'42 | 921 | 898 | 1034 |
| You Love Me, I Love You (It.) | Hoffberg | .... | Alida Valli-Amedeo Nazzari | Apr. 3,'43 | 95m | Apr. 17,'43 | 1262 | .... | .... |
| You Were Never Lovelier | Col. | 4002 | Fred Astaire-Rita Hayworth | Nov. 19,'42 | 97m | Oct. 10,'42 | 945 | 796 | 1174 |
| Young and Willing | UA | .... | William Holden-Susan Hayward | Feb. 5,'43 | 82m | Feb. 20,'43 | 1170 | 663 | .... |
| Youngest Profession, The | MGM | 331 | Virginia Weidler-E. Arnold & Guests | June-Aug.,'43 | 81m | Mar. 6,'43 | 1189 | 1081 | 1507 |
| Young Ideas | MGM | .... | Mary Astor-Herbert Marshall | (tent.) Nov.,'43 | 77m | July 31,'43 | 1455 | 1240 | .... |
| Young Mr. Pitt (British) | 20th-Fox | 316 | Robert Morley-Robert Donat | Feb. 26,'43 | 103m | July 4,'42 | 914 | .... | 1392 |
| Youth on Parade | Rep. | 203 | John Hubbard-Martha O'Driscoll | Oct. 24,'42 | 75m | Oct. 3,'42 | 934 | .... | .... |

***All 1942-43 Feature Product, listed Company by Company, in Order of Release on pages 1508 and 1509.***

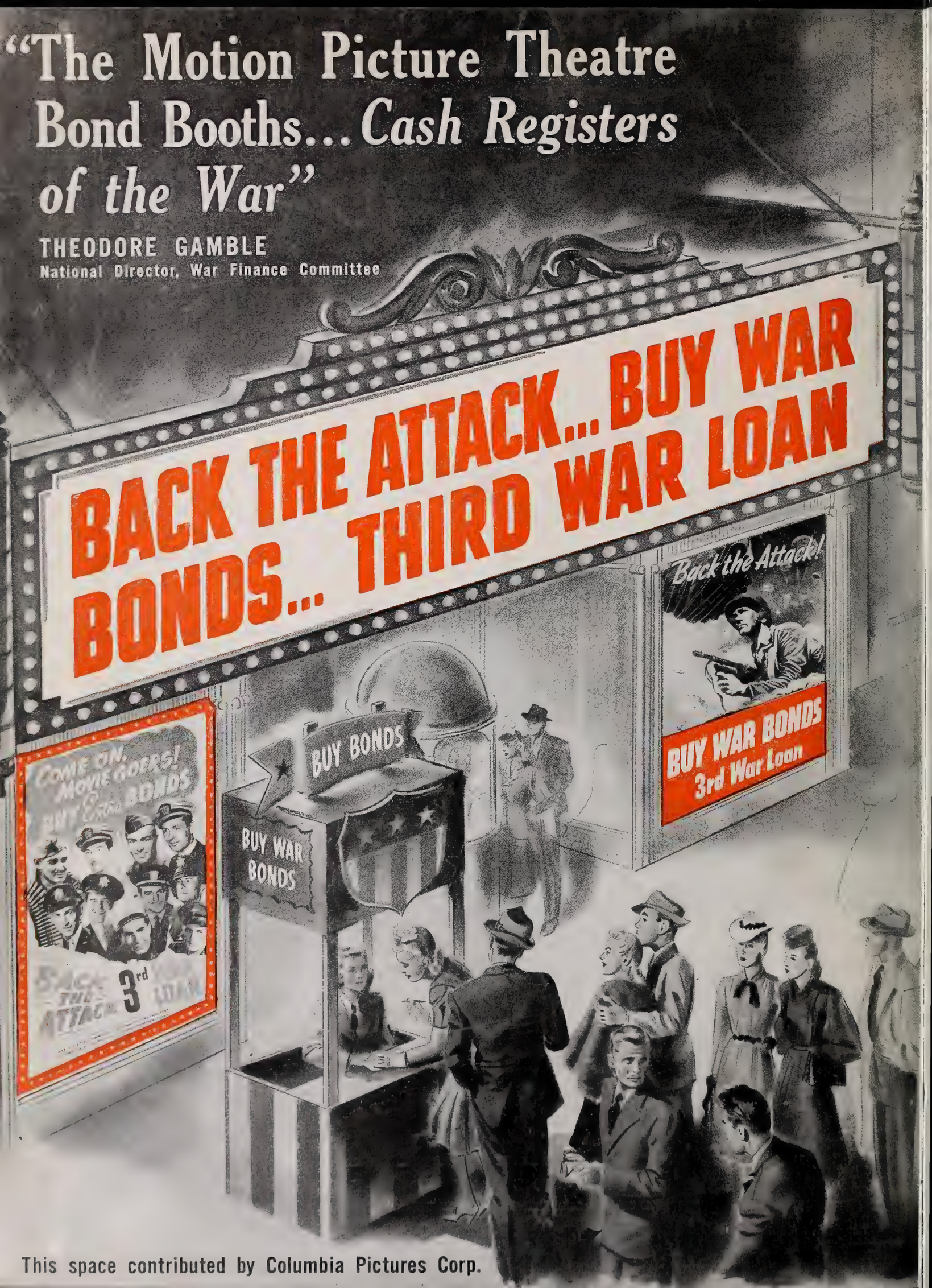
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